

"In December 1956 the globe-trotting Modern Jazz Quartet found itself in Paris. Among the enthusiastic Parisians who flocked to St.

Germain-des-Prés to hear the group was Raoul Levy, producer of the film *And God Created Woman* and other international cinema hits. Levy did not come over to the Left Bank merely to spend a pleasant evening digging jazz sounds, but to make John Lewis a business proposition. He was about to produce *Sait-On Jamais*, a film to star Françoise Arnoul, and wanted to know whether John would be free to write the background music and whether it would be possible to use The Modern Jazz Quartet to make the soundtrack.

John consented to write the score and worked on it assiduously during his scanty leisure hours while he and the Quartet were touring the United States in the first months of 1957. Despite the fact that some of the music was written in Los Angeles, some in Chicago, some of it in New York, the score has structural unity and a high degree of internal organization. It was John Lewis' first film score and represented a special challenge. As he put it, "Jazz is often thought to be limited in expression. It is used for 'incidental music' or when a situation in a drama or film calls for jazz, but rarely in a more universal way apart from an explicit jazz context. Here it has to be able to run the whole gamut of emotions and carry the story from beginning to end."

THE MODERN JAZZ QUARTET

ONE NEVER KNOWS

"NO SUN IN VENICE"

FILM SCORE BY JOHN LEWIS



John Aaron Lewis was born in La Grange (Ill.) in March 1920 and passed away recently in March 2001. He grew up in Albuquerque (N.Mex.), and started playing the piano when he was seven.

Lewis studied anthropology and music at the University of New Mexico until 1942 when he joined the Army. In the Army he befriended Kenny Clarke, a prominent Bebop drummer.

After the war, in 1946, Clarke introduced Lewis into the Dizzy Gillespie Band as arranger and pianist. Lewis also started at the Manhattan School of Music. He included voice lessons in his curriculum and completed two degrees, developing a special interest in Renaissance and Baroc music (counterpoint).

Through Clarke, Lewis joined the nine piece Miles Davis Capitol recording group in 1949.

The Rhythm section of this group (and earlier already part of the Dizzy Gillespie band) became the nucleus from which in 1952 the Modern Jazz Quartet was formed.

The Modern Jazz Quartet consisted of : John Lewis, piano - Milt Jackson, vibraphone - Percy Heath, bass - Kenny Clarke, drums. In 1955 Clarke was replaced by the quieter and more appropriate drummer Connie Kay.

Initially known as the Milt Jackson Quartet, John Lewis soon took over as musical director of the group and the name was changed to the Modern Jazz Quartet (MJQ).

The group played together for 22 years (until 1974), and is arguably the most successful ensemble in the history of Jazz.

MJQ has been the main, though by no means only, vehicle for John Lewis' compositions and arrangements.

In Jazz his compositions are unique, as they commonly combine the element of Classical form with the Traditional Jazz element (largely lost in modern Jazz) of collective improvisation. The fugue is Lewis' favourite form. He uses it very effectively to integrate written lines with single and collective improvisations.

firmness, coupled with modesty and a complete indifference to critical reaction.

As an instrumental soloist, Lewis has been described as :
" a unique and invariably moving Jazz pianist. His touch is sure and delicate, his ideas are disarmingly simple and honest. He has a rhythmic sense and enough technique to allow him easy freedom."

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- 1.The Golden Striker 3:39
- 2.One Never Knows 9:20
- 3.The Rose 4:55
- 4.Cortege 7:24
- 5.Venice 4:26
- 6.Three Windows 6:43

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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