

Green Eyes was one of a series of hits established in the early 1940s by the Jimmy Dorsey orchestra, which at that time served largely as a setting for the vocals of Helen O'Connell and Bob Eberly. The tune has since been used occasionally as a basis for jazz improvisation, and in this instrumental version it serves as an excellent vehicle for Pete's clarinet, with the full band featured in a Morty Corb orchestration.

#### Let's Dance

A swing version of Karl Maria von Weber's Invitation to the Dance, has been popular for more than two decades as Benny Goodman's theme. In this Morty Corb score Pete introduces the melody to a background of five saxophones led by Willie Schwartz's alto. Again Jack Sperling's drums are a major incentive to the soaring Fountain horn.

#### My Inspiration

Another of the compositions recorded by Irving Fazola during his two-year tenure in the Bob Crosby orchestra. Crosby cut it with the full band in October 1938 and another clarinetist who was a member of the Crosby crew at that time, Matty Matlock, wrote the new arrangement used here as a setting for Pete Fountain. The minor-key melody sounds as beautiful as ever after 22 years. Melodically and harmonically it's a superb piece of material for Pete. After a Sperling break the tempo doubles to bring the performance to a compelling climax.

#### Amapola

Like Green Eyes, was a vocal vehicle in the Jimmy Dorsey band, and coincidentally it has a melody strikingly similar in pattern. Art Depew wrote the Fountain arrangement, featuring the brass section. Jack Sperling's punctuations drive t



# PETE FOUNTAIN

**SALUTES  
THE GREAT  
CLARINETISTS**

### Woodchoppers' Ball

Was the first hit recording of the Woody Herman band, cut in April 1939, some 2½ years after Woody's debut as a recording bandleader. Based on a simple repeated riff in the 12-bar blues pattern, it was rearranged for this date by Don Bagley. In addition to Pete's buoyant pied-piping there is strong support from drummer Sperling and pianist Wrightsman.

### Petite Fleur

Has an ironic history. Though the late Sidney Bechet had composed and recorded it several years earlier, it went almost unnoticed until Monty Sunshine, a British musician, took it up in 1956. His recording with Chris Barber's band became a sensation, first in West Germany, then in Britain and finally in 1959 in the U. S. It was through this freak chain of events that Bechet, just before his death, found himself the composer of a song on the Hit Parade. The Fountain treatment is ingeniously scored by Bud Dant for the brass section, with some attractive and solidly swinging effects accomplished in mutes.

### Sometimes I'm Happy

Was one of the first Benny Goodman recordings to penetrate to a mass public in the swing years. The famous Fletcher Henderson arrangement was cut by Benny for a 78 rpm single in July 1935. "Benny was one of my early idols," says Pete. "I used to hear him play this on the old Camel Caravan show." The Don Bagley arrangement uses saxophones and rhythm, with a deep voicing featuring four tenors (Plas Johnson has the lead) and baritone.

### Frenesi

A tune Artie Shaw brought back from Mexico after the well-remembered walkout with which he abruptly ended the career of his second band, late in 1939. Artie's version, cut in March 1940, featured a large orchestra with 13 strings. Art Depew scored it for Pete with the full complement of brass, saxophones and rhythm; the

performance swings all the way, touching only lightly and briefly on the Latin rhythm concept.

### When My Baby Smiles At Me

Has nostalgic associations for Pete. "Ted Lewis was my daddy's idol. Dad didn't play clarinet, just a little drums and violin, but he was crazy about Ted Lewis, and when I was about 11 or 12 he took me to hear him at a local theatre. I guess he was the first clarinetist I ever heard in person." How far the clarinet has progressed since then can be deduced from Pete's elegant, limpid-toned, rhythmically subtle delineation of the hoary melody in this Bud Dant arrangement.

### March of the Bob Cats

Composed by Irving Fazola, was recorded by him in March 1939 with Bob Crosby's Bob Cats, an octet contingent from the big Crosby band. Pete, who worshipped Fazola, heard him often in New Orleans, from the time Faz left the traveling big band scene until he died in 1949. Much of the excitement and vigorous sincerity of the old Crosby band lives anew in this Morty Corb arrangement, which has solo spots by Eddie Miller and Moe Schneider as well as some of Pete's best work of the entire album.

### Begin the Beguine

Was of course the biggest Artie Shaw hit of all. The brass section backs Pete effectively in a Don Bagley chart. Here the mood and pattern of the original treatment (Shaw recorded it in July 1938, by the way) are retained more exactly than on most of the tracks in this album.

### Me and My Shadow

A second tribute to Ted Lewis, has Pete with a sax section backdrop in an Art Depew arrangement. The saxophone voicing is similar to that heard on Sometimes I'm Happy.



# **Pete Fountain Salutes The Great Clarinetists**

- 1 Woodchopper's Ball 2:26**
- 2 Petite Fleur 2:30**
- 3 Sometimes I'm Happy 2:23**
- 4 Frenesi 2:27**
- 5 When My Baby Smiles At Me 2:31**
- 6 March Of The Bob Cats 2:27**
- 7 Begin The Beguine 3:17**
- 8 Me And My Shadow 2:28**
- 9 Green Eyes 2:34**
- 10 Let's Dance 2:07**
- 11 My Inspiration 3:08**
- 12 Amapola 2:00**

**Conductor - Charles Bud Dant**

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[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)

