

**THE COMPLETE PACIFIC JAZZ RECORDINGS
OF GERALD WILSON AND HIS ORCHESTRA**



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Photograph by Ray Avery.

The great lead trumpeter and soloist Snooky Young left Count Basie in 1944 to join a new band Gerald Wilson had formed in Los Angeles. "Everybody thought I was crazy for leaving Basie to go with Gerald," Young said on a National Public Radio *Jazz Profiles* program, "but it was a friendship thing. I wasn't aware of doing anything crazy and I didn't, because it was very good for me to play with Gerald's first band. We went on to New York and played the Apollo Theater, and for a young, new band, we did a lot of big things."

If Young was gambling, he hedged his bet with inside information. From the days when they sat together in the Jimmie Lunceford trumpet section, he knew the 26-year-old Wilson's abilities as a player and a composer-arranger. Wilson's early work for Lunceford sent advance notice of a writer who brought a new kind of harmonic richness to big band arranging. Musicians across the country took notice, as did an 11-year-old fan who said the Lunceford band was what made him decide in 1941 to become a musician. "There were two tunes that Gerald Wilson wrote for that band that just laid me out," pianist and composer Horace Silver said on *Jazz Profiles*. "They were on the same record, flip sides. One was called **HI SPOOK**. The other was called **YARD DOG MAZURKA**. The arrangements and the melodies knocked me out."

Silver was not alone in his admiration. In 1946, Ray Wetzel purloined the essential elements of **YARD DOG MAZURKA** to make **INTERMISSION RIFF** for the Stan Kenton band.

The few recordings of Wilson's 1944–1947 band make it plain that the notice and excitement it caused were justified. Pieces like **CRUISIN' WITH CAB**, **DISSONANCE IN BLUE** and his arrangement of Dizzy Gillespie's **GROOVIN' HIGH** establish that this young leader achieved a canny balance between the proven values of swing and the challenging innovations of bebop. The band was a hit in Los Angeles in its debut engagement of two months at Shepp's Playhouse, followed by a run at the Orpheum Theater, then dates in San Francisco, Oakland, Denver and at New York's Apollo Theater. At the Apollo, Wilson and his men followed Duke Ellington. *The Daily News* wrote, "A young band from California opened at the Apollo today, and you wouldn't know that Duke Ellington had closed."

There was something new and unusual in the density of Wilson's chord voicings, particularly in the brass section. In an oral history interview for the MAMA archives, Wilson said of his work in those years, "My record of **GROOVIN' HIGH** (1945) proves that we were the most adventurous orchestra of the year. No other bands were into what we did. My players were all playing bebop. My pianist, Jimmy Bunn, was on Charlie Parker's **LOVER MAN** session. We had an arrangement of **OUT OF THIS WORLD** that I reharmonized the structure for — I used all alternate chords. If the [original] chord was B₇ minor, I used the alternative, D₇ major. About everything was alternate. Also, I used a couple of tempo changes."

And yet, Wilson's use of ideas — known in 20th-century classical music but rare in jazz — attracted listeners who might have been intimidated by a band like Boyd Raeburn's that was taking such notions a step or two further. It was not out of the question to mention Wilson's band in the same breath as Basie's, Ellington's, Herman's and Kenton's. Although the economic indicators were not good for continuation of



Photograph by Woody Woodward, courtesy of the Cynthia Sesso Archives.

the big band boom, it may be that Wilson had the talent, leadership ability and charisma to carry him through the hard times that caused most of the nation's big bands to fold by the end of the decade. He signed a three-year contract with Mercury Records. His band recorded with Dinah Washington, broke all attendance records in St. Louis on a tour with Ella Fitzgerald, was set to tour for 15 weeks in a package with Louis Jordan's phenomenally popular band. After less than three years as a bandleader, Wilson was at the top.

He thought he had gotten there too soon. In 1947, he disbanded. "I decided when I closed with Ella that I was going to have to study some more. I wanted to be able to write anything," he told *Jazz Profiles*. "I wanted to be able to write for the symphony orchestra; I wanted to write for the movies; I wanted to write for television. I wanted to be able to do it with great speed, great accuracy, and that's what I did. But I didn't stop playing."

Wilson holed up with scores, analyzing works by Stravinsky,

Debussy, Falla, Ravel, Kabalevsky, Khatchaturian, Bartok. In a prodigy of self-teaching, he absorbed the techniques of those classical masters. He would apply their lessons for all the years of his long career. He achieved each of his goals, including works for symphony orchestra, motion pictures and TV, but especially writing prolifically for big bands, his own and others. Half a year into his study exile, he got a call from another leader asking him for help. It was Duke Ellington. He wrote for Ellington off and on for most of the rest of Duke's

life, and occasionally filled out the trumpet section when Ellington needed an additional horn. Later in 1948, he joined Count Basie, playing and writing. "That was study, too," he says, "sitting where swing really happened. That great rhythm section was really the common denominator for swing." After Basie disbanded in 1949, Wilson joined Dizzy Gillespie's big band. For Basie he wrote the lovely ballad **KATY** and with Basie composed **ST. LOUIS BABY**. For Gillespie he arranged **GUARACHI GUARO**, which became influential in the development of Latin jazz in the '40s and had a second life when Cal Tjader adapted it in the '50s. During all of that extracurricular activity, Wilson continued studying and preparing for his next steps.

Before long, Gillespie joined the parade of disbanders, forced out of the band business by changing economics, tastes and culture. Billie Holiday's manager asked Wilson to put together a big band to back the singer on a tour. Johnny Coles, Philly Joe Jones, Melba Liston, Willie Cook and a number of other fine musicians were among his players. Despite the quality ingredients, the venture did not go well. Crowds were small. "We were out on the road not making any money," Gerald says, "and Melba and I wound up feeding the guys and paying their rent and we went broke." He returned to Los Angeles.

In 1950, Wilson was music director for an L.A. television musical variety program than ran for six months. He arranged and conducted, but was never shown on the screen. Through the 1950s that was typical television policy regarding black musicians. In 1951, Gerald and his wife Josefina moved to San Francisco. His band in the Bay Area included trombonist Bob Collins, pianist Cedric Haywood, and two saxophonists, Jerry Dodgion and Jerome Richardson, who would become mainstays of the New York jazz scene in the late '50s and early '60s.

Back in Los Angeles in 1954, Wilson put together a band, in what was the beginning of what he describes as his commercial period, which lasted for most of the '50s. "I was doing a lot of writing in those days for shows, at the Moulin Rouge in Las Vegas and other places, and for rhythm and blues artists, Jackie Davis among others. My deal in those days was mostly writing and orchestrating. The big band worked whenever we had an engagement."

Richard Bock, president of Pacific Jazz records, had a roster of some of the most prominent musicians in what had come to be called the West Coast Jazz movement. They included Gerry Mulligan, Chet Baker, Bud Shank and Bob Gordon. Bock did not have a big band on his label.

"I knew Dick Bock and had followed his work," Wilson told me. "The first time I approached him about recording, in 1953, was at a Billy Eckstine record date I was visiting. And there were other occasions through the '50s when I ran into him and brought it up. He explained that, for various reasons, it was hard to record a big band. But in 1960, he called me. He had set up a deal through Albert Marx to record me."

Wilson was under contract to Marx, the president of Discovery and Trend Records. Bock recorded the successful series of Gerald Wilson albums for Pacific Jazz, but Marx owned the records. As they do today, Wilson's sidemen constituted a cross section of Los Angeles jazz players, black



Photograph by Ray Avery.

and white, youngsters and veterans, from the studios and the clubs. They had in common the musicianship Wilson could quickly observe and sometimes sense in a potential member. His leadership is based on mutual respect and his magnetism, not on strictness. He has more in common with Ellington and Herman than with disciplinarians like Benny Goodman, Tommy Dorsey and Buddy Rich. Trumpeter Bobby Rodriguez, who has played for Wilson in recent years, talked

on the NPR program about the first time he saw Wilson in action.

"The way he moved his hands, the way he grouped the guys together, his ability to talk, his ability to laugh, make the audience have fun. It was his whole impact, not just the 18-piece orchestra, but his person."

"I don't have any pep talks with my men at all," Wilson



L to R: Teddy Edwards, Jimmy Bond, Jimmy Woods, Lou Blackburn, Freddie Hill (partially hidden), Joe Maini, Gerald Wilson, unknown trombonist, unknown trumpet (partially hidden), Henry Grant, John Ewing, unknown trumpet (partially hidden) and Jack Nimitz. At a May 1963 musicians' picnic. The audience members facing the camera are Red Calledar's former wife April and daughter Toni. Photograph by Ray Avery.



L to R: (back row) Carmell Jones, Nat Meeks, Jules Chaikin, Al Porcino, Freddie Hill, (second row) Don Switzer, John Ewing, Bob Edmondson, Modesto Duran, (standing) Gerald Wilson, (front row) Harold Land, Teddy Edwards, Jimmy Woods, Joe Maini, Jack Nimitz. At the December 2, 1963 session. Photograph by Woody Woodward, courtesy of the Cynthia Sesso Archives.

says. "We hardly rehearse, unless we're going to make a recording date. Maybe we'll run it over once or twice, not like these bands that rehearse every week. The music's there and it's always going to be a certain quality. I don't get angry at the guys when they miss a note. It doesn't bother me. Jazz, to me, has to be loose. You can't be tight. When you get too tight in jazz, it isn't making it. Same thing with Duke Ellington. He let his band be relaxed, be loose, take it easy. Nobody gets excited here. You're late? Okay, so you're late. Let's play."

(A & B) SEPTEMBER 9 & 30, 1961

BLUES FOR YNA YNA is in one of Wilson's favored forms, a blues waltz, with Mel Lewis setting the time in a medium tempo, and organ filigree by Richard "Groove" Holmes. The ensemble leading into Carmell Jones' solo is topped by Buddy Collette's flute, a characteristic Wilson voicing. Harold Land solos with his unique blend of passion and restraint. "The organ was Dick Bock's idea," Wilson says. "Organ was very popular, and Groove Holmes was quite an organist. He had to learn **BLUES FOR YNA** and did, with no problem at all." Wilson gives the trumpets contrasting punctuations above the saxophone moans.

JERI was named for Gerald's oldest daughter, Geraldine, who was then eight years old. Carmell Jones solos, followed by Joe Maini. A favorite of his fellow musicians for his wild spirit and his love of Charlie Parker, Maini killed himself in 1964 in a game of Russian roulette. Holmes shows that in the service of swing, repetition can be a virtue. "Holmes had a great ear," Gerald says. "That's not an easy melody line. I just hummed it to him, and he had it, nailed it." **MOODY BLUE** is well titled, and a study in contrasts. Wilson layers the flute with horns in various combinations. The organ keeps the mood in a narrow spectrum while the horn sections provide dynamics and range.

Holmes lays out the functional blues line of **STRAIGHT UP AND DOWN**, with punctuations by the trombones. Saxophones echo the organ line, then complete it. Brass leads to Land, who shouts his way into the solo and tells his story with conviction. Jones follows in his attractive Clifford Brown style. Lewis, one of the greatest of big band drummers, lays in a backbeat throughout, and plays brilliant transitions. "Mel was one of the finest drummers around," Gerald says. "He had already been with Dizzy Gillespie and many other top names and knew what was going on. When I came back from San Francisco, I put a band together and the guys said, 'Let's get Mel,' so they got him, and he did a great job for me."

Gerald wrote **THE WAILER** for the television police series *Lineup*. He had an acting assignment in the show, typecast as a trumpet player. Lewis plays a straight four on his cymbal over Holmes, then over Holmes and the brass. The band riff is monotony as excitement. Teddy Edwards speechifies on tenor, first alone, then over that marvelous slow-walk riff. Jones has one succinct chorus. Holmes gets theatrical for a chorus. The ensemble finale is rich with Wilson's packed chords.

"I wrote **YOU BETTER BELIEVE IT** when I was with Count Basie," Wilson says. "It was longer, but I just took out a lot of it and told Groove Holmes, 'Nothin' but the blues, Groove. You play something in the first chorus by yourself and this

will be our tune.' He played this little melody. That's why both our names are on it. But the orchestration is the same as it was for Basie." Part of jazz leadership, demonstrated here, is choosing perfect tempos. Holmes, Maini and Jones have the solos. The ensemble, stoked by Lewis and by Al Porcino's lead trumpet, has assurance, simplicity and power. Gerald originally orchestrated film composer George Stoll's **YVETTE** and played it on trumpet for the sound track of the 1960 motion picture *Where The Boys Are*. The prototypical spring break film's cast credits could set off paroxysms of '60s pop culture nostalgia: Yvette Mimieux, Connie Francis, George Hamilton, Paula Prentiss, Frank Gorshin, Chill Wills. Chill Wills? In a minor key, it is the only non-blues from the **YOU BETTER BELIEVE IT** sessions. The piece features the tenor saxophone of Walter Benton, an important Los Angeles player now barely remembered. The finish is big; this was Hollywood.

(C & D) AUGUST 27 & SEPTEMBER, 1962

VIVA TIRADO was named for Jose Ramon Tirado. "He was a young matador I first saw at the bull fights in Tijuana, Mexico," Gerald says. "He was sensational, had a lot of style, reminds me of one of the young trumpeters of today. I was so impressed that I wanted to give my impression jazz-wise of what was going on with him." Wilson's celebration of bullfighting in **VIVA TIRADO** and several later pieces brought him recognition among enthusiasts and an entrée into the close-knit circle of bullfighting professionals. He is an honorary life member of Los Aficionados de Los Angeles. Carmell Jones, stylish as a matador, leads the round of solos. Mel Lewis and Modesto Duran are the percussion section. Teddy Edwards and Joe Pass solo. "Dick Bock got us Joe Pass," Gerald says. "And naturally, if you could get him you wanted him. What a fine player he was, and a fine person." The solid bass work is by Jimmy Bond. Wilson's final ensemble includes an insistent little reed figure that, like many of his orchestrating touches, goes to the heart of the piece.

MOMENT OF TRUTH is a blues, nothing fancy, very effective. Edwards and Pass solo. The arrangement features a Wilson orchestration trademark — brass and saxes offsetting one another, conversing. Jack Wilson solos on piano, then Edwards again, over the band. The ending is an engineered fade. **PATTERNS** is more or less modal. Following Miles Davis' **KIND OF BLUE**, the modal approach was in the air. Many players welcomed it as a way out of the bebop thicket of packed chord changes. The soloists are Wilson, Jones and Land (beginning to be affected by John Coltrane), then Pass. It is rewarding to spend at least one hearing of this track concentrating on how Lewis swings a band. There is call and response between the brass and the reeds.

TERI was named after another daughter. Pass is featured playing acoustic guitar with "a splendid harp-like quality," as John William Hardy put it in his liner notes for the original issue. Gerald does lovely writing for the ensemble, and particularly the trombones. **NANCY JO** is yet another daughter, a lively one, if the music's character reflects hers. The theme is built on a phrase nearly as old as jazz itself. Jones is boppish. Land has the bridge, Carmell the final eight bars of their shared chorus. Pass solos next. This was a full year before his **CATCH ME** sessions on Pacific Jazz marked the



Carmell Jones at Horace Silver's October 26, 1964 **SONG FOR MY FATHER** session at the Van Gelder Studio, Englewood Cliffs, New Jersey. Photograph by Francis Wolff, © Mosaic Images.

beginning of his rise to general recognition as a great jazz guitarist. We get a good glimpse of Jack Wilson's comping. Gerald's sax soli is written from the heart of bebop.

MILESTONES: Jack Wilson opens, with Mel Lewis placing emphasis on the fourth beats of every bar, à la Philly Joe Jones and Jimmy Cobb. This was a good period for Carmell Jones, who frequently worked with Bud Shank's quintet.

Bud follows, spirited and choosing beautiful notes from the changes. Les Robertson's trombone solo is a bit tentative. Land is over, or inside, the ensemble. Pass ripples through it. Again, there is superb comping from Jack Wilson, who improvises over the theme as it fades away. **LATINO** is an eminently appropriate title. Again, we hear that Wilsonian exchange of phrases between sections. Porcino, a great lead



L to R: (back row) Don Switzer, John Ewing, Bob Edmondson, Lester Robertson, Freddie Hill, Bobby Bryant, (front row) Gerald Wilson, Harold Land (partially hidden), Bud Shank, Jay Migliori. At Shelly's Manne-Hole in 1964.

Photograph courtesy of Josefina Wilson.

player, is evident in the trumpet section. Land solos, followed by a Latin riff interlude leading into Jones. Then we hear a terrific trumpet section glissando, Pass, another characteristic Wilson ensemble, and a fade.

JOSEFINA (Mrs. Wilson since 1948) is Gerald's initial inspiration for and lifelong guide to things Mexican. She is also a vital part of the orchestra, its copyist. The piano opens, unaccompanied, and leads to an attractive entry by the reeds. Land has the melody. It is "actually almost a classical tone poem in its effect," according to Wilson. The impressionism of the backgrounds bears that out. The ending is yet another board fade. **EMERGE**, written by Les Robertson, has an angular melody line, contrasting with Wilson's usual more legato approach. Land and Jack Wilson solo.

(E & F) DECEMBER 2, 1963 & JANUARY 8, 1964

SO WHAT is almost twice as fast as the Miles Davis version. Jones, Edwards and Land solo. Insistent trumpets dominate the arrangement. Jack Wilson solos. The great Leroy Vinnegar walks, then takes the melody, with trumpets punctuating. In **'ROUND MIDNIGHT**, Pass is acoustic over a rich orchestral carpet of subdued colors. The band comes in with the famous Gil Evans suspension-interlude written for Miles Davis. After Land's solo, the piece ends quietly, as it began, with Pass and a deep-pile chord.

Eliot Tiegel's notes for the **PORTRAITS** LP described **PACO** as a "portrait of the great Spanish matador." Forty years later, Wilson expands on the subject: "Paco Camino became the biggest man in the bull ring during that period. He came on with some new stuff that was out of sight. Bull fighting is not a sport, you know. It's an art, continually evolving with new passes, new uses of the cape, new ways of confronting the bull, adding to the repertoire. It's very much like jazz. Paco was an artist. He improvised. He was the best." The rhythm section, augmented by Modesto Duran's bongos, introduces the piece. Wilson builds the orchestral structure with a profound feeling for Latin idioms, phrasing the saxes with a laid-back attack. Solos are by Pass, Jones and Edwards, who embellishes with moans, flickers and fillips. Jack Wilson noodles a bit while the band slowly builds dynamics, reaches a climax, subsides and climaxes again. The saxophone section figure alternates with rhythm section interpolations.

Bobby Rodriguez makes a crucial point about Wilson and Latin forms. "As opposed to, let's say, the Machito or Dizzy Gillespie approach, which is a direct rhythmic approach to the Afro-Cuban, Gerald approaches it from the harmonic sense. He pretty much leaves the rhythm alone. He deals with it from the harmony of the sound and the combination of instruments — the piccolo and the lead trumpet, the trombones. He gets a majestic sound out of these guys. He immediately creates moods."

The minor theme of **RAVI** (Shankar) alludes to India. Jones and Land solo. The orchestration is an interesting example of Wilson's use of opposing divisions of time across the sections. Pass is slightly underamplified, playing with great feeling. We hear several instances of downward glissandi, a favorite Wilson device. **ARAM** was named for Khachaturian, the Armenian composer who was hardly a modernist but was a great melodist and orchestral architect. This is in 3/4 time,



L to R: Jack Nimitz, Harold Land, Bud Shank, Freddie Hill, Bobby Bryant, Jay Migliori, Gerald Wilson, probably Nat Meeks, Leroy Vinnegar. At Shelly's Manne-Hole in 1964.

Photograph courtesy of Josefina Wilson.



L to R: (back row) Ray Triscari, Al Porcino, (second row) Don Switzer, Bob Edmondson, John Ewing, (front) Jimmy Woods, Joe Maini (hidden), Harold Land, Jack Nimitz, Teddy Edwards. At the January 8, 1964 session.

Photograph by Woody Woodward, courtesy of the Cynthia Sesso Archives.



L to R: (back row) Buddy Woodson, Mel Lee, Max Garduno, (trombones) Ernie Tack, Mike Barone, Lester Robertson, John Ewing, (trumpets) Jules Chaikin, Al Porcino, Mel Moore, Conte Candoli, Freddie Hill. At the August 19, 1966 session. Photograph by Ray Avery.



L to R: (back row) Buddy Woodson, Mel Lee, Gerald Wilson, others unknown, (trombones) Mike Barone, Ernie Tack, Lester Robertson, John Ewing, (trumpets) Jules Chaikin, Al Porcino, Mel Moore, Conte Candoli, Freddie Hill. At the August 19, 1966 session. Photograph by Ray Avery.

with 4/4 urges in spots, and a nice swing. Edwards, Jones and Maini explore the possibilities. The melody line of **ERIC** played by Pass and the saxes reflects some of Eric Dolphy's mercurial musical (but not personal) nature. Land, Jack Wilson and Pass solo.

Of **CAPRICHOS**, Wilson says, "I was into classical music for a number of years, writing pieces with deep harmonic structure. I was into the music of Spain and particularly Manuel de Falla. He wrote **EL AMOR BRUJO** in 1918, and it contained, harmonically, the same things that we are doing today. He could have been right here with us. Everything that Jack Wilson plays was written. There is no improvisation in his solo." The piece has two moods. Bud Shank's flute is prominent in the ensemble in the slow sections. He solos in the faster ones. "Bud plays so beautifully," Gerald says. Pass solos. Land's held notes contrast with the urgency in the ensemble. Shank takes it out over the band.

(G & H) JANUARY 13 & MARCH 10, 1965

In **LOS MOROS DE ESPAÑA**, Wilson gives further reign to his imagination and indulges his fascination with Spanish culture. Roy Ayers debuts in the band with a sparkling vibes solo. Harold Land, increasingly free in his improvisations as the 1960s moved along, solos with vigor, even gruffness. Wilson gives **WHO CAN I TURN TO** a tempo that has much in common with Count Basie's slow dance numbers. Jack Wilson, at the Hammond B3 organ, comments. Following eight bars of Teddy Edwards' plaintive tenor, the organist claims the melody before the ensemble takes the tune out to the accompaniment of the Jack Wilson's mus-ing. **RICARDO** is another waltz from Wilson's endless supply. Gerald uses flutes to lead the voicing of the melody. He gives the brass a series of full-bodied punctuations behind Land's solo. Ayers made a splash in jazz in the '60s with his vibes work. This is a good example of it. Jack Wilson takes a solo turn on the B3.

Gerald wrote **MUSETTE** with Pass in mind. The guitarist makes the most of the opportunity to exploit the beauty in its chord structure. Wilson's simple backgrounds and Pass' economy of expression emphasize that the best musicians do not require complicated changes and multiple choruses to make their points. In **THE LIMELIGHT**, with a refined boogaloo beat, features Teddy Edwards and trumpeter Bobby Bryant, who was in demand in L.A. as a lead player and a soloist.

Vibes, guitar and organ introduce the minor key **LIGHTHOUSE BLUES** featuring Ayers, who chooses his notes with care and shows that he can execute a lightning tremolo. Bryant solos. Wilson makes effective use of Jack Nimitz's baritone sax in the ensemble. Land builds tension in his solo, aided by the excitement of the brass section. Pass finds himself in the eye of the storm, which then resumes at full strength before Ayers, Pass and Jack Wilson reprise the theme.

Gerald plays the muted trumpet melody of **EL VITI**. He says it is the only instance of his playing with his band on a recording. "I didn't have it written out that way for anyone to read, so I said, 'okay, I'll try to play it.'" He is, appropriately, buoyed by Wilsonesque chords. The bite and pungency of Anthony Ortega's alto saxophone solo reminds us that in the mid-'60s, free jazz was having its effect on the mainstream. "El Viti was a great matador," Gerald says, "different from

any other I ever saw. He never smiled, and he was tough. I tried to trace a picture of him, as it gets down into a unique part where his stuff in the ring would get, wild but not overbearing. It was a place for me to use my eight-part harmony. You'll hear the brass playing it, with two different times going at once. You know, I invented eight-part harmony."

Multi-part harmony in modern classical music starts with Debussy and Ravel and reaches monumental proportions in Bartok, Stravinsky, Ives and Scriabin. I asked the composer and orchestrator Jeff Sultanoff about the use of eight-part harmony in jazz, and about Wilson's role in it.

"As Gerald defines it," Sultanoff said, "it means that in an eight-part brass section, all parts are different, no doubling octaves and such. He was probably the first to do this, although other arrangers had tried similar things. I can think of Pete Rugolo as an immediate example, but he did not start doing it until about 1946, whereas Gerald claims he was doing it as early as 1945. I can also think of Ellington and Strayhorn who did not voice ensembles in the 'standard' way. There are isolated examples of it in Eddie Sauter and Bill Finegan's work, but I don't recall anyone doing it on a regular basis before Gerald."

In 1966 Duke Ellington recorded the same arrangement of **EL VITI**, also known in the Ellington book as **THE MATADOR**, in the Verve album of Côte d'Azur concerts. It was one of 16 arrangements Wilson supplied Ellington over the years.

Gerald reintroduces the arranging skills of Lester Robertson with **LATELY**. Robertson clearly relishes the master's call-and-response style, but brings his own approach to voicings. Edwards' whimsy shows in his tenor solo. Wilson lets the chord pattern of Juan Tizol's **PERDIDO** set the agenda. He waits until after Ayers' introductory solo to use Nimitz's baritone sax as the point of departure. If the approach seems reminiscent of Ellington's 1960 version in his Columbia **PIANO IN THE BACKGROUND** album, that is because Ellington recorded the same Wilson arrangement. Ortega's alto solo may have reminded Wilson a bit of his adventurous friend Eric Dolphy. The tenor solo is by Edwards. Nimitz has a gutsy eight solo bars before he returns to his anchor post to cue the out-chorus.

(I, J & K) NOVEMBER 30 & DECEMBER 2, 1965

His **FEELIN' KINDA BLUES** album was, in part, Wilson's entry in the cover-the-hits trend that was rampant in jazz in the 1960s. It is a practice that has pretty much died out in jazz with the disappearance of pop music that has even the minimal substance of some of these songs. Not surprisingly, the most successful performances here are of the best, that is, non-pop material. Miles Davis' **FREDDIE FREELoader** is the prime example, with its wild Anthony Ortega alto solo and huge, floating ensembles. "**WHEN I'M FEELING KINDA BLUE** was like a little rock number," Gerald says. "It was all in fun. It was at a time when there were kids around the house a lot, and that had something to do with it. Later on, Duke played it at the Monterey Jazz Festival and then recorded it in Stockholm. Al Hirt recorded it too." Mike Barone's writing for the reeds gives the melody of McCartney and Lennon's **YESTERDAY** an intriguingly grainy texture. Who can resist the infectiousness of Herbie Hancock's **WATERMELON MAN**? Not Wilson, who decorates it with the trombone assertions



L to R: two unknowns, Gerald Wilson, Laurindo Almeida, Freddie Hill and Conte Candoli. At the August 19, 1966 session. Photograph by Ray Avery.



Photograph by Woody Woodward, courtesy of the Cynthia Sesso Archives.



L to R: Buddy Woodson (partially hidden), Mel Lee and Max Garduno. At the August 19, 1966 session.
Photograph by Ray Avery.

he loves to write into his Latin charts, and lays in a lovely key change following the piano solo.

ONE ON THE HOUSE is a Harry James-Ernie Wilkins collaboration written for a 1958 session by one of James's underrated latter-day bands. Teddy Edwards is superb here, as he is throughout the album, but nowhere more than on Cole Porter's **I CONCENTRATE ON YOU**. A consummate swinger, an authentic bebopper, Edwards, like most first-rate musicians, is also a respecter of melody. He adores this one. Wilson's arrangement lets Edwards glow against the depth and richness of the backgrounds. **WELL SON SHUFFLE** is a short sample of the work of Mike Barone, a gifted trombonist and writer who occasionally led his own band in Los Angeles in the mid-'60s when he wasn't scoring for movies and television.

Here are the tunes and soloists for the **FEELIN' KINDA BLUES** sessions:

WHEN I'M FEELING KINDA BLUE: Ortega (flute), Bryant, Edwards, Feldman

FREDDIE FREELOADER: Meeks, Ortega (alto), Moore

DO ANYTHING YOU WANNA: Amy

YESTERDAY: none

WATERMELON MAN: Hill, Amy, Moore, Ortega (piccolo and flute), Edwards

YEH YEH: Bryant, Edwards

ONE ON THE HOUSE: Budimir, Edwards, Moore

I GOT YOU (I FEEL GOOD): Budimir, Edwards

I CONCENTRATE ON YOU: Edwards

WELL SON SHUFFLE: Edwards

(L, M, & N) JUNE 21, JULY 8 & AUGUST 19, 1966

With **THE GOLDEN SWORD**, Wilson returned to a concentration on his love of Mexico and Mexican music. The rhythmic excitement and massed horns of the title piece summon up the pageantry of the bull ring. Nat Meeks' trumpet announces the theme. The bullish tenor saxophone is by Teddy Edwards. **MAN OF LA MANCHA** waltzes off the Broadway musical stage into Wilson's penchant for 3/4 time. His full-bodied orchestrating incorporates an effective key change. Anthony Ortega has the brief alto solo. Guitarist Laurindo Almeida was from Brazil. Ernesto Lecuona was Cuban. Perhaps there was a kind of Hispanic global logic to Wilson's employing Almeida to convert Lecuona's **THE BREEZE AND I** into a Spanish flamenco mood piece in this Dick Grove arrangement.

CARLOS is a tribute by Wilson to the comeback of matador Carroz Arruza, who retired from bullfighting on foot and made a new, spectacular career fighting bulls on horseback. "He was one of the greatest of all time," Wilson says. Jimmy Owens, whose low notes are as thrilling as his high ones, is the featured trumpeter. Meeks takes the spotlight in Wilson's arrangement of Falla's **CHANSON DU FEU FOLLET (SONG OF THE MAD FIRE)**, often called **SONG OF THE WILL OF THE WISP** from the ballet **EL AMOR BRUJO**. Gerald's treatment of the piece is markedly different from that of Gil Evans for Miles Davis in the **SKETCHES OF SPAIN** album. Wilson's introduction uses eight-part harmony. He gives his sax section a recurrent riff that transforms Falla's delicate theme of regret into a blues-like waltz. Meeks, Harold Land and Roy Ayers are the soloists.

MI CORAZON is a characteristic Wilson theme topped in the ensemble by the flute of William Green, although the flute solo is by Anthony Ortega. Trumpeter Conte Candoli, playing at the top of his game in the mid-'60s, makes his initial solo appearance with the band on this track. The flutists lead the way in the minor **BLUES LATINESE**. In proper Pacific Rim spirit, the piece has a Far Eastern cast to it. Ortega is the alto soloist, with Jack Wilson on piano. The powerful trumpet section is again under the lead of Al Porcino. After eight bars that suggest further waltzing, **THE FEATHER**, orchestrated by Mike Barone, becomes an uncomplicated minor 4/4 swinger, with blowing spots for Ayers and Jimmy Woods, an adventurous alto saxophonist who made two albums for Contemporary Records in the early '60s and worked with Chico Hamilton, then seems to have disappeared from music. Wilson worked with Barone to incorporate into the ensemble a passage that pays tribute to Sy Oliver, Gerald's predecessor in the Lunceford band.

Wilson gives the popular Mexican song **LA MENTIRA** a straightforward treatment, with surging saxophone dynamics as the track fades away. **THE SERPENT**, like **THE FEATHER**, was from Wilson's suite titled **TEOTIHUACAN** after an ancient pyramid not far from Mexico City. The flute-piano lead is prominent. Owens, making dramatic use of pauses, has the first solo, Edwards the second. Jack Wilson follows. In the stacked voicing of the out chorus, Lanky Linstrot's dimensional engineering captures the saxes ranked between the flute lead and the trumpets; clarity not only in stereo separation but in depth.



*L to R: Gerald Wilson, Bobby Hutcherson and Frank Strong at Marty's on the Hill in the late '60s.
Photograph by Oliver H. Muldrew, Jr., courtesy of Josefina Wilson.*



Charles Tolliver at Jackie McLean's September 24, 1965 JACKNIFE session at the Van Gelder Studio, Englewood Cliffs, New Jersey. Photograph by Francis Wolff. © Mosaic Images.

(O & P) MARCH 31 & APRIL 1, 1967

Pacific Jazz recorded **LIVE AND SWINGING** at Marty's on the Hill, a club in Los Angeles that had a short run at the end of the '60s. Wilson's announcements give insight into his gentlemanliness. Among several changes in personnel since the previous recording, Charles Tolliver is new to a trumpet section completely changed except for the stalwart Porcino. His composition **PAPER MAN**, recorded on the second night, opens the album. The piece, the arrangement and Tolliver's solo are packed with nervous energy. Hadley Caliman, debuting with Wilson, is the tenor soloist. At 35

a seasoned player, Caliman was a professional at 16 and in Roy Porter's big band when he was 17. Phil Moore has replaced Jack Wilson on piano, freeing Wilson to concentrate on the organ.

Dick Grove provided the relaxed arrangement of **I SHOULD CARE**, which alludes to **LI'L DARLIN'**. The new trumpet section is a bit shaky in spots. Harold Land is not. His feature, **I GOT IT BAD (AND THAT AIN'T GOOD)**, is a study in melody laced with a judicious amount of arranger's froofraw. Land's interest in Coltrane is reflected in his final 16 bars and the coda. Land's composition **THE "IT'S" WHERE IT'S AT** recognizes another L.A. jazz club, whose place in history was assured

when Thelonious Monk made a celebrated live recording there. Land's openness to the "New Thing" is obvious in the harmonic interval leaps in his solo. Wilson's arrangement also has solo slots for Tolliver and Moore. Mike Barone orchestrated **BLUES FOR A SCORPIO**, a line written by Geraldine Wilson, age 14. Her brother Anthony would become a distinguished guitarist, composer and arranger in the 1990s, but his appearance in the world was more than a year away.

Jack Wilson is also featured on **LI'L DARLIN'**, which became an instant classic following the release of the 1957 Count Basie recording of Neal Hefti's composition and arrangement. The organ interlude continues with Barone's arrangement of **MISTY**. Feel free to dance. Gerald takes another run at **VIVA TIRADO**. Since its introduction in 1962, it has had 17 recordings, at last count, by groups as varied as El Chicano, The Fifth Dimension, Percy Faith and the rapper Kid Frost. Happy royalties, Gerald. Tolliver solos on trumpet, Caliman vigorously and at length on tenor, Moore — a bit subdued — on piano.

(Q & R) DECEMBER 4, 1967 & JANUARY 2, 1968

EVERYWHERE provided the title of Wilson's eighth Pacific Jazz album. It is unrelated to the piece of the same name written and performed by trombonist Bill Harris in Woody Herman's First Herd. Wilson's **EVERYWHERE** is an exploration of the blues in a contemporary format, with an insistent theme. He describes it as "a very classical number." He first scored it for alto saxophonist Cannonball Adderley for a concert with Stan Kenton's Neophonic Orchestra. The muscular tenor sax solo in this version is Caliman's. Jack Wilson follows on harpsichord, a predecessor of the piano forte that plucks the strings, rather than hammers them. It is a plucky solo.

Gerald's treatment of Harold Arlen's **OUT OF THIS WORLD** has touches of Latin America and of Stravinsky. It is one of his most complex arrangements, first performed by Wilson at a 1945 concert with singer Joe Williams, a decade before Williams became famous with Count Basie. This time around Bobby Bryant gets the melody and, at the conclusion, an opportunity to strut his high-note stuff. Anthony Ortega appears on alto. Vibraharpist Bobby Hutcherson bows in with the band on **OUT OF THIS WORLD**. He plays Michel LeGrand's **PRETTY POLLY** as straight melody except for the embellishment of his runs in the suspension near the end of the piece. The main attraction here, however, is the rich harmonies of Wilson's ensemble writing.

M. CAPETILLO joins the honorees in Wilson's gallery of bullfighting heroes. Wilson was in the stadium in Tijuana when Capetillo, the great *muletero*, fought his last bull on the eve of his retirement. The saxophones establish the bravery of his character, the trumpets the excitement of the contest. In his solo, Harold Land captures both elements. With an emphatic one-chorus solo, Joe Pass announces his return to the band. We are back to the blues with **LITTLE BIT OF SOUL**, reflecting the '60s preoccupation with funk. The high end of the chart is Ortega's piccolo, the low end Richard Aplanalp's baritone sax. In between is Caliman's tenor, with a solo quite in keeping with the thrust of the piece. **DO I LOVE YOU (BECAUSE YOU'RE BEAUTIFUL?)**, the best thing about Rodgers and Hammerstein's musical *Cinderella*, features



L to R: Roy Ayers, Jimmy Woods, John Ewing and Gerald Wilson at Larry Hearn's Memory Lane in the mid-'60s. Photograph by Oliver H. Muldrew, Jr., courtesy of Josefina Wilson.

Hutcherson and Land in a vigorous Wilson arrangement at dance tempo. The two (Hutcherson and Land, not Rodgers and Hammerstein) later teamed up in quintet that recorded several albums but did not get the critical recognition it deserved.

Alberto **DEL OLIVAR**'s portrait is the final one Wilson hangs in his *toreador* hall of fame. One of the most graceful matadors of all time, Del Olivar also honored Wilson, the dedicated aficionado, by presenting him with an ear from a bull he had dispatched. Gerald's piece, a tone poem with classical

leanings, features Ortega on alto flute. Once again, Wilson combines two of his favorite idioms, the waltz and the blues. Hutcherson has the same predilections, and the gifts of technique and inspiration to create an impressive solo on **MINI WALTZ**. Ramon Bojorquez solos on alto saxophone. In the final ensembles, Wilson is full of surprises, not the least of which are the bursts of unison between vibes and saxes that combine to great effect across the stereo channels. Frank Butler's drumming on this track leaves little question about

why he was in constant demand and raises one about why Wilson didn't use him more often.

(S, T & U) AUGUST 7 & 16 & SEPTEMBER 2, 1968

As the '60s wound down, popular music had come to have virtually nothing to do with jazz or jazz values. Jazz artists scrambled to keep a little piece of the commercial market. The logical way seemed to be to appropriate and adapt popular songs. Gerry Mulligan titled one of his albums **IF YOU**



Photograph by Woody Woodward, courtesy of the Cynthia Sesso Archives.

CAN'T BEAT 'EM, JOIN 'EM. That approach had worked throughout the recorded history of jazz, but for much of the music's first three or four decades the best pop songs and jazz shared artistic standards. In the swing era, astonishing as it seems now, jazz *was* popular music. After 1955, except for blues-based rock and roll hits, there was little in the Top 40 that could serve as material for improvisation or as serious subject matter for arrangers.

Wilson's penultimate Pacific Jazz album was among the most musically respectable attempts to use contemporary hits to attract audiences whose tastes had been formed by rock and roll and soul music. "Soul sound is not new," Wilson told Herb Wong in the liner notes for **CALIFORNIA SOUL**. "It all came from things that happened long ago. First it was R & B, now there are extensions with contributions from other cultures. Admittedly we are trying to reach more people — people who may not have caught our sound before." Looking back, Gerald recalls another reason. "My kids were very young," Gerald says, "and I was hearing a lot of this music around the house, on their radio and their records. So I thought I'd give a couple of those numbers a try, things by Cream, The Doors, those groups. When we'd play them at

dances, people seemed to like them."

It is clear from the beginning of **CALIFORNIA SOUL**, the Fifth Dimension hit, that Gerald intends to keep his signature sound. The introduction could have been to another bullfight piece. The Latin flavor persists through his arrangement, spicing up a basically dull melody and a structure with minimal harmonic interest. Hutcherson and Land also do their share to redeem the song. **LIGHT MY FIRE** had a certain charm as done by The Doors. Wilson's vaguely Elizabethan introduction, repeated in the last chorus, capitalizes on the quaintness. Even Gerald can't get the band to sound inspired. Ortega's piccolo solo is mere decoration. Bryant and one of the tenors, probably Caliman, stoke the fire for a moment, then it dies down, barely lit. A harpsichord played by Jimmy Rowles or Tommy Flanagan introduces Gerald's **CHANNEL ISLAND**, a backbeat exercise given life by Hutcherson's solo and by the trumpet section.

The vaguely threatening atmosphere of **LULLABY FROM ROSEMARY'S BABY** reflects the spirit of the movie from which it came. There are stimulating minor textures in the vertical chords of the last few bars; a nice piece of writing. What is a skilled arranger to do with something as elementary as

SUNSHINE OF YOUR LOVE? What Gerald does is apply tried and true devices, have a little fun with them and let a couple of the guys (Ortega and guitarist Mike Anthony) work out on the, uh, changes. The **RUSSIAN RIVER** north of San Francisco is a famous recreational stream with lots of California soul. Wilson's composition evokes the Russianness of the name, morphs into a waltz, makes great use of brass resources, gives Caliman a nice outing and speaks volumes about the advantages of harmonies devised by an actual composer. The music box ending is a bit cutesy, but it fades out quickly. Henry DeVega, playing a tenor saxophone equipped with the octave-splitting device known as a Varitone, does little to salvage Smokey Robinson's **YESTERLOVE**, but Wilson helps with his writing for the horns in the final ensemble. Lalo Schiffrin's **DOWN HERE ON THE GROUND** benefits immeasurably from Gerald's wisdom in substituting harmonic content in the ensembles for the piece's original rockish inclinations. Land takes advantage of Wilson's generous supply of chords to construct one of his most satisfying solos of the set.

If the trombone sketch is a clue, **EL PRESIDENTE** is a comic opera figure in a Latin American or Spanish setting, possibly a bull ring. One of the most intriguing things about the **CALIFORNIA SOUL** sessions is that the players include Jimmy Rowles, Tommy Flanagan and Mike Wofford, among the greatest jazz piano soloists of the day, and all they play are local-color harpsichord parts that could have been called in by any pianist in Los Angeles. Well, it gave them a couple of days' work.

(V, W & X) JUNE 2 & 3, 1969

Groove Holmes is back in the saddle eight years after **YOU BETTER BELIEVE IT**, sharing keyboard duties with pianist George Duke. In the interim, John Coltrane has helped to direct the course of jazz and affected nearly every jazz musician not locked into Dixieland, swing or bebop. Wilson's treatment of Coltrane's **EQUINOX** shows that he has heard the message and adapted it to a big band, capturing Trane's meld of languor, assurance and intensity. Land never quite lost himself in Coltrane, as many younger tenor players did, but the influence is plain to hear. Tenor saxophonist Ernie Watts has played his share of modal music, like **EQUINOX**, in and out of the Wilson orchestra. On *Jazz Profiles*, he assessed Gerald's approach to it.

"With the modal tunes, like when Miles started getting into that with **KIND OF BLUE**, you've got one chord for eight bars or 16 bars. Within that one chord, that D-minor 7th, there are many other chords that you can substitute that have the same notes. Gerald is a master at moving the intervals, the harmonies, around within a mode. He still keeps the feel, the basic simplicity of the mode, but he moves and changes the textures and the colors within it."

It seemed that no sooner had **AQUARIUS** appeared in the musical *Hair* than it became an anthem to the love-and-flowers generation's coming of age in the '60s. Fortunately for Wilson's purpose, it had musical as well as cultural fiber. Against Carl Lott's back beat, the band gives it a jaunty performance.

Coltrane's spirit seems to guide Wilson's **PISCES**. This is a polished example, particularly in the opening and closing



Photograph by Ray Avery.

ensembles, of Wilson's ways of setting reeds and brass off against one another. Ortega's fiery solo is deep into the freedom that developed in jazz following the emergence of Ornette Coleman and the modal and scalar improvisational approaches put forward by Miles Davis, Bill Evans and Coltrane in Davis' **KIND OF BLUE** period. Hutcherson follows suit, and someone in the studio shows approval by emitting one sharp whistle. Continuing the astrological theme of the album, Wilson offers **SCORPIO RISING**. He finds the constellation ascending south of the border, and guest Jean-Luc Ponty finds inspiration for one of his best recorded violin solos of the decade. Linstrot's excellent engineering balance and dimension allow appreciation of Ponty's relationship to the band and of the contrasts and blends Wilson works across the horn sections.

Wilson's thematic voicing of flute and organ in **CELESTIAL SOUL** recalls some of fellow arranger Gary McFarland's sunnier

efforts. The soul aspects of the arrangement soon predominate. Ernie Watts — not long out of Buddy Rich's band of young enthusiasts — takes the emphatically soulful tenor solo. The stentorian voice of actor William Marshall pronounces the lyrics of Smokey Robinson's **BABY, BABY DON'T CRY** with an old testament authority intriguingly at odds with the message of secular love. Harold Land comments in a tenor interlude. **YOU, ME AND NOW** is a wordless rhythm ballad, Wilson's late-'60s entry in a category long familiar in the dance halls that employed big bands in his sideman days. George Duke is the piano soloist. Duke romps through the introduction and first blowing choruses of **BLUESNEE**, urged along by Wilson's orchestral touches. Duke's solo blends into Caliman's. Like the solos, Wilson's writing is absolutely up to date, or a bit beyond, while observing the eternal blues truths.

And so it remains in performances by his orchestras of the '70s, '80, '90s and a new century, in the ears, hearts and minds of his listeners, and in tangible form in the nation's capital. In 1996, the Library of Congress honored Wilson's lifetime of achievement by establishing a Gerald Wilson archive. Generations of musicians, scholars and admirers will be able to study a comprehensive collection of his compositions, arrangements, orchestrations and recordings. The works in this Mosaic box will be a vital part of that archive.

— Doug Ramsey

Doug Ramsey is the author of *Jazz Matters: Reflections on the Music and Some of Its Makers* (University of Arkansas Press). He is a regular contributor to *Jazz Times* and the winner of an ASCAP Deems Taylor Award for writing about music.

THE COMPLETE PACIFIC JAZZ RECORDINGS OF GERALD WILSON AND HIS ORCHESTRA

CDs:

DISC I	DISC II	DISC III	DISC IV
1. Blues For Yna Yna (A) 6:49 (Gerald Wilson)	1. So What (E) 5:54 (Miles Davis)	1. When I'm Feeling Kinda Blue (K) 3:42 (Jo Villaseñor)	1. Paper Man (P) 6:46 (Charles Tolliver)
2. Jeri (B) 3:41 (Gerald Wilson)	2. Caprichos (F) 6:59 (Gerald Wilson)	2. Freddie Freeloader (J) 4:12 (Miles Davis)	2. I Should Care (O) 3:27 (Cahn-Stordahl-Weston)
3. Moody Blue (B) 3:06 (Gerald Wilson)	3. Paco (E) 6:20 (Gerald Wilson)	3. Do Anything You Wanna (J) 2:23 (H. Betters-C. Ramsey)	3. I Got It Bad (And That Ain't Good) (O) 4:10 (D. Ellington-P. Webster)
4. Straight Up And Down (A) 4:41 (Gerald Wilson)	4. Ravi (E) 5:53 (Gerald Wilson)	4. Yesterday (I) 2:24 (P. McCartney-J. Lennon)	4. The "IT's" Where It's At (P) 5:38 (Harold Land)
5. The Wailer (A) 7:19 (Gerald Wilson)	5. Aram (F) 3:44 (Gerald Wilson)	5. Watermelon Man (J) 6:05 (Herbie Hancock)	5. Blues For A Scorpio (P) 5:52 (Gerald Wilson)
6. You Better Believe It (B) 5:17 (G. Wilson-R. Holmes)	6. 'Round Midnight (E) 5:10 (Thelonious Monk)	6. Yeh Yeh (K) 2:35 (Hendricks-Grant-Patrick)	6. Lil Darlin' (P) 5:17 (Neal Hefti)
7. Yvette (B) 3:34 (George Stoll)	7. Eric (F) 3:13 (Gerald Wilson)	7. One On The House (J) 4:39 (E. Wilkins-H. James)	7. Misty (O) 3:03 (E. Garner-J. Burke)
8. Viva Tirado (C) 5:40 (Gerald Wilson)	8. Los Moros De España (G) 3:06 (Gerald Wilson)	8. I Got You (I Feel Good) (I) 2:49 (James Brown)	8. Viva Tirado (P) 7:46 (Gerald Wilson)
9. Moment Of Truth (C) 4:20 (Gerald Wilson)	9. Who Can I Turn To (H) 2:58 (A. Newley-L. Bricusse)	9. I Concentrate On You (I) 5:04 (Cole Porter)	9. Everywhere (Q) 4:19 (Gerald Wilson)
10. Patterns (C) 5:54 (Gerald Wilson)	10. Ricardo (H) 4:24 (Gerald Wilson)	10. Well Son Shuffle (J) 2:57 (Mike Barone)	10. Out Of This World (R) 5:35 (H. Arlen-J. Mercer)
11. Teri (C) 2:53 (Gerald Wilson)	11. Musette (G) 2:35 (Gerald Wilson)	11. The Golden Sword (M) 3:11 (Gerald Wilson)	11. Pretty Polly (R) 2:30 (M. LeGrand-D. Black)
12. Nancy Jo (C) 2:37 (Gerald Wilson)	12. In The Limelight (H) 5:50 (Gerald Wilson)	12. Man Of La Mancha (N) 2:17 (J. Darion-M. Leigh)	12. M. Capetillo (Q) 2:42 (Gerald Wilson)
13. Milestones (D) 5:30 (Miles Davis)	13. Lighthouse Blues (G) 7:25 (Gerald Wilson)	13. The Breeze And I (N) 2:20 (Ernesto Lecuona)	13. Little Bit Of Soul (Q) 3:50 (Gerald Wilson)
14. Latino (D) 5:00 (Gerald Wilson)	14. El Viti (H) 4:01 (Gerald Wilson)	14. Carlos (L) 5:26 (Gerald Wilson)	14. Do I Love You (Because You're Beautiful?) (R) 2:53 (R. Rodgers-O. Hammerstein)
15. Josefina (D) 4:28 (Gerald Wilson)	15. Lately (H) 3:43 (Lester Robertson)	15. Chanson Du Feu Follet (Song Of The Mad Fire) (M) 4:05 (Manuel DeFalla)	15. Del Olivar (Q) 3:53 (Gerald Wilson)
16. Emerge (D) 3:24 (Lester Robertson)	16. Perdido (G) 4:30 (Juan Tizol)	16. Mi Corazon (My Heart) (N) 3:02 (Gerald Wilson)	16. Mini Waltz (R) 4:47 (Gerald Wilson)
		17. Blues Latinese (M) 4:35 (Gerald Wilson)	
		18. The Feather (L) 4:13 (Gerald Wilson)	
		19. La Mentira (The Lie) (N) 2:04 (A. Carrillo)	
		20. The Serpent (L) 3:38 (Gerald Wilson)	

DISC V

- 1. California Soul (T) 4:07
(N. Ashford-V. Simpson)
- 2. Light My Fire (U) 5:00
(The Doors)
- 3. Channel Island (S) 5:02
(Gerald Wilson)
- 4. Lullaby From Rosemary’s Baby
(T) 2:50 (Christopher Komeda)
- 5. Sunshine Of Your Love (U) 2:50
(Bruce-Brown-Clapton)
- 6. Russian River (U) 5:25
(Gerald Wilson)
- 7. Yesterlove (T) 3:58
(W. Robinson-A. Cleveland)
- 8. Down Here On The Ground (U) 5:44
(L. Schifrin-G. Garnett)
- 9. El Presidente (S) 4:12
(Gerald Wilson)
- 10. Equinox (V) 4:55
(John Coltrane)
- 11. Aquarius (V) 3:01
(Rado-Ragni-MacDermot)
- 12. Pisces (W) 4:06
(Gerald Wilson)
- 13. Scorpio Rising (X) 3:37
(Gerald Wilson)
- 14. Celestial Soul (V) 4:20
(Gerald Wilson)
- 15. Baby, Baby Don’t Cry (W) 3:01
(Robinson-Cleveland-Johnson)
- 16. You, Me And Now (W) 3:53
(Gerald Wilson)
- 17. Bluesnee (W) 5:27
(Gerald Wilson)

DISCOGRAPHY

Note only the original U.S. LP issues are included.

(A) Gerald Wilson (arr), Ray Triscari, Jimmy Zito, John Audino, Carmell Jones (tp), Bob Edmondson, Lester Robertson, John Ewing (tb), Kenny Shroyer (bass tb), Buddy Collette (cl, as, fl), Harry Klee (as), Harold Land, Teddy Edwards (ts), Jack Nimitz (bari), Richard Holmes (org), Jimmy Bond (b), Mel Lewis (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, September 9, 1961	
Blues For Yna Yna	PJ ST-34
The Wailer	-
Straight Up And Down	-

(B) Gerald Wilson (arr), Al Porcino, Jack Trainor, John Audino, Carmell Jones (tp), Bob Edmondson, Frank Strong, John Ewing (tb), Kenny Shroyer (bass tb), Buddy Collette (cl, as, fl), Joe Maini (as), Walter Benton, Teddy Edwards (ts), Don Raffell (bari), Richard Holmes (org), Gene Edwards (g), Jimmy Bond (b), Mel Lewis (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, September 30, 1961	
You Better Believe It	PJ ST-34
Yvette	-
Jeri	-
Moody Blue	-

(C) Gerald Wilson (arr), Carmell Jones, Jules Chaiken, John Audino, Freddie Hill (tp), Bob Edmondson, Lou Blackburn, Frank Strong (tb), Bob Knight (bass tb), Bud Shank (as, fl), Joe Maini (as), Teddy Edwards, Harold Land (ts), Don Raffell (bari), Jack Wilson (p), Joe Pass (g), Jimmy Bond (b), Mel Lewis (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, August 27, 1962	
Teri	PJ ST-61
Patterns	-
Nancy Jo	-
Viva Tirado -1	-
Moment Of Truth	-

-1 add Modesto Duran (cga)

note: On the first CD release of **MOMENT OF TRUTH**, **TERI** appeared without Joe Pass’s overdubbed guitar solo.

(D) Gerald Wilson (arr), Al Porcino, Carmell Jones, Jules Chaikin, John Audino, Freddie Hill (tp), Bob Edmondson, Lou Blackburn, Lester Robertson (tb), Bob Knight (bass tb), Bud Shank (as, fl), Joe Maini (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Jack Wilson (p), Joe Pass (g), Jimmy Bond (b), Mel Lewis (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, September, 1962	
Latino -1	PJ ST-61
Milestones	-
Josefina	-
Emerge -2	-

-1 add Modesto Duran (cga)

-2 arranged by Lester Robertson

note: Exact date and recording order unknown.

(E) Gerald Wilson (arr), Al Porcino, Carmell Jones, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don Switzer (bass tb), Joe Maini, Jimmy Woods (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Jack Wilson (p), Joe Pass (g), Leroy Vinnegar (b), Chuck Carter (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, December 2, 1963	
Paco -1	PJ ST-80
Ravi -1	-
So What	-
’Round Midnight	-

-1 add Modesto Duran (bgo)

(F) Gerald Wilson (arr), Al Porcino, Carmell Jones, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lew McCreary (tb), Don Switzer (bass tb), Joe Maini, Jimmy Woods (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Jack Wilson (p), Joe Pass (g), Dave Dyson (b), Chuck Carter (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, January 8, 1964

Aram	PJ ST-80
Caprichos -1	-
Eric	-

-1 add Bud Shank (fl)

A promotional 45 single for radio (Pacific Jazz 100) was issued with edited versions of **CAPRICHIOS** and **ERIC** with some studio chatter and section rehearsals. The master tape of the rehearsal sequences no longer exist.

(G) Gerald Wilson (arr), Al Porcino, Melvin Moore, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don Switzer (bass tb), Anthony Ortega (as), Curtis Amy, Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Roy Ayers (vbs), Phil Moore III (p), Joe Pass (g), Herbie Lewis (b), Chuck Carter (d).

Produced by Richard Bock

Capitol Studios, LA, January 13, 1965

Lighthouse Blues	PJ ST-88
Musette	-
Los Moros de España	-
original number five	rejected
Perdido	PJ ST-88

(H) Gerald Wilson (tp -1, arr), Bobby Bryant, Melvin Moore, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Ernie Tack (bass tb), Anthony Ortega (as), Bud Shank (as, fl), Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Roy Ayers (vbs), Phil Moore III (p), Jack Wilson (p, org), Joe Pass (g), Victor Gaskin (b), Chuck Carter (d).

Produced & engineered by Richard Bock

Pacific Jazz Studios, LA, March 10, 1965

Who Can I Turn To	PJ ST-88
In The Limelight	-
El Viti -1	-
Ricado	-
Lately -1	-

-1 arranged by Lester Robertson

(-) Gerald Wilson (arr), Melvin Moore, Al Porcino, Freddie Hill, Jules Chaikin (tp), John Ewing, Bob Edmondson, Lester Robertson (tb), Kenny Shroyer (bass tb), Curtis Amy (ss), Anthony Ortega (as, fl), Teddy Edwards, Don Raffell (ts), Jack Nimitz (bari), Phil Moore, III (p), Dennis Budimir (g), Buddy Woodson (b), Mel Lee (d).

LA, August 3, 1965

When I'm Feeling Kinda Blue	Pacific Jazz rejected
Satin Doll	-
Softly As I Leave You	-
For Lonely Hearts	-

note: No tapes from this session were saved. It is presumed to be rejected.

(I) Gerald Wilson (arr), Melvin Moore, Al Porcino, Freddie Hill, Jules Chaikin, Nat Meeks (tp), John Ewing, Bob Edmondson, Lester Robertson (tb), Fred Murell (bass tb), Curtis Amy (ss), Anthony Ortega (as, fl, pic), Teddy Edwards, Harold Land (ts), Jack Nimitz (bari), Phil Moore III (p), Don Randi (org), Dennis Budimir (g), Buddy Woodson (b), Mel Lee (d), Modesto Duran, Adolpho Valdes, Bones Howe (perc).

Produced by Richard Bock & Dave Pell

Engineer: Bones Howe

United Recorders, LA, November 30, 1965

Yesterday	PJ ST-20099
I Got You (I Feel Good)	-
I Concentrate On You	-

(J) Same as (I), except omit Don Randi (org).

Produced by Richard Bock & Dave Pell

Engineer: Bones Howe

United Recorders, LA, December 2, 1965

Do Anything You Wanna	PJ ST-20099
Watermelon Man	-
Freddie Freeloader	-
One On The House	-
Well Son Shuffle -1	-

-1 arranged by Mike Barone

(K) Gerald Wilson (arr), personnel similar to (I) with Bobby Bryant (tp), Anthony Ortega (as, fl), Teddy Edwards (ts), Victor Feldman (vbs).

When I'm Feeling Kinda Blue	PJ ST-20099
Yeh Yeh	-

note: Exact personnel, date and studio unknown.

(L) Gerald Wilson (arr, maracas), Al Porcino, Jules Chaikin, Freddie Hill, Mel Moore, Jimmy Owens (tp), Mike Barone, John Ewing, Lester Robertson (tb), Ernie Tack (bass tb), Anthony Ortega (as, fl), Jimmy Woods (ss, as), Harold Land, Teddy Edwards (ts), Jack Nimitz (bari), William Green (fl, pic), Roy Ayers (vbs), Jack Wilson (p), Buddy Woodson (b), Mel Lee (d), Max Garduno (cga).

Produced by Richard Bock

Engineer: Lanky Linstrot

TTG Studios, LA, June 21, 1966

Carlos	PJ ST-20111
The Feather (from Teotihuacan Suite) -1	-
The Serpent (from Teotihuacan Suite)	-

-1 arranged by Mike Barone

(M) Same as (L) except Nat Meeks (tp) replaces Jimmy Owens.

Produced by Richard Bock

Engineer: Lanky Linstrot

TTG Studios, LA, July 8, 1966

Chanson Du Feu Follet	
(Song Of The Mad Fire)	PJ ST-20111
Blues Latinese	-
The Golden Sword	-

(N) Gerald Wilson (arr, dir, maracas), Al Porcino, Jules Chaikin, Freddie Hill, Mel Moore, Conte Candoli (tp), Mike Barone, John Ewing, Lester Robertson (tb), Ernie Tack (bass tb), Anthony Ortega (as, fl), Harold Land, Teddy Edwards (ts), Jack Nimitz (bari), William Green (fl, pic), Victor Feldman (vbs), Jack Wilson (p), Laurindo Almeida (g), Buddy Woodson (b), Mel Lee (d), Max Garduno (cga).

Produced by Richard Bock

Engineer: Lanky Linstrot

TTG Studios, LA, August 19, 1966

The Breeze And I -1	PJ ST-20111
Mi Corazon (My Heart)	-
Man Of La Mancha	-
La Mentira (The Lie) -2	-

-1 arrannged by Dick Groave

-2 arranged by Mike Barone

(O) Gerald Wilson (arr), Gary Barone, Dick Forrest, Larry McGuire, Alex Rodriguez, Charles Tolliver, Al Porcino (tp), Lester Robinson, Mike Barone, Thurman Green (tb), Don Switzer (bass tb), Ramon Bojorquez, Anthony Ortega (as), Harold Land, Hadley Caliman (ts), Howard Johnson (bar, tuba), Phil Moore III (p), Jack Wilson (org), Buddy Woodson (b), Carl Lott (d).
Produced by Richard Bock & Dick Pierce
Engineer: Wally Heider

live at “Marty’s On The Hill,” LA, March 31, 1967		
	Misty -1	PJ ST-20118
	I Should Care -2	-
	I Got It Bad (And That Ain’t Good)	-
-1 arranged by Mike Barone		
-2 arranged by Dick Grove		

(P) Same as (O).		
live at “Marty’s On The Hill,” LA, April 1, 1967		
	Paper Man -3	PJ ST-20118
	Blues For A Scorpio -1	-
	The “IT’s” Where It’s At	-
	Viva Tirado	-
	Li'l Darlin’	-
-1 arranged by Mike Barone		
-3 arranged by Charles Tolliver		
note: Exact recording order for these live sessions is unknown.		

(Q) Gerald Wilson (arr), Dick Forrest, Steve Huffsteter, Alex Rodriguez, Bill Mattison (tp), Frank Strong, Lester Robertson, Thurman Green (tb), Mike Wimberly (bass tb), Anthony Ortega (as, fl, alto fl), Ramon Bojorguez (as), Harold Land, Hadley Caliman (ts), Richard Aplanalp (bari), William Green (fl, pic), Bobby Hutcherson (vbs), Jack Wilson (p, org), Joe Pass (g), Buddy Woodson (b), Carl Lott (d), Hugh Anderson (perc).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, December 4, 1967		
	Everywhere	PJ ST-21032
	Del Olivar	-
	M. Capetillo	-
	Little Bit Of Soul	-

(R) Gerald Wilson (arr), Bobby Bryant, Dick Forrest, Gary Barone, Alex Rodriguez (tp), Frank Strong, Lester Robertson, Thurman Green (tb), Mike Wimberly (bass tb), Anthony Ortega (as, fl), Ramon Bojorguez (as), Harold Land, Hadley Caliman (ts), Richard Aplanalp (bari), Henry DeVega (reeds), Bobby Hutcherson (vbs), Phil Moore III (p), Jack Wilson (org), Joe Pass (g), Stan Gilbert (b), Frank Butler (d), Moises Obligacion (cga), Hugh Anderson (perc).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, January 2, 1968		
	Pretty Polly	PJ ST-20132
	Do I Love You (Because You’re Beautiful?)	-
	Mini Waltz	-
	Out Of This World	-

(S) Gerald Wilson (arr), Larry McGuire, Alex Rodriguez, Tony Rusch (tp), Frank Strong, Lester Robertson, Thurman Green (tb), Mike Wimberly (bass tb), Art Maebe (Fr h, tuben), Anthony Ortega (as, fl, pic), Ramon Borjorquez (as), Hadley Caliman, Harold Land (ts), Richard Aplanalp (bari), Henry DeVega, William Green, Pete Terry, Alan Beutler (reeds), Bobby Hutcherson (vbs), Tommy Flanagan, Jimmy Rowles (p, org, elec. harpsichord), Mike Anthony (g), Wilton Felder (el b), Stan Gilbert (b), Carl Lott (d), Hugh Anderson, Joe Porcaro (perc).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, August 7, 1968		
tk 7/11	El Presidente	WP ST-20135
tk 4	Channel Island	-
	Russian River	rejected

(T) Gerald Wilson (arr), Ollie Mitchell, Dalton Smith, Alex Rodriguez, Tony Rusch (tp), Frank Strong, Lester Robertson, Thurman Green (tb), Mike Wimberly (bass tb), Jim McGee, George Hyde (Fr h), Anthony Ortega (as, fl, pic), Ramon Borjorquez (as), Hadley Caliman, Harold Land (ts), Richard Aplanalp (bari), Henry DeVega, Pete Terry, Bill Perkins (reeds), Bobby Hutcherson (vbs), Mike Wofford, Jimmy Rowles (p, org, elec. harpsichord), Mike Anthony (g), Wilton Felder (el b), Carl Lott (d), Hugh Anderson, Joe Porcaro (perc).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, August 16, 1968		
tk 5	California Soul	WP ST-20135
tk 6	Yesterlove	-
tk 5	Lullaby From Rosemary’s Baby	-

(U) Gerald Wilson (arr), Bobby Bryant, Larry McGuire, Alex Rodriguez, Tony Rusch (tp), Frank Strong, Lester Robertson, Thurman Green (tb), Mike Wimberly (bass tb), Dave Duke (Fr h), Anthony Ortega (as, fl, pic), Ramon Borjorquez (as), Hadley Caliman, Harold Land (ts), Alan Beutler (bari), Henry DeVega, Pete Terry (reeds), Mike Wofford, Jimmy Rowles (p, org, elec. harpsichord), Mike Anthony (g), Wilton Felder (el b), Stan Gilbert (b), Carl Lott (d), Hugh Anderson, Joe Porcaro (perc).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, September 2, 1968		
tk 5	Light My Fire	WP ST-20135
tk 3	Down Here On The Ground	-
tk 9	Sunshine Of Your Love	-
tk 3	Russian River (redo)	-

(V) Gerald Wilson (arr), Larry McGuire, Jay Daversa, Paul Hubinon (tp), Lester Robinson, Frank Strong, Thurman Green (tb), Alexander Thomas (bass tb), Arthur Maebe (fhr), Henry DeVega, Anthony Ortega (as), William Green (fl, pic), Ernie Watts (ts, fl, pic), Hadley Caliman, Harold Land (ts), Richard Aplanalp (bari), Bobby Hutcherson (vbs), Richard Holmes (org), George Duke (p), Bob West (el b), Carl Lott (d).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, June 2, 1969		
tk 4	Equinox	WP ST-20160
tk 1	Aquarius	-
tk 5	Celestial Soul	-

(W) Same as (V).

Liberty Studios, LA, June 3, 1969

Pisces WP ST-20160
tk 3 You, Me and Now -
tk 6 Bluesnee -
tk 3 Baby, Baby Don’t Cry -1 -
-1 add William Marshall (vcl)

(X) Gerald Wilson (arr), Larry McGuire, Tony Rusch, William Peterson, Paul Hubinon (tp), Frank Strong, Thurman Green (tb), Mike Wimberly (bass tb), Bud Shank (as), Anthony Ortega (fl), Richard Aplanalp (bari), Jean-Luc Ponty (vln), George Duke (p), Wilbert Longmire (g), Bob West (b), Paul Humphrey (d).
Produced by Richard Bock
Engineer: Lanky Linstrot

Liberty Studios, LA, probably June, 1969		
tk 2	Scorpio Rising	WP ST-20160

ALBUM INDEX:

Pacific Jazz:

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World Pacific:

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ST-20160	ETERNAL EQUINOX

Original sessions produced through Albert Marx Productions
Produced for release by Michael Cuscuna
Executive producer: Charlie Lourie
Discs I-IV (except Disc I #7, 11 & 15) remixed from the original three- and four-track master tapes.
Disc I #7, 11 & 15 and Disc V transferred from the original album mixes.
All transfers from analog to digital were made at 24-bit resolution.
Mixed, transferred and mastered by Malcolm Addey at Malcolm Addey Studios, New York City
Copyist for the Gerald Wilson Orchestra: Jo Villasenor

Special thanks to Gerald Wilson, Russ Wapensky and the Institute of Jazz Studies

Design direction: Richard Mantel
Design production: InkWell, Inc.
Photograph research: Cynthia Sesso

Masters appear courtesy of Blue Note Records, a division of Capitol Records, Inc.

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Producer’s note:

Although Gerald Wilson arranged for a number of Pacific Jazz artists, including Carmell Jones and Les McCann, it was his decision to confine this set to just the albums that he led with his own orchestra. We wholeheartedly concurred.

The music on the first four CDs is remixed from the original three- and four-track masters, which improves the dynamic sound and often lessens the tape hiss that appears on the second generation LP masters. In three cases however (tracks 7, 11 & 15 of disc one), due to tape damage or missing overdubs on the three-track masters, the stereo LP master mixes had to be used.

The last CD contains two albums which were originally recorded on eight-track tape. Because the original LP mixes had little tape hiss and excellent sound and because remixing eight-track masters increased the chances of altering the original placement and balance, the original stereo mixes were used.



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