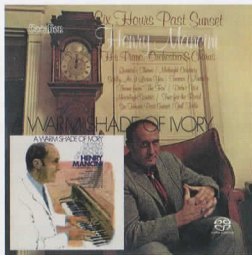


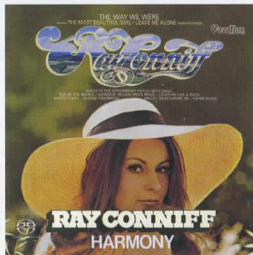
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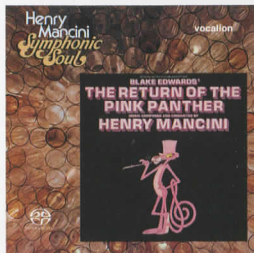
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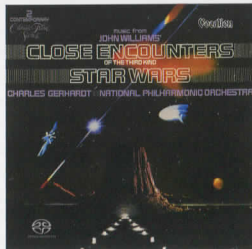
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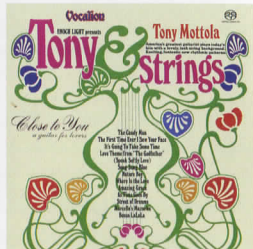
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2CDLK 4644



CDLK 4642



CDLK 4647

THE BEST OF MANCINI

Composed and conducted by
HENRY MANCINI

THE BEST OF
MANCINI
VOLUME 2

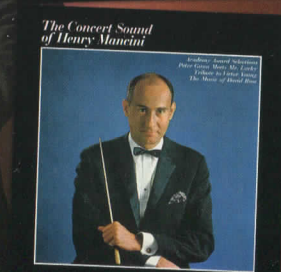
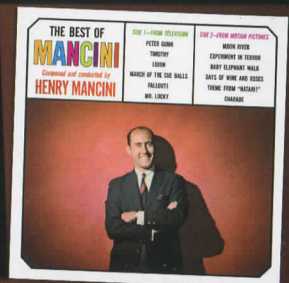
The Concert Sound of
Henry Mancini

Vocalion

MANCINI
SALUTES
SOUSA




SUPER AUDIO CD



CD 1

THE BEST OF MANCINI

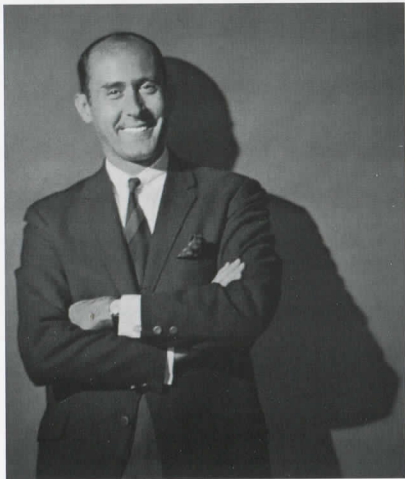
LSP 2693 (1964) STEREO/PQ8-1128 (1971) QUADRAPHONIC

Remixed in quadraphonic at RCA's Music Center of the World, Hollywood, California, 19 October 1970

Quadraphonic remix engineers:
Mickey Crofford, Artie Torgersen

HENRY MANCINI & HIS ORCHESTRA WITH CHORUS (7, 10, 12)

Arranger/conductor: Henry Mancini



13-24

THE BEST OF MANCINI VOLUME 2

LSP 3557 (1966) STEREO/PQ8-1315 (1971) QUADRAPHONIC

Remixed in quadraphonic at RCA's Music Center of the World, Hollywood, California, 17 February 1971

Quadraphonic remix engineer: Mickey Crofford

HENRY MANCINI & HIS ORCHESTRA WITH CHORUS (15, 17, 19, 21, 23)

Arranger/conductor: Henry Mancini

BONUS TRACK – FIRST TIME IN STEREO/SURROUND 7" SINGLE RCA 1312 (1962)

Man of the World (Mancini) theme from TV series

HENRY MANCINI & HIS ORCHESTRA Arranger/conductor: Henry Mancini

Recorded at RCA's Music Center of the World, Hollywood, California, 11 September 1962

Recording/Mixing engineer: Al Schmitt
Producers: Steve Sholes, Dick Peirce

Remixed in stereo and surround sound from the original
3-track master tape by Michael J. Dutton

CD 2

1-4

The Concert Sound of Henry Mancini

LSP 2897 (1964) STEREO/PQ8-1226 (1971) QUADRAPHONIC

Remixed in quadraphonic at RCA's Music Center of the World, Hollywood, California, 18-19 February 1971

Quadraphonic remix engineer: Mickey Crofford

HENRY MANCINI & HIS ORCHESTRA Arranger/conductor: Henry Mancini

Soloists (1-4):

Erno Neufeld (violin); Vincent DeRosa (French horn)
Mannie Klein (trumpet); Pete Candoli (trumpet) *jazz soloist*
Jimmy Rowles (piano); Ted Nash (alto saxophone)
Conrad Gozzo (1st trumpet); Dick Nash (1st trombone)

Recorded at Goldwyn Studios, Hollywood, California

Recording engineer: Jim Malloy

Producer: Joe Reisman

5-14

MANCINI SALUTES SOUSA

APDI-0013 (1973) STEREO/QUADRAPHONIC

THE HENRY MANCINI CONCERT BAND

Arranger/conductor: Henry Mancini

Personnel [5-14]:

Al Aarons, Bud Brisbois, Bobby Bryant, Pete Candoli, Sidney
Lazar, Manny Stevens, Don Stolz, Ray Triscari, Graham Young
(trumpet, cornet)
John Halliburton, Dick Nash, Jimmy Priddy, Lloyd Ulyate
(trombone)

George M. Roberts, Terry Woodson (bass trombone)
Hoyt Bohannon, Lew McCreary (baritone horn)
Vincent DeRosa, William Hinshaw, Gus Klein, Arthur N.
Maebé, Richard E. Perissi, Henry Sigismonti (French horn)
John Bambridge, Sr., Tommy Johnson, Sam Rice (tuba)
Jerome Richardson (tenor saxophone)
Buddy Collette, Marshal Royal, Bud Shank (alto saxophone)
Chuck Gentry (baritone saxophone)
Dick Anderson, Gene Cipriano, Dominick Fera, Justin Gordon,
William Green, Abe Most, John Neufeld, Ray Pizzi,
Johnny Rotella, Wilbur Schwartz, Art Smith, George W. Smith,
Ernie Watts (B-flat clarinet)
Roy D'Antonio, Hugo Raimondi (E-flat clarinet)
John Ellis, Gordon Schoneberg (oboe)
Arthur Glegghorn, Harry Klee, Ronny Lang, Ted Nash,
Ethmer Roten, Sheridan Stokes (flute, piccolo)
Ray Brown (acoustic bass)
Victor Feldman, Frank Flynn, Milt Holland, Jack Sperling,
Tommy Vig, Jerry D. Williams (snare drum, bass drum, cymbals)
Frank Flynn (glockenspiel)

Recorded at
RCA's Music Center of the World, Hollywood, California
Recording engineer: Mickey Crofford
Quadraphonic remix engineer: Mickey Crofford
Producer: Joe Reisman

1 Academy Award Selections – suite

Never on Sunday (Hadjidakis; Towne) theme from the film –
High Noon (Tiomkin; Washington) theme from the film –
Over the Rainbow (Arlen; Harburg) from the film *The Wizard of Oz* –
Buttons and Bows (Livingston; Evans) from the film *The Paleface* –
Love Is a Many-Splendored Thing (Fain; Webster)
theme from the film –

Three Coins in the Fountain (Styne; Cahn) theme from the film –
Moon River (Mancini; Mercer) from the film *Breakfast at Tiffany's*

2 A Tribute to Victor Young – suite

Golden Earrings (Young; Livingston; Evans) theme from the film –
When I Fall in Love (Young; Heyman) –
Sweet Sue-Just You (Young; Harris) –
Stella by Starlight (Young; Washington) –
My Foolish Heart (Young; Washington) –
Love Letters (Young; Heyman) –
Around the World in 80 Days (Young; Adamson)
theme from the film

3 The Music of David Rose – suite

Holiday for Strings (Rose) – One Love (Rose; Robin) –
American Hoedown (Rose) – Manhattan Square Dance (Rose) –
The Stripper (Rose) – California Melodies (Rose) –
Dance of the Spanish Onion (Rose) – Our Waltz (Rose; Burton)

4 Peter Gunn Meets Mr. Lucky – suite

Mr. Lucky (Mancini) theme from the TV series –
Lightly Latin (Mancini) from the TV series *Mr. Lucky* –
Dreamsville (Mancini; Livingston; Evans) from the TV series *Peter Gunn* –
Timothy (Mancini) from the TV series *Peter Gunn* –
March of the Cue Balls (Mancini) from the TV series *Mr. Lucky* –
Joanna (Mancini) from the TV series *Peter Gunn* –
My Friend Andamo (Mancini) from the TV series *Mr. Lucky* –
Peter Gunn (Mancini) theme from the TV series

Henry Mancini's contribution to film, television, and popular music is as much a part of the twentieth century as rock and roll, the Lennon and McCartney partnership, jazz, and the American Songbook. Indeed, Mancini's vast body of work is inextricably linked with both jazz and the American Songbook. He looked constantly to the former for inspiration, and while not a jazz composer per se, his understanding of the genre saw him incorporating it into that which he wrote for both the big and small screens. The most memorable example of this is Mancini's score for the television detective series *Peter Gunn* (1958–61). Aside from yielding a theme tune which has since passed into legend, the *Gunn* music's importance lay in the fact that it was the first time a television show had been scored entirely in the jazz idiom. In doing so, Mancini opened up a new avenue and demonstrated that jazz could convey the whole gamut of human emotion.

By the 1960s, the *Gunn* music's influence had been absorbed to the extent that it became unusual if a crime-based television series or film *wasn't* accompanied by music with a strong jazz bias: witness *Mission Impossible* and *Mannix* (Lalo Schifrin), *Ironsides* and *In the Heat of the Night* (Quincy Jones), *Hawaii Five-O* (Mort Stevens), *I Spy* (Earle Hagen), and *Lady in Cement* (Hugo Montenegro), among many other examples. *Peter Gunn* also marked the beginning of Mancini's long and fruitful association with director-producer Blake Edwards; Mancini, of course, went on to provide the music for Edwards's *Pink Panther* film franchise.

As for the American Songbook, Mancini's collaboration with one of its finest lyricists, the incomparable Johnny Mercer, produced evergreens such as "Days of Wine and Roses" and "Moon River," the latter from the score for the Audrey Hepburn vehicle *Breakfast at Tiffany's* (1961). (An avid art collector, one of Mancini's most treasured possessions was a Johnny Mercer watercolour.)

Born in Cleveland, Ohio, on 16 April 1924, Henry Mancini's introduction to music came at the age of eight when he took lessons on flute from his father, Quinto. By then, the Mancini family had moved to West Aliquippa, Pennsylvania, a town well known for its steel mills. Aged twelve, he switched from flute to piano and not long afterwards became interested in arranging, later studying with Max Adkins, the conductor of the house orchestra at Pittsburgh's Stanley Theatre. (Adkins's other pupils included Jerry Fielding, another film music legend-to-be.) Having graduated from Aliquippa High School, Mancini enrolled at New York's Juilliard School in 1942, yet his studies were to last for just a year: in 1943 he was drafted into the US Air Force, serving overseas. On demobilisation in 1946, he joined the Glenn Miller-Tex Beneke Orchestra as



pianist-arranger; this was also when he met his future wife, Ginny O'Connor, a founder member of Mel Tormé's vocal group the Mel-Tones.

Mancini's private studies continued with composers Ernst Krenek and Mario Castelnuovo-Tedesco, but the next step in his career occurred during 1952 when he joined the music department of Universal-International Studios. Between 1952 and 1958, Mancini contributed to more than a hundred Universal films, including *The Glenn Miller Story* (for which he received his first Academy Award nomination) and Orson Welles's *Touch of Evil*. "I once referred to the music department at Universal as a salt mine," Mancini said in 1989:

But it was a good salt mine, and younger composers in film today do not have access to that kind of on-the-job training. Being on staff there, I was called upon to do everything. I mean, *everything*. Whenever they needed a piece of source music, music that comes from a source in the picture, such as a band, a jukebox, or a radio, they would call me in. I would do an arrangement on something that was in the Universal library, or I would write a new piece for a jazz band, or a Latin band, or whatever. I guess in every business you have to learn the routine – in film scoring, the clichés – before you can begin to find your own way.¹

Mancini and Blake Edwards had first met in 1958 when Mancini was on the staff of Universal, and following the success of the *Peter Gunn* score, Mancini's career went stratospheric. His music adorned hit film after hit film, and the albums he recorded for RCA sold in huge quantities, earning him eight gold albums and 20 Grammys. For his movie music, he was the recipient of four Academy Awards and 18 nominations.

The albums compiled on this 2-SACD set are from the catalogue Mancini built up during his 20-year tenure at RCA, which had begun in 1959 when he collected the first of his eight gold albums for *The Music From Peter Gunn*.

Originally released between 1964 and 1973, the albums here came at a time when Mancini kept three careers going simultaneously:

During this same period when I was performing in concert and scoring films, my recording career was also in full swing. I was doing a pretty good juggling act keeping the three balls in the air at once. I had become a member of the impressive RCA roster that included Perry Como, Harry Belafonte, Ed Ames, Elvis Presley, Peter Nero, and Jack Jones, among others. Unlike the groups of today [1989], who are lucky to get an album made every two years, our contracts stipulated that we must make a minimum of three albums a year. Since I did all my own arranging on these albums, the workload was heavy.²

Mancini's sessions always featured the West Coast's top studio musicians. The orchestra on 1964's *The Concert Sound of Henry Mancini* included such fine players as Jimmy Rowles (piano), brothers Dick Nash (trombone) and Ted Nash (alto sax), Vincent DeRosa (French horn), and Pete Candoli and Conrad Gozzo (trumpets). They were among the nucleus of musicians on most of Mancini's sessions of that era. Handling production duties was the dependable Joe Reisman. "My producer during most of this time was Joe Reisman, a portly Texan, and a fine arranger and conductor in his own right," Mancini said. "In fact, he had been the arranger of many of Perry Como's hits. To have a musician of Joe's experience sitting in the control booth, keeping track of and listening to everything, was a great help to me. We had a fine working relationship, and Joe became a dear friend."³

Mancini's sessions usually took place at RCA's Music Center of the World in Los Angeles, initially with recording engineers Jim Malloy and Dick Bogert, and latterly with Mickey Crofford. However, *The Concert Sound of Henry Mancini* went down to tape at the Goldwyn Studios in Hollywood; a famous film-scoring stage, it was where the music for *Gone With the Wind*, *Spartacus*, *The Great Escape*, and *Marnie* had been recorded. Given that much of the material on *The Concert Sound ...* was drawn from the movies, Mancini and RCA clearly had wanted to capture that distinctive Hollywood sound.

The Concert Sound ... comprises four suites; the first of them, *Academy Award Selections*, features several enduring songs from American films. Mancini's sweeping arrangement brings out the lyricism in Harold Arlen and Yip Harburg's "Over the Rainbow" (from *The Wizard of Oz*), and Sammy Fain and Paul Francis Webster's "Love Is a Many-Splendored Thing," of which Conrad Gozzo's singing, vibrato-heavy trumpet is the focal point. (This would have been one of Gozzo's last sessions: he died in October 1964 at the age of 42.) Conversely, Dimitri Tiomkin and Ned Washington's "High Noon," and Jule Styne and Sammy Cahn's "Three Coins in the Fountain" are both recast in beguiling Latin American-tinged orchestrations.

Born in Chicago, Victor Young was of Polish extraction, and it was in his homeland that he undertook his musical education, though he returned to the US during the 1920s. Mancini's *A Tribute to Victor Young* includes some of the composer's best-loved melodies, each of which he had originally written for the movies. "When I Fall in Love" is indelibly associated with Nat King Cole, whose 1956 recording of the song became the definitive one, but it was first heard in *One Minute to Zero* (1952), a romantic melodrama starring Robert Mitchum and Ann Blyth. Mancini's arrangement of this beautiful theme is characterised by lush writing for

strings and French horns. Erno Neufeld's impassioned violin introduces "Stella by Starlight" from Young's score for *The Uninvited* (1944). With lyrics by Ned Washington, it became a staple of the American Songbook, and among jazz musicians a favourite tune on which to improvise.

The Music of David Rose suite would have held special significance for Mancini. He recalled the assistance he received from the British-born Rose during his early, scuffling days in Hollywood: "David Rose was ... good to me. David, at that time the king of string writers and one of my idols, was music director on a lot of half-hour radio shows, including one on [the] Mutual [network] called *California Melodies*. He ... gave me writing assignments. I composed the music for several episodes of *The FBI in Peace and War*."⁴ Rose certainly was an excellent writer for strings, something which is amply demonstrated in "Holiday for Strings." Along with the classic pizzicato melody, Mancini's arrangement incorporates richly harmonised passages for cup-muted trumpets. Mancini's orchestration of Rose's "Our Waltz" – the signature tune of *California Melodies* – brings the suite to a close in true Hollywood fashion, swelling to a symphonic climax.

The final suite, *Peter Gunn Meets Mr. Lucky*, collates various pieces from the two television series which had established Mancini's reputation. A sensual instrumental ballad, "Dreamsville" formed part of *Peter Gunn*'s underscore, and, with Jay Livingston and Ray Evans's lyrics, it was subsequently recorded by Andy Williams and Sarah Vaughan. And the *Gunn* signature tune, with its rock and roll backbeat and big band brass, has come to symbolise the detective genre on television. "Once *Peter Gunn* went on the air, it was like a groundswell, and the excitement was like the first bloom of love," Mancini said. "I had a chance to do something completely on my own; after all those years at Universal I had a free hand."⁵

Mr. Lucky (1959–60) charted the exploits of a professional gambler; for this series, which came hot on the heels of *Peter Gunn*, Mancini wrote the effervescent "Lightly Latin" and "My Friend Andamo." Here, the latter is rendered in an especially beautiful orchestration. "As far as the public was concerned, they could associate me with *Peter Gunn* and *Mr. Lucky*," Mancini said. "[A]nd as for anyone who considered hiring me, *Mr. Lucky* showed that I could go in other directions than they had observed in the more jazz-orientated *Gunn*."⁶

In 1964, keen to capitalise on Mancini's phenomenal success as a film and television composer, RCA issued *The Best of Mancini*. Naturally, some of the music from *Peter Gunn* and *Mr. Lucky* was included; alongside the *Gunn* theme, the album featured various cues from *The Music From Peter Gunn*, Mancini's first LP for RCA. A driving big band composition, "Fallout!" is a fine example of the contemporary jazz heard in *Peter Gunn*, bearing two scorching solos (one each for trumpet

and trombone). In contrast is the lyricism of "Lujon" from *Mr. Lucky*. "[I]t plays only seven notes, like a minor seventh with a fourth added,"⁷ Mancini explained of the instrument which states the melody at the beginning and after which the piece is named.

The spine-chilling theme, in 12/8, for the suspense-thriller *Experiment in Terror* (1962) is one of Mancini's finest. It incorporates a brief yet gorgeous melody for strings, supported by a French horn choir playing rich pads of sound. However, the theme is pervaded by the metallic sound of the autoharp, a stringed instrument belonging to the zither family. "While experimenting with it, I discovered I could get the notes with a guitar pick instead of using the buttons," Mancini revealed. "This was the basis for the music for the opening of *Experiment in Terror*. I used two autoharps, with Bob Bain on one and Jack Marshall on the other, one plucking out the chords and the other playing the melody. It was a very effective device."⁸ Another timeless Mancini theme is the one he wrote for *Days of Wine and Roses*, a poignant drama about a married couple's descent into alcoholism. Mancini's orchestration and Johnny Mercer's lyrics are, together, hauntingly beautiful, while the wide, final chord allowed Mancini to indulge his penchant for sophisticated harmony. Mancini once said that these chord voicings gave him "a feeling of infinity,"⁹ which goes some way to explaining why they are so prominent in his music.

RCA followed up in 1966 with *The Best of Mancini Volume 2*, which collated further titles from the composer's rich back catalogue. It opens with the theme for *The Pink Panther* (1963), the first in a sequence of films starring Peter Sellers as the inept Inspector Clouseau. Of the theme, Mancini said:

This is one instance where I heard the sound in my mind before I heard the actual melody. I wanted that breathy, low-register tenor sax sound, a cross between Lester Young and Ben Webster; and Plas Johnson had exactly that quality to contribute, along with a kind of saucy attitude and a nice attack. When I wrote this for the movie in 1963, I thought of it in the same way that writers used to contribute specialities for individuals within a big band. In fact, this had big band written all over it.¹⁰

The Pink Panther was quickly followed by another outing for Inspector Clouseau, 1964's *A Shot in the Dark*. Once again, Mancini's theme drew on his background in jazz and big bands, balancing sections of straight-ahead swing with a jaunty tune played on, of all things, an antique Indian pump organ – which the composer had first seen in a shop in London.

The Best of ... Volume 2 includes two further examples of the Mancini big band oeuvre, though they are not connected to the world of film or television. The effervescent swing of "Cheers!"

was originally recorded for the *Uniquely Mancini* album (1963), which featured many of his favoured West Coast musicians, such as Jack Sperling (drums), Rolly Bundock (bass), Ronny Lang (alto sax), Plas Johnson (tenor sax), and Dick Nash (trombone). In 1955, Joe Williams recorded Sid Wyche and Mayme Watts's "Alright, Okay, You Win" with the Count Basie band. A rollicking blues, Mancini's rather more sedate version first appeared on *The Blues and the Beat* album (1960); this arrangement bears some attractive writing for flutes and trombones.

Included as a bonus is Mancini's lyrical theme for *Man of the World* (1962–63), a British television series starring Craig Stevens (of *Peter Gunn* fame) as a globetrotting photojournalist. Recorded in September 1962 at the sessions for Mancini's *Our Man in Hollywood* album, and originally issued in mono only, for this reissue new stereo and surround sound mixes have been created from the 3-track master tape.

The final album in this 2-SACD set, *Mancini Salutes Sousa* (1973), focuses on John Philip Sousa (1854–1932), who was to American music what Arthur Sullivan was to English music. Born to a German mother and an immigrant Portuguese father, Sousa spent his childhood in Washington, D.C. where he learned the violin and several other instruments, also studying harmony. By his teens he was playing violin in local orchestras which he sometimes conducted; he had also begun composing. Following service in the US Marine Corps, he formed his own band to play both military and symphonic music, and with which he toured the United States and, later, the world.

Sousa's output includes songs, operettas, waltzes, suites, and humoresques, yet his marches – all 136 of them – are what sealed his fame, earning him the sobriquet The March King. Mancini selected 10 of the best-known Sousa marches and arranged them in a manner that remained faithful to both the construction and the spirit of the originals.

Composed on Christmas Day, 1896, "The Stars and Stripes Forever" became, near to a century later in 1987, the official National March of America. In 1889, the owners of *The Washington Post* commissioned Sousa to write a march for the newspaper's essay competition; the resulting piece became one of the composer's most popular works. "Semper Fidelis" (Latin for "Always Faithful") had been written a year earlier, at the request of US President Chester Arthur, and was subsequently adopted as the official march of the US Marine Corps. Moreover, "El Capitan," a march from Sousa's 1896 operetta of the same name, soon entered the standard brass band repertoire. These, and indeed all Sousa's marches, are, like Mancini's music, woven into the fabric of American culture.

RCA was a major advocate of four-channel quadraphonic sound. The company had begun issuing albums on quadraphonic 8-track tape cartridge in late 1970, and by early 1973 had initiated a programme of quadraphonic vinyl LPs. Mancini's music was a natural candidate for the four-channel treatment, with several of his albums receiving a quad release. All four albums in this 2-SACD set are presented in their original stereo and quad mixes. The quad mixes of both volumes of *The Best of Mancini* originally appeared only on 8-track cartridge, and as such are extremely rare. This 2-SACD set marks the first time that any of these quad mixes have been available in five decades.

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References:

- ¹ Henry Mancini with Gene Lees, *Did They Mention the Music?*, Cooper Square Press (1st edition), 2001, p. 69.
- ² *ibid.* p. 156.
- ³ *ibid.* pp. 156–157.
- ⁴ *ibid.* p. 52.
- ⁵ *Henry Mancini: A Legendary Performer* LP insert liner note (RCA 1976).
- ⁶ *ibid.*
- ⁷ *ibid.*
- ⁸ Henry Mancini with Gene Lees, *Did They Mention the Music?*, Cooper Square Press (1st edition), 2001, p. 118.
- ⁹ *The Mancini Generation* LP sleeve note (RCA 1972).
- ¹⁰ *Henry Mancini: A Legendary Performer* LP insert liner note (RCA 1976).