

There are three composers that I have at one time or another tried to play all of their songs: New Orleans R&B pianist Professor Longhair, The Doors, and Vince Guaraldi...Vince Guaraldi and his music are so much a part of the deep heart and soul of San Francisco, and of the experience of childhood, and beyond.” — George Winston

In 1996, George released his first album of Guaraldi compositions, entitled LINUS AND LUCY - THE MUSIC OF VINCE GUARALDI. It nicely mixed well known-standards like the title track and *Cast Your Fate to the Wind*, with less well-known material, including some music cues that had only been heard in the soundtracks. George’s second album of Guaraldi music delves even deeper into the repertoire, uncovering some hidden gems.

Like many musicians of his generation, George Winston first heard the music of San Francisco based jazz pianist Vince Guaraldi on his 1962 hit *Cast Your Fate to the Wind*, and on the 1965 televised Peanuts® animation special *A Charlie Brown Christmas*.

First aired on the CBS network in 1965, the television special was created by the Peanuts® comic strip creator Charles Schulz (1922-2000), writer/producer Lee Mendelson (1933-2019), and former Warner Brothers animator Bill Melendez (1916-2008). Vince Guaraldi was hired to compose the jazz soundtrack, a bold step for network television at that time. Vince completed the diamond that was the Dream Team.

At first, some executives at CBS weren’t fully on board about using jazz for the music soundtrack. “When we brought the show to the CBS execs, they just didn’t like it for a variety of reasons,” says Lee Mendelson. “We were the first to use real kids, not adult actors, for the voices, and this caught them by surprise. There was no laugh track – ‘Sparky’ Schulz had, thankfully, talked me out of that. It was just all too new for them to embrace. The mixture of jazz and pop and traditional was a unique mix for a cartoon.”

As it turned out, the show proved enormously successful on all accounts, artistically and commercially. It received high ratings, and went on to win both an Emmy and a Peabody. The success of *A Charlie Brown Christmas* led to a series of Peanuts® specials that still air regularly (now on ABC) - and most important for fans of Vince Guaraldi, it launched two of his songs as standards: *Linus and Lucy*, and the perennial holiday classic *Christmas Time Is Here*.

Guaraldi composed the soundtracks for the next fifteen Peanuts® animations, showing that jazz still had a place in mainstream popular culture. This led to a great body of work that has inspired countless other musicians.

“On Thursday, December 9, 1965, I saw the first broadcast of the *Charlie Brown Christmas* episode on TV,” George recalls. “I watched it because I was a fan of animation, and of the Peanuts® comic strip. I was enjoying the show, and then the scene happened when Charlie Brown

was trying to get the kids in line to rehearse for the annual Christmas play. He asks Schroeder to set the mood with some Christmas music, and instead Schroeder plays *Linus and Lucy* and the kids dance. As the song was played twice more in the episode, I went more and more crazy over it." George was moved by the sound of the piano in that song, a percussive yet melodic approach, and by the beauty of the whole soundtrack.

"At that time I was a huge fan of instrumental music, especially anything with organ," says George. "But I was really only crazy about six piano songs: Kokomo's *Asia Minor* (aka Jimmy Wisner, who also recorded Vince's *Cast Your Fate to the Wind*), Floyd Cramer's *Last Date* and *On the Rebound*, B Bumble & the Stingers' *Nut Rocker* (with Ali Hassan [aka Al Hazan] on piano, & production and arranging by Kim Fowley), Jack Fina's *Bumble Boogie*, and Vince Guaraldi's *Cast Your Fate to the Wind*" (for a bigger list go to www.georgewinston.com, click on "George", then "Q&A", then "Other Questions").

"I went with my friend Clark Cochran to a record store in Miami the next night (as we usually did on Friday nights, when we didn't have a basketball game), and I saw the soundtrack album of *A Charlie Brown Christmas* displayed up on the wall at the store. That's when I realized that the soundtrack was by Vince Guaraldi, the *Cast Your Fate to the Wind* composer, as I had missed seeing that information when the credits rolled at the end of the *Charlie Brown Christmas* episode the night before."

"I couldn't believe it, and I was so excited 'that song' might be on the record," says George. "I bought it, went home immediately, and played the beginning of each song until I found it. The whole album was like one long song with multiple parts all unified into one beautiful statement. This was the first time I had that experience with an album. It was also a great feeling to be able to hear *Linus and Lucy* whenever I wanted. I was not playing music yet, and didn't for about 1½ more years, but I felt the same satisfaction of buying a record I loved as I later did being able to play a song that I loved – I "played the record player" as was the joke at that time.

Linus and Lucy was added to my 'going crazy over piano list' along with *Skating, Christmas is Coming*, and actually the whole *Charlie Brown Christmas* soundtrack album. I still learn from it."

"I felt a great satisfaction from getting records of music I loved. Later on when I started playing music I got that same feeling from learning songs." Buying that album helped put George on the path to becoming a musician. "I had taken a few piano lessons at six years old or so, so I knew what the 12 notes were, and I went to the piano occasionally with Clark. We would fool around with trying to play the left hand part of *Linus and Lucy* in the key of C, (the white keys), not in A flat as Vince had done it, and of course we were missing that tricky part at the beginning of the second measure. After that I bought everything Vince released."

"Thirteen months later, in January 1967, I was at a Miami record store again with Clark on a Friday night looking for organ records. I went up to him with the newest Jimmy Smith album,

and later he came over to me with an album and said ‘This band has organ.’ It was the first album by The Doors. We had not heard of them, because the record had just come out. (The Doors were not well known yet at that time, as *Light My Fire* did not become a hit until later in the glorious music summer of 1967.) I bought it just because it said ‘Ray Manzarek, organ’ on the credits on the back of the album.”

Listening to The Doors at home that night inspired George to get an organ and to dream of playing in a band someday. “That album was the second time I experienced an album as one unified long song with multiple parts,” George says. “Vince’s *A Charlie Brown Christmas* album had definitely prepared me for listening to The Doors’ first album. Doors’ organist Ray Manzarek later told me that one of his inspirations was Vince Guaraldi, especially in Ray’s beautiful instrumental piano solo in the Doors’ song *The Crystal Ship*, and that Doors guitarist, Robby Kreiger, had suggested Ray try the Vince Guaraldi approach. Doors’ drummer, John Densmore, also sites Vince in his book *Riders On The Storm* (pp 255). I had the same experience with The Doors’ other five studio albums and their live album, and also with the first album by Blood Sweat & Tears (with Al Kooper), *CHILD IS FATHER TO THE MAN*.

George switched to piano in 1971, and from then on has only played solo. He was especially inspired by the recordings of the great Stride pianist Thomas “Fats” Waller (1904-1943). As George made the switch from organ and set out to learn stride piano, he also found the music of Vince Guaraldi providing him with inspiring repertoire. “They were some of the first songs I started learning for solo piano,” he says. “I also started to audio tape each Peanuts® episode, and to this day I still listen to the 16 episodes that Vince scored.”

After George moved to California in 1971, he had the pleasure of meeting Vince at a jazz club in Palo Alto, California. “He was very gracious and encouraging when I had the occasional opportunity to play intermission piano between his sets”, George recalls.

Coming full circle in 1988, Peanuts® producer Lee Mendelson asked George to score an episode entitled *This is America, Charlie Brown – The Birth of the Constitution*. “I couldn’t believe it,” says George, who considers it one of his career highlights.

“A lot of his music is very seasonal, and it reminds me very much of my childhood in Montana. It generates joy, warmth, and images of his hometown, San Francisco. I want to do what I can to help keep his musical legacy alive.”

Vince Guaraldi (1928-1976):

Born in San Francisco in 1928, Vince Guaraldi began piano lessons around age seven. As a teen, he taught himself boogie-woogie and blues by listening to masters such as Jimmy Yancey, Meade “Lux” Lewis, Albert Ammons and Pete Johnson. He was also later inspired by bebop jazz pianist

Bud Powell and impressionistic jazz pianist Bill Evans. In 1949 Vince played his first professional gigs with former Thelonious Monk saxophonist Kermit Scott. He also worked as intermission pianist at the Black Hawk in San Francisco, where greats like Art Tatum headlined. In 1950 he joined jazz vibraphonist Cal Tjader's combo, which inspired his interest in Latin music. Around 1956 Vince began to hold down a steady gig at the *hungry i* in San Francisco with his trio, which included guitarist Eddie Duran and bassist Dean Reilly. He also signed with Fantasy Records, in addition to taking over the piano in Woody Herman's Thundering Herd for a few tours.

During the early 1960s, as Vince's reputation grew, he received many offers to tour outside the Bay Area. "He could have done a lot more," Lee Mendelson says, "but he liked San Francisco and playing music around the local clubs." Reflecting both his eclectic personal tastes and the experimental spirit of the times, Vince led a series of stellar groups that mixed Blues, modern jazz, Latin, Bossa Nova and pop. In 1962, he scored unexpected commercial success when his composition, *Cast Your Fate to the Wind*, became a hit.

Cast Your Fate was originally the B side of the jazz single, *Samba de Orpheus*, the Luiz Bonfá/Antonio Carlos Jobim theme from the classic 1959 film, *BLACK ORPHEUS*. *Cast Your Fate* took off when two Sacramento DJs flipped the record over and began playing it on the air every hour. This song stayed high on the pop charts for eighteen weeks, and its success attracted the attention of creative people outside of the jazz milieu. (See more on the notes to *Nobody Else*, song #15).

In 1963, Lee Mendelson created a documentary about Charles Schulz called *A Boy Named Charlie Brown*. He remembers driving into San Francisco when *Cast Your Fate to the Wind* came on the radio. "I was thinking about what kind of music to use," Lee says. "When I heard that song, something clicked. I found out that Vince lived in San Francisco, and I got in touch with him." Vince had been reading Peanuts® for years and had two kids of his own, so he loved the project. Within a short time he called Lee and told him he had something to play for him. "That's the first time I heard *Linus & Lucy*. As soon as I heard it, I knew it was perfect.

That documentary never aired, but in 1965 they tried again with *A Charlie Brown Christmas*. Vince again did the music, including *Linus and Lucy* from the original documentary. "Although Vince had never scored anything else," says Lee, "and although I was basically a documentary film maker at the time, we started to work together on the cues because we both loved jazz and we both played the piano. So he would bring in the material for each scene and we would go over it scene by scene. Most of the time, the music worked perfectly. But there were times we would either not use something or use it somewhere else. We went through this same process on all sixteen shows. Although there was always some left-over music, most of the time what he wrote and performed is what went on the air."

“I have always felt that one of the key elements that made that show was the music,” says Lee. “It gave it a contemporary sound that appealed to all ages.” Vince went on to score fifteen Peanuts® specials and one feature film until his untimely death in 1976 at the age of 47.

As Mendelson points out, “Several generations have now grown up with Vince Guaraldi’s music. If people hear just one or two bass notes of the intro to *Linus and Lucy*, they cheer. The Peanuts® programs and Vince’s music were such a wonderful marriage. It’s a shame it got cut off so soon, but people like George are perpetuating it, for which we are very appreciative.”

SONG NOTES:

1. **Time for Love** (3:45) – keys of D minor, C# minor, and F Major George’s interpretation of the main theme from the Peanuts® TV special *There’s No Time for Love, Charlie Brown*, which was also the original title of the song. It has an unusual change of keys from D minor (the i chord), for a brief time to C# minor (the vii minor 7th chord), then going to the D Major chord (the I chord in the key of D Major [and the flat II chord in the key of C# minor]), and then for the next verse back to D minor (the I chord). George has also added in a section in the key of F Major.

Vince’s versions were issued on his albums VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 1, and VINCE GUARALDI TRIO – LIVE ON THE AIR.

2. **It Was a Short Summer, Charlie Brown** (2:15) – key of F

Although never released on a commercial audio recording by Vince, this song was the main theme from the Peanuts® special *It Was A Short Summer, Charlie Brown*. George’s rendition here is very inspired by the playing of the late, great New Orleans pianist James Booker (1939-1983). A keyboard wizard, Booker was the first person to take R&B, Blues, New Orleans music, the Professor Longhair influence, the Ray Charles influence, and more, and make a whole solo piano style from those traditions.

3. **Macedonia/ Little David** (4:52) – key of F minor

Vince had a great fondness for impressionistic minor key songs. George plays a medley of these two pieces that Vince recorded with Conte Candoli on the 1960 album LITTLE BAND, BIG JAZZ (it has been reissued with the title VINCE GUARALDI AND THE CONTE CANDOLI ALL STARS). Little David was originally recorded in the key of C minor by Vince, and is played here by George in the key of F minor.

4. **Woodstock** (4:17) – keys of C, F and G

George’s solo arrangement combines two themes from the Peanuts® special *It’s A Mystery, Charlie Brown*: the title track, and the cue known as *Cops and Robbers*. Both songs were originally

issued on Vince's album VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 2. (There is an error on the track listing on that CD - both of these songs are actually one track before the one they are listed as). *Cops and Robbers* has also been issued on his album VINCE GUARALDI TRIO – LIVE ON THE AIR, under the title *Little Birdie*. These songs are also both examples of Vince's use of straight Major chords in a jazz context.

5. **Fenwyck's Farfel / Calling Dr. Funk** (3:42) – key of D minor

A medley of two lovely impressionistic minor key pieces:

Fenwyck's Farfel was on the 1956 album THE VINCE GUARALDI TRIO, and the 1957 album JAZZ IMPRESSIONS (the same track is on both albums);

Calling Dr. Funk came out in 1955 on the compilation album with Vince and other artists, MODERN MUSIC FROM SAN FRANCISCO, which was later reissued on CD as THE JAZZ SCENE SAN FRANCISCO. "Dr. Funk" was Vince's nickname. George here plays two verses of *Fenwyck's Farfel*, and one verse and chorus of *Calling Dr. Funk*, before ending with one more verse of *Fenwyck's Farfel*.

6. **Room at the Bottom** (3:54) – key of C

George has always related music to nature, especially places and seasons, and here he plays this piece evocative of the San Francisco nights. Vince recorded it on his album JAZZ IMPRESSIONS, with tracks from 1957, and on his album A FLOWER IS A LOVESOME THING, with tracks also from 1957, and the song was titled *Like a Mighty Rose* on that album (the same track is on both albums).

7. **Air Music** (2:38) – key of C

Vince often found creative ways to make some of his soundtrack music work in a wide variety of settings. Vince's original versions, featuring a horn section more than his piano, appeared in three Peanuts® TV episodes: *A Charlie Brown Christmas*, *Charlie Brown's All-Stars*, and *It Was a Short Summer, Charlie Brown*. It is also known as *Surfin' Snoopy*.

"I was also inspired on this song by the great New Orleans jazz/ R&B pianist Henry Butler," George says. Vince's original can be found on his album CHARLIE BROWN'S HOLIDAY HITS.

8. **Be My Valentine, Charlie Brown** (3:26)

– keys of F, C, and F minor

While early jazz was heavily based on 4/4 time, the waltz has also had a special place, especially for pianists, including Bill Evans and Vince, who both wrote many waltzes.

George plays this romantic melody in 3/4 time, which Vince recorded as the title track for the Peanuts® special *Be My Valentine, Charlie Brown*, with the original title of *Heartburn Waltz*. It also appears on Vince's albums CHARLIE BROWN'S HOLIDAY HITS, and VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 2.

Be My Valentine, Charlie Brown was one of the many jazz waltzes Vince composed. Vince Guaraldi (with at least 22 ==[OR 23==**GW TO CHECK Play It Again Charlie Brown** waltzes), and pianist Bill Evans (with at least 14 waltzes) were the most prolific composers of jazz pieces in 3/4 time. Vince's jazz waltzes included;

1. *The Great Pumpkin Waltz* (song #4 on the LINUS & LUCY album),
2. *Skating* (song #3 on the LINUS & LUCY album),
3. *A Charlie Brown Thanksgiving* [aka *Thanksgiving Theme*] (song # 6 on the LINUS & LUCY album)
4. *You're In Love Charlie Brown* (song #11 on the LINUS & LUCY album),
5. *Be My Valentine Charlie Brown* [aka *Heartburn Waltz*] (song #8 on the LOVE WILL COME album),
6. *You're Not Elected Charlie Brown* [aka *Incumbent Waltz*] (song #9 on the LOVE WILL COME album),
7. *Bus Blues* (also as part of the medley *You're Elected Charlie Brown/ Little Birdie* – #9 on the LOVE WILL COME album),
8. *Rain Rain Go Away* (song #14 on the LOVE WILL COME album),
9. *Love Will Come 2* (song #16 on the LOVE WILL COME album),
10. *Christmas Time Is Here* (song # 19 on the iTunes bonus track edition,
11. *Baseball Theme*
12. *Happiness Is*,
13. *Be My Valentine # 2* (aka *Valentine Interlude #1*), a theme near the beginning of the episode BE MY VALENTINE, CHARLIE BROWN,
14. *You're A Good Sport Charlie Brown*, a short theme toward the end of the episode YOU'RE A GOOD SPORT CHARLIE BROWN,
15. *Unrequited Love* (aka *Valentine Interlude #1*), a theme near the beginning of the episode BE MY VALENTINE, CHARLIE BROWN,
- 16/17. Two jazz waltzes, one that that I call [Bay of Gold](#), from the soundtrack for the documentary BAY OF GOLD that Vince scored in 1965. BAY OF GOLD is about the history of San Francisco and the Golden Gate Bridge, and you can see it at
- 18/19. Two jazz waltzes, *Why Bicycles* (aka *Bicycle Club*), and *The Tiburon Bikeway* (aka *Bicycling in the City*), from the documentary that Vince scored in 1974, BICYCLES ARE BEAUTIFUL.
20. He also sometimes played the song *It's a Mystery Charlie Brown* as a waltz, as well as in 4/4 time (song #4 on the LOVE WILL COME album, and titled *Woodstock*, and played in 4/4 time there).
21. He sometimes played the song (or part of the song) *There's No Time for Love, Charlie Brown* as a waltz (song # 1 on the LOVE WILL COME album).

22. He occasionally played the song *Peppermint Patty* as a waltz, as he did near the beginning of the episode YOU'RE A GOOD SPORT, CHARLIE BROWN.

23. *Blue Lullabye*, an unrecorded composition by Vince

Some other noted jazz waltzes are: Bobby Timmons' *This Here*, and *Soul Time*, Toots Thielemans' *Bluesette*, Bill Evans' *Waltz for Debby* and *B Minor Waltz (for Ellaine)* and *G Waltz* and *Carnival* and *Maxine* and *Tiffany* and *Very Early* and *We Will Meet Again* and *Waltz in Eb* and *The Two Lonely People* and *A Simple Matter of Conviction* and *Carnival* and *Maxine* and part of *34 Skidoo*, Miles Davis' *All Blues*, Miles Davis' and Bill Evans' arrangements of the Larry Morey & Frank Churchill song *Someday My Prince Will Come*, Bill Evans' arrangement of the Sammy Fain & Bob Hilliard song *Alice in Wonderland*, Earl Zindars' *How My Heart Sings*, Benny Carter's *Waltzing the Blues* [the first jazz waltz, from 1936], a brief interlude in Duke Ellington's *Black, Brown & Beige*, Billy Strayhorn's *Lotus Blossom*, Tad Jones' *A Child is Born*, Dave Brubeck's *It's a Raggy Waltz* and *Kathy's Waltz* and *Three to Get Ready* and *Theme from Mr. Broadway*, John Coltrane's *Spiritual* and *Ole* as well as his arrangements of *Greensleeves* and the Rogers & Hammerstein songs *My Favorite Things* and *Chim Chim Cheree*, Jimmy Smith's variation on the John Coltrane arrangement of *Greensleeves*, the Oliver Nelson/Jimmy Smith arrangement of Richard Rodgers' *Slaughter on Tenth Avenue*, the Oliver Nelson/ Jimmy Smith arrangement of Elmer Bernstein's *Walk on the Wild Side*, Oliver Nelson's *Six and Four*, and part of his *Blues and the Abstract Truth*, part of Jimmy Smith's *Oh No Babe*, part of Jimmy Smith's arrangement of Johnny Mercer's *Blues in the Night*, Jimmy Smith's arrangement of the Roy Jacob, Will Welden & Andy Razaf song *I'm Gonna Move to the Outskirts of Town*, Charles Mingus *Better Git It In Your Soul*, McCoy Tyner's *Groove Waltz* and *Three Flowers*, Kippie Moeketsi (& the Jazz Epistles) *Scullery Department*, Roger Kellaway's *Chant D'Amour*, Phil Woods' *Waltz for a Lovely Wife*, Burt Bacharach's *Wives and Lovers* and *What The World Needs Now is Love*, Horace Silver's *Mary Lou* and *Serenade to a Soul Sister* and *Pretty Eyes* and *My Mother's Waltz*, and *Senor Blues* (which could also be interpreted as in 4/4 time) and *Whenever Lester Plays the Blues* and *Summer in Central Park* and *Nothin' Can Stop Me Now*, Don Newey's *Without You*, George Russell's *Waltz from Outer Space*, Milt Jackson's *Some Kinda Waltz* and *Soul in 3/4*, Milt Jackson's arrangement of his song *Bags' Groove* in 3/4 time with Ray Brown and J. J. Johnson, Jimmy Heath's *Gemini*, Ray Charles' *Sweet Sixteen Bars*, Wes Montgomery's *West Coast Blues* and *Bumpin'*, Cal Tjader's *Colorado Waltz* and *Fuji*, Cal Tjader & Eddie Palmieri's *Unidos*, Vic Ash's *The Hooter*, Cedar Walton's *Midnight Waltz*, Wayne Shorter's *Footprints* and *Isis*, Thelonious Monk's *Ugly Beauty*, Sonny Rollins' *Valse Hot* and *Kids Know*, Joe Zawinul's *Midnight Mood*, Max Roach's *Blues Waltz* and *Little Folks* and *The Drum Also Waltzes*, Art Blakey's arrangement of *Lift Every Voice and Sing (The Black National Anthem)* [composed in 1900 by James Weldon Johnson & J. Rosamond Johnson], Gerald Wilson's *Blues for Yna Yna*, Erroll Garner's *Paris Mist (Waltz-Swing)* and *Fashion Interlude*, Art Lande's *Waltz in A* and *Waltz Ethereal* and *Wings*, Fred Hersch's *Rain Waltz*, Hugh Martin and Ralph Blane's *The Boy Next Door*, Larry Young's *Testifying* and *The Hereafter* and *Tyrone* and *Falaq* and *Sunshine Fly Away*, Jack Dieval's *La Valse Grise* (played by Larry Young & Jack Dieval), Art Pepper's & Paul Chambers' *Waltz Me Blues*, Gary Burton's *Out of the Woods*, *Lovely Lyca*, *Six-Nix-Quix-Flix*, and *Singing Song*, Richie Bierach's *Nightlake*, Lalo Schrifin's *Theme from Mannix*, Jamie Saft's *Minor Soul*, Gary Peacock's *The Pond*, Gary Peacock's & Marc Copland's arrangement of Stanley Myers' song *Cavatine*, Dale Bruning's *Dancing With Daffodils*, Cannonball Adderley's version of Galt MacDermot's *African Waltz*, Earl Zindar's *Elsa*, Jaco Pastorius' *Three Views of a Secret*, Randy Weston's *Little Niles*, *Waltz for Sweet Cakes*, *Pam's Waltz*, *African Cookbook*, Donald Brown's *Waltz for Monk*, John Patton's *Just 3/4*, Antonio Carlos Jobim's *Chovendo Na Roseira (Double*

Rainbow), Ted Greene's version of John Klenner & Sam M. Lewis' *Just Friends* (going to jazz waltz time about 3/4 the way through the song), and his version of Michel Legrand's *Watch What Happens* (not on CD, but can hear it here:

http://www.tedgreene.com/audio/audio_TedGreeneSpecialRecordingSession.asp), Herbie Nichols' *Love Gloom Cash Love*, Freddie Hubbard's *Up Jumped Spring*, Don Friedman's *Circle Waltz*, Frank Rosolino's *Blue Daniel*, Denny Zeitlin's *I-Thou* and *Carole's Waltz* and *Waltz for Josephine*, Ravi Coltrane's *The Thirteenth Floor* (which goes between measures of 4/4 and 3/4 time) Hampton Hawes' *Sonoro* and *Rhonda* as well as his arrangements of *The Green Leaves of Summer* and *Fly Me to the Moon* (which Bart Howard originally composed in 3/4 time, even though it is usually played in 4/4 time, including a version in 4/4 time by Vince Guaraldi which was issued as a bonus track on his recording JAZZ IMPRESSIONS OF A BOY NAMED CHARLIE BROWN), Ron Carter's *Little Waltz*, Marian McPartland's *Melancholy Mood* and *Threnody*, Ellis Marsalis' *Monkey Puzzle*, Dr. John's *Dorothy*, Claus Ogerman's *Soul Serchin'* and his arrangement of *The End of the Line* by Pat Williams & Phil Ramone, Leonard Bernstein's *I Feel Pretty*, David "Fathead" Newman's *Song for the New Man*, Mal Waldron's *Fire Waltz*, Booker Little's *Booker's Waltz*, Henry Butler's *Joanna*, Aaron Diehl's *Waltz for Nat*, Henry Mancini & Johnny Mercer's *Moon River*, Oscar Peterson's *Lady Di's Waltz*, John Barry's *London Theme-Jazz Waltz*, Chick Corea's *Windows*, Joe Henderson's *Black Narcissus*, Ralph Towner's *Duende*, John Abercrombie's *Ralph's Piano Waltz*, Javier Girotte's *Barrio Jardin*, The Bob Thiele Collective's (with David Murray, John Hicks, Cecil McBee, & Andrew Cyrille) arrangement of Richard Rodgers' *Sunrise Sunset*, Steve Allen & Ray Brown's *Gravy Waltz*, Jerome Kern's *Up With the Lark*, Gary McFarland's *Gary's Waltz*, and *Peachtree*, Marc Cary's *Waltz Betty Waltz*, Dave Lewis' *Little Green Thing*, Bill Engvick & Morty Palitz & Alec Wilder's *While We're Young*, Walter Gross' *Tenderly*, Elmore James' *Twelve Year Old Boy*, Charlie Haden's *Waltz for Ruth*, John Hicks' *Waltz for Ruth* (a different song than the one by Charlie Haden), Ron Jackson's *Nikki's Waltz*, Phil DeGreg's *Carol's Waltz*, Lennie Niehaus' *Waltz for Spring*, Duane Andrew's *Portuguese Waltz*, Jesse Green's *My Miracle*, Charles Fambrough's *Amy's Waltz*, Mel Torme's arrangement of Bobby Timmons' *Moanin'*, Eubie Blake's *Marion's Waltz*, and *Margaret's Waltz*, Kenny Wheeler's *Heyoke*, Dave Holland's *Waltz for Wheeler*, Aaron Goldberg's *The Wind in the Night*, Joey Alexander's *Sunday Waltz*, Pierre Bensusan's *La cour intérieure (The Courtyard)*, Jacam Manricks' *Cloud 9* (this song could also be interpreted as in 9/8 time), Chris Dingman's *Nocturnal* and *Reflection*, Frank Zappa's *Black Napkins* and *Pink Napkins* and *It Must Be a Camel* and *Twenty Small Cigars* and *King Kong* and *Strictly Genteel* and *Sofa* and *Blessed Relief* and *Uncle Meat*, and *What's New in Baltimore* and *Holiday In Berlin*, *Full Blown* (the second half) and *Sleep Dirt*, Spirit's *Elijah* and *Fresh Garbage* (the electric piano solo in the middle of the song) and *Space Child*, Al Kooper's *Blues Part IV* and *His Holy Modal Majesty* and *His Holy Modal Highness* and *Somethin's Goin' On* (with Blood, Sweat & Tears), Darol Anger's *Keep Sleeping*, Bruce Cockburn's *Rise and Fall* and *Sun Salt and Time*, Dominic Miller's *Urban Waltz*, Alex De Grassi's *Turning* and *Turning Back* and *Causeway* and *Street Waltz* and *Waltz #4* and *Western* and *Empty Room* and *Roundabout* and *Clockwork* and *Vanishing Point*, and Thomas "Fats" Waller's *Jitterbug Waltz* (that Vince Guaraldi also recorded on his album VINCE GUARALDI-IN PERSON).

9. You're Elected, Charlie Brown / Little Birdie (8:06) – keys of F and A Flat.

George crafted this medley around *You're Elected Charlie Brown*, which appears at the beginning and again at the end of this track. This composition is the main theme from the Peanuts® special *You're Not Elected, Charlie Brown*, and it appears briefly at the end of the episode *There's No Time for Love, Charlie Brown*. It also goes by the name *Incumbent Waltz*.

Little Birdie is another great Peanuts® cue. A version with great vocals by Vince in A flat appears in the episode *A Charlie Brown Thanksgiving*, and also on the album VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 1. An instrumental version by Vince in the key of C can be heard in the episode *It's A Mystery, Charlie Brown*, and on the album VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 2. (Note: on the album VINCE GUARALDI TRIO - LIVE ON THE AIR, *Little Birdie* is actually the song *Cops and Robbers*, a piece that is used on this album as part of song #4, *Woodstock*).

George segues between the two main themes with a cue known as *Bus Blues*, in the key of F, which appears by Vince in the Peanuts® special *It Was a Short Summer, Charlie Brown*.

10. Brasilia (2:09) – key of C minor

Like many jazz artists, Vince was also a huge fan of Latin and Brazilian music. He recorded this song on his 1964 album THE LATIN SIDE OF VINCE GUARALDI, and added strings on the original for a flavor of the classic samba arrangements of the great Brazilian composer Antonio Carlos Jobim (1927-1994). George's solo piano version here is also inspired by the San Francisco nights.

11. Jambo's [Casaba] (4:51) – key of F

Vince loved playing with the great Brazilian guitarist Bola Sete (1923-1987), who was a frequent member of his trio in the 1960s when both were living in the San Francisco area. This classic fruit of their collaborations can be found on his 1963 album VINCE GUARALDI/BOLA SETE AND FRIENDS (reissued on CD as a two album disk titled VINCE & BOLA (AND FRIENDS)/ LIVE AT EL MATADOR). Another version also appears on Vince's last studio album, ALMAVILLE, recorded in 1970.

George's interpretation here was again inspired by New Orleans pianists James Booker, Henry Butler, and also by guitarists Jorma Kaukonen, Wes Montgomery (1923-1968), as well as Robben Ford, the latter who also sometimes played with Vince in the early 1970s at the now defunct club In Your Ear in Palo Alto.

12. Pebble Beach/ Dolores Park (4:13) – key of F



again draws inspiration from San Francisco.

The popularity of the first Peanuts® special not only meant more television programs, but also gave Vince the opportunity to compose much more material. This piece appears on Vince’s 1964 album (JAZZ IMPRESSIONS OF) A BOY NAMED CHARLIE BROWN, and it also appeared in three Peanuts® specials: *Charlie Brown’s All-Stars*, *It Was a Short Summer, Charlie Brown*, and most prominently in *He’s Your Dog, Charlie Brown*. Here, George’s rendition

13. Love Will Come/Slow Dance (George Winston) (4:30) – key of F

This lovely ballad was used by Vince in the Peanuts® specials *You’re In Love, Charlie Brown*, and *It Was a Short Summer, Charlie Brown*.

George has added his own piece to the ending in his interpretation. “Some of it was inspired by my dear late friend, the systems engineer extraordinaire Jack Crymes,” says George, “and also the playing of the great Hawaiian Slack Key guitarist James “Bla” Pahinui.”

14. Rain, Rain, Go Away (3:14) ¹ – keys of C and E flat

Though it has a title that suggests a popular children’s rhyme, *Rain, Rain, Go Away* is actually a somewhat melancholy piece that underscores the closing scene in the Peanuts® episode *Charlie Brown’s All-Stars* where we see the long-suffering title character standing alone in the rain on the pitcher’s mound. It also appeared near the end of Vince’s last Peanuts® score *It’s Arbor Day, Charlie Brown* from 1976, and it is also again an example of Vince’s use of straight Major chords in a jazz context. Recorded versions appear on Vince’s 1968 album OH, GOOD GRIEF, and the album THE CHARLIE BROWN SUITE AND OTHER FAVORITES.

15. Nobody Else (5:03) – key of D

Nobody Else was a song that Vince composed for a dear friend. George begins this version with some variations that Vince played in the film, in a scene shot in Vince’s house. Vince played this as an exploratory prelude in the key of A flat before going into a brief version of *Cast Your Fate to the Wind* (before his phone rings and he stops).

Cast Your Fate, along with *Linus and Lucy* and *Christmas Time is Here*, are Vince’s best-known songs. Released in 1963, it was one of the last jazz songs to be released as a single and become a certified

pop music hit. *CAST YOUR FATE* and Vince were the subjects of the late Ralph J. Gleason's three-part documentary, *ANATOMY OF A HIT*, produced in 1964 for PBS TV station KQED in San Francisco. It has been expanded and reissued by Ralph's son Toby Gleason, with a new title *THE ANATOMY OF VINCE GUARALDI*, including bonus footage and interviews. Vince also recorded versions of *Nobody Else* on his 1969 album *THE ECLECTIC VINCE GUARALDI*, his 1966 album *LIVE AT EL MATADOR*. and on his album *VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS VOLUME 2*.

16. Love Will Come 2 (2:49) – key of C

This ballad was a cue, called “Bicycling With the Blind” that was used by Vince as part of his score for the film *BICYCLES ARE BEAUTIFUL*, a 1974 educational documentary produced by Lee Mendelson about bicycle safety for kids. This romantic piece of Vince's is receiving its first commercial release with George's interpretation on this album.

BONUS TRACKS:

17. Dilemma (3:07) – key of D minor

(originally played in the key of E flat minor by Vince)

From the 1972 Peanuts TV special *YOU'RE NOT ELECTED CHARLIE BROWN*, and this is also the first commercial release of this piece.



18. Seeds for Thought / Ballad for Oscar (2:53)

– key of E flat — not on a recording by Vince

This was from the 1976 Peanuts TV special *IT'S ARBOR DAY CHARLIE BROWN*. “Dedicated to the late, great jazz pianist Oscar Peterson (1925-2007), who passed on the day before I recorded this ballad, and thinking of him influenced some of the harmonies I added to it when recording it that night.” And again, this is also the first commercial release of this piece.

19. Christmas Time is Here (4:11) – key of F

This poignant song, with lyrics by Lee Mendelson is from the 1965 *CHARLIE BROWN CHRISTMAS* TV special, the very first episode of that series. and it is one of Vince's most beloved standard pieces. This poignant song is on Vince's album *A CHARLIE BROWN CHRISTMAS*, both as sung by a children's chorus and also as an extended instrumental, and it uses Vince's trademark descending chord progression in the second part of each main verse, which he varied, and in this song it is:

- (1). the v minor 7th (here the B minor 7th):

- (2). to the iv minor 6th (Bb minor 6th);
- (3). to the I first inversion Major (the F Major – and sometimes it is the iii minor 7th [the A minor 7th]);
- (4). to the flat iii minor 6th (the Ab minor 6th – and sometimes it is the flat iii diminished 7th – the Ab diminished 7th]);
- (5). to the ii minor 7th (the G minor 7th)
- (6). to the V 11th (the C 11th – and sometimes it is the V 11/13th, and sometimes the V11/13th flat 9, and sometimes the V11 flat 9 flat 13 [all C7th based chords])

THE SIXTEEN PEANUTS®

ANIMATIONS SCORED BY VINCE GUARALDI:

1. *A Charlie Brown Christmas* (December 1965)
2. *Charlie Brown's All-Stars* (June 1966)
3. *It's the Great Pumpkin, Charlie Brown* (October 1966)
4. *You're in Love, Charlie Brown* (June 1967)
5. *He's Your Dog, Charlie Brown* (February 1968)
6. *It Was a Short Summer, Charlie Brown*
(September 1969)
7. *A Boy Named Charlie Brown* (1969) – One hour film
8. *Play It Again, Charlie Brown* (March 1971)
9. *You're Not Elected, Charlie Brown* (October 1972)
10. *There's No Time for Love, Charlie Brown* (March 1973)
11. *A Charlie Brown Thanksgiving* (November 1973)
12. *It's a Mystery, Charlie Brown* (February 1974)
13. *It's the Easter Beagle, Charlie Brown* (April 1974)
14. *Be My Valentine, Charlie Brown* (January 1975)
15. *You're a Good Sport, Charlie Brown* (October 1975)
16. *It's Arbor Day, Charlie Brown* (March 1976)
 - episodes 1-6 are available on the DVD set:
PEANUTS 1960's COLLECTION
 - (& it also includes a new featurette
about Vince Guaraldi)
 - episodes 8-13 are available on the 2 DVD set:
PEANUTS 1970's COLLECTION Vol 1

- episodes 14-16 are available on the DVD set:

PEANUTS 1970's COLLECTION Vol 2 - (also episodes 1, 3, & 11 are available on the DVD - PEANUTS HOLIDAY COLLECTION)

FOR MORE INFORMATION:

1. www.anatomyofvinceguaraldi.com — The official site of the documentary to-be released film THE ANATOMY OF VINCE GUARALDI, produced in 2009 and 2010 by filmmakers Andrew Thomas and Toby Gleason. This is the new updated version with bonus footage of the film ANATOMY OF A HIT, a three-part film about Vince's song *Cast Your Fate to the Wind*, produced by Toby's father Ralph J. Gleason for PBS TV in 1963. The beginning of the film is based on ANATOMY OF A HIT, and then Vince's story moves forward through his years at the *hungry i*, to his Jazz Mass at Grace Cathedral, and his scores for the Peanuts animated programs. This feature-length film blends newly discovered recordings and film with the on-screen insights of Dave Brubeck, Dick Gregory, Jon Hendricks, as well as George Winston, and others, making it an essential resource for anyone with an interest in Vince Guaraldi. You can see the trailer in YouTube.

2. www.georgewinston.com — For extended liner notes, Vince Guaraldi's complete discography, videos and more, and a great 1981 article on Vince by Bob Doerschuk for Keyboard Magazine, and more, go to www.georgewinston.com, then to 'Albums', then to "LINUS & LUCY—THE MUSIC OF VINCE GUARALDI—Vol. 1", then to 'liner notes', then to 'websites', and then you can download a PDF or read online. You can also see the notes to George's album LOVE WILL COME—THE MUSIC OF VINCE GUARALDI—Vol. 2.

3. www.vinceguaraldi.com — The official Vince Guaraldi family site - the Guaraldi family has issued new recordings on the family label, D&D Records.

4. www.schulzmuseum.org — Site for the Charles Schulz Museum

5. www.peanuts.com — The official Peanuts® Worldwide website

Author/researcher Derrick Bang's sites:

6. <http://impressionsofvince.blogspot.com> — Derrick Bang has written a wonderful deeply informative book: VINCE

GUARALDI AT THE PIANO. He has also written several books on Peanuts® creator Charles Schulz. For updates to the

book see <http://impressionsofvince.blogspot.com/>. In Derrick's words, "This blog is a detailed companion to my published

career study, *Vince Guaraldi at the Piano*. Even at close to 400 pages, the book wasn't long enough to permit the

inclusion of every significant event, performance or recording date during Vince Guaraldi's quite busy lifetime. Additionally, a project of this nature never really 'concludes', because new information always comes to light; this blog will serve as the perfect home for such fresh material. Any visitors with additional information are asked to contact me at

derrick@fivecentsplease.org."

7. <http://fivecentsplease.org/dpb/VinceGuaralditimeline.html> — Vince Guaraldi timeline.

8. <http://www.fivecentsplease.org/dpb/gateframe.html> — Derrick Bang's great site on Peanuts[®], Charles Schulz,

and Vince Guaraldi, including a complete discography (click on "Music" on the left side or go right to

<http://fivecentsplease.org/dpb/guaraldi.html>).

9. <http://fivecentsplease.org/dpb/cuesheet.html> — Itemized list of all Vince Guaraldi compositions in the 16 Peanuts[®] animations on Derrick Bang's site.

Credits:

Produced by George Winston, Howard Johnston, and Cathy Econom

Recorded by Howard Johnston

Additional Engineering by Tyler Crowder, Adam Muñoz, Justin Lieberman, Loredana Crisan, Rachael Allgood, Jenny Brooks Thornburg, and Alberto Hernandez

Piano Technician: John Pfifer

Mastered by Bernie Grundman at Bernie Grundman Mastering, Hollywood, CA

Liner notes by Jay Junker and George Winston, with research assistance by Derrick Bang

Interior Photos: Dolores Thomas ©Dancing Cat Productions 2009

Project Coordinator: Jennifer Gallacher

Art direction by Frank Harkins

Art Assistance by Lynn Piquett

Cover photography by Morton Beebe ©Morton Beebe 2001 www.mortonbeebe.com

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