

DINNER SET:

"Misty" Misty is a jazz standard written in 1954 by the pianist **Erroll Garner**. Originally composed as an instrumental the tune was later paired with lyrics by Johnny Burke.

"The Way You Look Tonight" is a jazz standard written by **Jerome Kern**. It was in the film *Swing Time*, originally performed by Fred Astaire. It won the Academy Award for *Best Original Song* in 1936.

"If" is a song written by American singer-songwriter **David Gates** in 1971. Originally popularized by his group *Bread*, the song charted at number four on the U.S. *Billboard* Hot 100 when released as a single in 1971. We play the Houston Persons arrangement first released on September 28, 1999.

"Sleepwalk" is an instrumental steel guitar-based song written, recorded, and released in 1959 by brothers **Santo & Johnny Farina**, with their uncle Mike Dee playing the drums. It was recorded at Trinity Music in Manhattan, New York City. "Sleep Walk" entered *Billboard's* Top 40 on August 17, 1959. It rose to the number 1 position for the last two weeks in September^[3] and remained in the Top 40 until November 9. "Sleep Walk" also reached number 4 on the R&B chart.^[4] It was the last instrumental to hit number one in the 1950s and earned Santo & Johnny a gold record. In the UK it peaked at number 22 on the charts. The Ventures also did a cover on their 1960, 'Walk Don't Run' album. "Sleep Walk" was a principal inspiration to Fleetwood Mac founder Peter Green for his 1968 instrumental "Albatross", which became a worldwide hit. "Albatross" in turn inspired the Beatles song "Sun King" from *Abbey Road*.

"Wave" (also known as "**Vou Te Contar**" in Portuguese) is a bossa nova song written by **Antônio Carlos Jobim**. Recorded as an instrumental on his 1967 album of the same name, its English lyrics were written by Jobim himself later that year. The English lyrics were used on the November 11, 1969 recording by Frank Sinatra, on his 1970 album *Sinatra & Company*. On that recording, Sinatra sang his lowest note, a low Eb.

"This Must Be For Real" is a composition by **Steven Eugene Grove** (born November 27, 1962), better known as **Euge Groove**. He's an American smooth jazz saxophonist with a strong Top-40 background. Grove did not record his first solo album until 2000. Prior to that, he had replaced **Richard Elliot** in *Tower of Power* and he also did session work with various pop acts, most noticeably the Miami girl group *Exposé*. He has a sax solo on their No. 1 hit "Seasons Change," and another on their 1993 hit "I'll Never Get Over You (Getting Over Me)." In 2008 Euge went on tour with Tina Turner.

"Witchcraft" is a popular song from 1957 composed by **Cy Coleman** with lyrics by Carolyn Leigh. It was released as a single by Frank Sinatra, and reached number twenty in the U.S., spending sixteen weeks on the charts. Composed as an instrumental piece by Coleman for the revue *Take Five*, lyrics were added by Leigh, and "Witchcraft" was subsequently recorded by Sinatra in May 1957, in an arrangement by Nelson Riddle. Elvis Presley also sang this song in *The Frank Sinatra Timex Show: Welcome Home Elvis*.

"Black Orpheus/Manhã de Carnaval" ("*Morning of Carnival*"), is the most popular song by Brazilian composer **Luiz Bonfá** and lyricist Antônio Maria. *Manhã de Carnaval* appeared as a principal theme in the 1959 Portuguese-language film *Orfeu Negro* (*Black Orpheus*). *Manhã de Carnaval* became one of the first compositions identified with Bossa Nova to gain popularity outside Brazil. Particularly in the United States, the song is considered to be one of the most important Brazilian Jazz/Bossa songs that helped establish the Bossa Nova movement in the late 1950s. *Manhã de Carnaval* has become a jazz standard where in the United States, it is also known as "*A Day in the Life of a Fool*", "*Carnival*", "*Theme from Black Orpheus*", or simply "*Black Orpheus*".

"Take the 'A' Train" is a jazz standard by **Billy Strayhorn** that was the signature tune of the *Duke Ellington orchestra*. It is arguably the most famous of the many compositions to emerge from the collaboration of Ellington and Strayhorn. The title refers to the then-new 'A' subway service opened in 1936, that runs through New York City. The song, "Take the 'A' Train" was composed in 1939, after Ellington offered Strayhorn a job in his organization and gave him money to travel from Pittsburgh to New York City. Ellington wrote directions for Strayhorn to get to his house by subway, directions that began, "Take the A Train". The song was first recorded on January 15, 1941 as a standard transcription for radio broadcast. The first (and most famous) commercial recording was made on February 15, 1941.

"Blue Bossa" is a jazz composition by **Kenny Dorham**. It was introduced on Joe Henderson's 1963 album, *Page One*. A blend of hard bop and bossa nova, the tune was possibly influenced by Dorham's visit to the Rio de Janeiro Jazz Festival in 1961. The tune has since been recorded numerous times by different artists, making it a jazz standard.

"Just Squeeze Me (But Please Don't Tease Me)" is a 1941 jazz standard composed by **Duke Ellington**. The song has been recorded numerous times by many artists in the years since. Our arrangement is based on the Paul Desmond version from his '*Pure Desmond*' album recorded in 1974 and released on the CTI label.

"Sun Down" was written by **John Leslie "Wes" Montgomery** (March 6, 1923 – June 15, 1968) an American jazz guitarist. He is widely considered one of the major jazz guitarists of all time.

SET 2:

"Here Comes the Sun" is a song written by **George Harrison** that was first released on the *Beatles'* 1969 album *Abbey Road*. Along with "Something" and "While My Guitar Gently Weeps", it is one of Harrison's best-known compositions from the Beatles era. The song was written at the country house of his friend Eric Clapton, where Harrison had chosen to play hooky for the day, to avoid attending a meeting at the Beatles' Apple Corporation.

"In My Life" is a song by the *Beatles* released on the 1965 album *Rubber Soul*, written mainly by **John Lennon** and credited to Lennon–McCartney. It is ranked 23rd on *Rolling Stone's*, "The 500 Greatest Songs of All Time" as well as fifth on their list of the Beatles' 100 Greatest Songs. According to Lennon, the song's origins can be traced to when the English journalist Kenneth Allsop made a remark that Lennon should write songs about his childhood. Afterwards, Lennon wrote a song in the form of a long poem reminiscing on his childhood years.

"Come Together" is a song by the Beatles written by **John Lennon** but credited to Lennon–McCartney. The song is the opening track on the album *Abbey Road*.

"Take Five" is a jazz piece composed by **Paul Desmond** and performed by The Dave Brubeck Quartet on

their 1959 album *Time Out*. Written in the key of E-flat minor, it is known for its distinctive use of the unusual quintuple (5/4) time, from which its name is derived. Desmond, upon his death in 1977, left the rights to royalties of his compositions, including "Take Five", to the American Red Cross, which has since received combined royalties of approximately \$100,000 per year.

"Doxy" is an early composition by jazz saxophonist **Sonny Rollins**. It first appeared on the 1957 Miles Davis album *Bags' Groove*. When Rollins eventually established his own record label, he named it Doxy Records. The chords are from Bob Carleton's 16-bar song, "Ja-Da". "Doxy" was written by Sonny Rollins during his stopover in England on a European tour. Its name is given after a bread-spread that the band was eating in the hotel and now has become a jazz standard.

"Little Sunflower" was composed by **Frederick Dewayne "Freddie" Hubbard** (April 7, 1938 – December 29, 2008). Freddie was an famous American jazz trumpeter. He was known primarily for playing in the bebop, hard bop and post-bop styles from the early 1960s onwards. His unmistakable and influential tone contributed to new perspectives for modern jazz and bebop. This song is in the Dorian mode which is like a natural minor scale, but with a major sixth. From C, the notes would be C D Eb F G A Bb C. Half steps are between 2-3 and 6-7. This is one of the most-used modes in jazz.

"The Lady Is a Tramp" is a show tune from the 1937 **Rodgers and Hart** musical *Babes in Arms* in which it was introduced by former child star Mitzi Green. This song is a spoof of New York high society and its strict etiquette (the first line of the verse is "*I get too hungry for dinner at eight...*"). Lady Gaga and Tony Bennett released it in September 2014 exemplifying that it has become a popular jazz standard.

"Birk's Works" is a 1957 jazz standard written by Dizzy Gillespie. **John Birks "Dizzy" Gillespie** (October 21, 1917 – January 6, 1993) was an American jazz trumpeter, bandleader, composer and occasional singer. In the 1940s Gillespie, with Charlie Parker, became a major figure in the development of bebop and modern jazz. He taught and influenced many other musicians, including trumpeters Miles Davis, Jon Faddis, Fats Navarro, Clifford Brown, Arturo Sandoval, Lee Morgan, Chuck Mangione, and balladeer Johnny Hartman.

"New York State of Mind" is a song written by **Billy Joel** which initially appeared on the album *Turnstiles* in 1976. Although it was never a hit song and was never released as a single, it has become a fan favorite and a song that Joel plays regularly in concert. Joel wrote the song after returning to the East Coast from Los Angeles, where he had spent the previous three years. Joel was literally "takin' a Greyhound bus on the Hudson River Line route" when the idea for the song came to him, and the song was written as soon as he arrived home.

"Midnight Blue" is on a 1963 album by Jazz guitarist **Kenny Burrell** and is one of Burrell's best-known works for Blue Note. *Jazz Improv Magazine* lists it among its top five recommended recordings for Burrell.

"Cold Duck" was written by **Eddie Harris** (October 20, 1934 – November 5, 1996.) He was an American jazz musician, best known for playing tenor saxophone and for introducing the electrically amplified saxophone. He was also fluent on the electric piano and organ. We play the Jeff Golub arrangement. **Jeff Golub** (April 15, 1955 – January 1, 2015) was an American jazz guitarist. Golub was a contemporary jazz guitarist with 12 solo albums and three CDs as the leader of the instrumental band, Avenue Blue. He was known for his work with Rod Stewart, with whom he played from 1988 until 1995 performing on four albums and five world tours. He studied guitar at Berklee College of Music in Boston. In June 2011, Golub became blind due to collapse of the optic nerve. In September 2012, Golub fell on the tracks of a subway but was saved by Good Samaritans. He was diagnosed with progressive supranuclear palsy (PSP) in November 2014, and died of the disease in Manhattan on January 1, 2015.

SET 3:

"Hit and Run" was composed by **Chris Flory** an American jazz guitarist born November 13, 1953 in New York City.

"Greasy Spoon" was composed by **Stix Hooper** the drummer in The Crusaders. It was first recorded in 1974 with Wilton Felder (tenor sax, over-dubbed bass), Joe Sample (piano), Larry Carlton (guitar), Stix Hooper (drums). Greasy Spoon gets its title from a term from the restaurant term greasy spoons. You didn't need a menu; one look at the counterman's apron gave you the bill of fare. What they lacked in hygiene, though, greasy spoons more than made up for in atmosphere.

"Stevie's Blues" was written as a tribute to Stevie Ray Vaughan by **William Thomas "Tommy" Emmanuel** (born 31 May 1955). Emmanuel is an Australian guitarist, songwriter and occasional singer, best known for his complex fingerstyle technique, energetic performances and the use of percussive effects on the guitar.

"Song for My Father" was written by **Horace Silver**. The original version, by Silver's quintet, was recorded on October 26, 1964. It has become a jazz standard and is probably Silver's best-known composition. The album was inspired by a trip that Silver had made to Brazil. The cover artwork features a photograph of Silver's father, John Tavares Silva, to whom the song was dedicated.

"Blues For D.P." was composed by **Ron Carter** (born **Ronald Levin Carter**, May 4, 1937). *DP* being the hard-bop piano legend Duke Pearson, with whom Carter played back in the 1960s. Ron Carter is an American jazz double bassist. His appearances on over 1100 recording sessions make him the second most-recorded jazz bassist in history, after Milt Hinton. Carter is also a cellist who has recorded numerous times on that instrument. He was a member of the Miles Davis Quintet in the early 1960s, which also included Herbie Hancock, Wayne Shorter and drummer, Tony Williams.

"Hidden Drive" was composed by **David Spinozza**, an American guitarist and producer. He worked with former Beatles Paul McCartney and John Lennon during the 1970s, and had a long collaboration with singer-songwriter James Taylor, producing Taylor's album *Walking Man*. Our arrangement is based on the L'Image version with Steve Gadd.

"Mama & Papa" was written by **Earl Silas Johnson IV** (February 7, 1934 – April 17, 2003), known as **Earl King**. He was an American singer, guitarist, and songwriter, most active in blues music. He composed blues standards such as *"I Hear You Knocking"* (recorded by Smiley Lewis, Gale Storm, Dave Edmunds and others), *"One Night"* (recorded by Smiley Lewis and Elvis Presley), *"Come On"* (covered by Jimi Hendrix and Stevie Ray Vaughan) and the song *"Big Chief"* recorded by Professor Longhair.

"Europa (Earth's Cry Heaven's Smile)" is an instrumental from the Santana album *Amigos*, written by **Carlos Santana** and **Tom Coster**. It is one of Santana's most popular compositions and it reached the top in the Spanish Singles Chart in July 1976. The 16-bar chord progression follows the Circle of Fifths, similar to the jazz standard "Autumn Leaves." Every other verse ends with a Picardy cadence. Upon seeing a friend suffering a bad experience whilst high on mescaline, Santana composed a piece titled "The Mushroom Lady's Coming to Town." This precursor contained the first lick to "Europa." The piece was put away and not touched for some time. When Santana was touring with *Earth, Wind & Fire* in Manchester, England, he played this tune again, this time with Tom Coster who helped him with some of the chords and thus Europa was born. It was renamed as "Europa (Earth's Cry Heaven's Smile)".

"Back at the Chicken Shack" was written by **James Oscar "Jimmy" Smith** (December 8, 1925 or 1928– February 8, 2005) was an American jazz musician who achieved the rare distinction of releasing a series

of instrumental jazz albums that often charted on *Billboard*. Smith helped popularize the Hammond B-3 electric organ, creating the link between 1960s soul and jazz improvisation. In 2005, Smith was awarded the NEA Jazz Masters Award from the National Endowment for the Arts, the highest honor that America bestows upon jazz musicians. 'Back at the Chicken Shack' was recorded in 1960 and released in 1963 on the Blue Note label. It was cited in the book *1001 Albums You Must Hear Before You Die*.

"A Beautiful Friendship" was composed by **Donald Kahn**. He left his own imprint on the Great American Songbook with *A Beautiful Friendship*. It has been recorded by many singers including **Frank Sinatra**, **Ella Fitzgerald**, and **Nat King Cole**. Donald Kahn was born July 17, 1918, in New York City.

"So What" was written by **Miles Davis**. We use it as our 'Break-Song' because of its title, so What? It is one of the best known examples of modal jazz, set in the *Dorian mode* and consisting of 16 bars of *D Dorian*, followed by eight bars of *E♭ Dorian* and another eight of *D Dorian*. In our arrangement, Frank our guitarist, echoes the Bass phrase in 'retrograde'. The distinctive voicing for the chords that interject the head, from the bottom up three perfect fourths followed by a major third, has been given the name "*So What chord*" by such theorists as Mark Levine. "*So What*" is on the album, "*Kind of Blue*" recorded in 1959. It has been described by many music writers not only as Davis's best-selling album, but as the best-selling jazz record of all time.

"Cannonball Shuffle" was written by **Robben Ford** (born December 16, 1951) an American blues, jazz and rock guitarist. He was a member of the L.A. Express and has collaborated with Miles Davis, Joni Mitchell, George Harrison, Larry Carlton and Kiss. He was named one of the "100 Greatest Guitarists of the 20th Century" by Musician magazine.