

LINUS AND LUCY – THE MUSIC OF VINCE GUARALDI – VOL. 1:

George Winston on Vince Guaraldi (Vince’s name is pronounced “*Gurr-al-dee*”, beginning with a hard “G”)

“Vince Guaraldi once said that he wanted to write standards, not just hits, and that he did,” says George Winston. “His music is very much a part of the fabric of American culture, but not many people know the man behind the music, and it is unusual for someone’s *music* to be better known than their *name* (some other composers who have also been in this situation are Allen Toussaint, Randy Newman (in the early and mid 1960s), Joni Mitchell (in the mid 1960s), Leonard Cohen (in the mid-1960s), Laura Nyro, Percy Mayfield, Otis Blackwell, and Wendy Waldman). If I play *Linus & Lucy* and other Vince Guaraldi Peanuts® pieces for most kids they will usually say right away, ‘That’s Charlie Brown music’. Vince’s soundtracks for the first 16 of the Peanuts® animations from the 1960s & 1970s continue to delight millions of people around the world, and many of his albums remain in print.

I like to help make the connection for people that Vince Guaraldi was a great jazz pianist, and that he was the composer of the soundtracks for the first 16 of the Peanuts® animation, as well as of many other great jazz pieces. Vince’s best known standards are *Cast Your Fate to the Wind*, *Linus and Lucy*, *Christmas Time is Here*, as well as *Skating*, and *Christmas is Coming*.

A lot of Vince’s music is seasonal, and it reminds me very much of my upbringing in Montana. It generates joy, warmth, humor, tender and even melancholy feelings, and is evocative of childhood memories, as well as images of Vince’s hometown of San Francisco, and the Bay Area, as well as the Monterey Bay area to the south.

I have played about 65 of Vince’s songs over the years, and he is one of three composers that I have tried all of their songs (along with New Orleans pianist Professor Longhair, and The Doors). In 2010 I recorded a second album of his pieces LOVE WILL COME-THE MUSIC OF VINCE GUARALDI - Vol 2, and in 2014 I will issue Volume 3

I feel that the songs I play of Vince's can be divided into five main categories:

1. **Lyrical and impressionistic Jazz** (& jazz waltzes) **Lyrical and impressionistic Jazz** (and jazz waltzes), such as *Cast Your Fate to the Wind* (song #1), *The Great Pumpkin Waltz* (#4), *Monterey* (#5), *Bon Voyage* (#13), *Young Man’s Fancy* (#14), *Remembrance* (#15), *Theme to Grace* (# 16), *Nobody Else*, *Love Will Come*, *Love Will Come 2*, *Be My Valentine*, *Room at the Bottom*, *Macedonia*, *Little David*, *Rain Rain Go Away*, *Christmas Time is Here*, *Dilemma*, *Seeds for Thought* *You’re a Good Sport* *Charlie Brown*, *Newport Theme*, *Baseball*

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Theme, Waiting for the Great Pumpkin (aka Graveyard Theme, & aka Halloween), Bay of Gold, Woodstock's Pad, Star Song, Late Afternoon Fog, Alone Charlie Brown, Happiness Is, Spice Island Theme, Charlie Brown Theme, Oh Good Grief, Frieda (with the Naturally Curly Hair My Loneliness, and Blue Lullabye.

2. **Latin-tinged** music, such as *Treat Street* (#7), *The Masked Marvel* (#9), *Oaxaca*, *Charlie Brown at Center Court* (aka *Centercourt* and *Motorcross* and *Moto-Cross*), *Alma-ville*, *Snoopy at Bat*, and *Jambos [Casaba]*, *Brasilia*, *Pebble Beach*, *Uno Y Uno*, *Whirlpool*, *The Ballad of Pancho Villa*, *Rio from the Air*, *Lucifer's Lady*, and *Detained in San Ysidro*.
3. **Mainstream Jazz/Bebop** such as *Air Music*, *Little David*, *Macedonia*, *Air Music [aka Surfin' Snoopy]*, *Newport Theme*, *Baseball Theme*, *Highway 1 [aka Freeway]*, *Bay of Gold*, and *Ginza* (aka *Ginza Samba*), - and Jazz Blues, in his compositions *Blue Charlie Brown*, *Holy Communion Blues*, *Charlie's Blues*, and *Charlie Brown's Blues*.
4. **Soul-Jazz minor key songs** influenced some by jazz pianist Horace Silver and later possibly by jazz pianist Bobby Timmons and the jazz composer/arranger/saxophonist Oliver Nelson) - in his compositions *Fenwick Farfel*, *Calling Dr. Funk* (which was Vince's nickname), *Dilemma*, *Macedonia*, and *Little David*.
5. **Up-tempo Peanuts music**, where Vince's left-hand style often reflects his early boogie-woogie piano influences, including *Skating* (#1), *Linus & Lucy* (#3), *A Charlie Brown Thanksgiving* (#6), *Charlie Brown and His All-Stars* (#10), *You're In Love*, *A Charlie Brown* (#11), *Peppermint Patty* (#12), *There's No Time For Love Charlie Brown*, *It Was A Short Summer Charlie Brown*, *You're Not Elected Charlie Brown*, *Little Birdie*, *Woodstock*, *Bus Blues* (part of the medley *You're Elected Charlie Brown/ Little Birdie* on my LOVE WILL COME album), *It's a Mystery Charlie Brown [aka Woodstock]*, *Cops and Robbers [aka Woodstock]*, *Pebble Beach*, *Charlie Brown at Center Court (aka Centercourt and Motorcross and Moto-Cross)*, *The Red Baron*, *Track Meet*, *Christmas is Coming*, *Christmas is Coming*, *Track Meet*, *Joe Cool*, and *It's Your Dog Charlie Brown*.

- (Another style that Vince played towards the end of his life was of rock influenced music on electric piano, on pieces including *Bus Blues* (part of the medley *You're Elected Charlie Brown/ Little Birdie* on my LOVE WILL COME album), *Oaxaca*, *Joe Cool*, and *Charlie Brown's Blues*.)

“Vince always had great distinctive left hand patterns going in his compositions and his interpretations, and he also had a very distinctive way of using jazz chords with certain voicings, as well as tone clusters - especially on dominant V7 chords (often playing the 7th as the lowest note of the chord), tonic I Major 7th chords, and ii half diminished chords (aka ii minor 7 flat 5 chords). He also often used plain Major triads, which is rare among jazz pianists. He favored the Major keys of F, Ab, and C, sometimes Eb and Bb, and occasionally G and D. His favorite minor keys were F minor and C minor, and he also sometimes played in D minor, G minor, and A minor. And he had beautiful ways of playing in 3/4 time, as in his compositions *The Great Pumpkin Waltz* (song #4 ZZ on this album ZZ), *Skating* (song #3), and *You're In Love Charlie Brown* (song #11), as well as *Christmas Time is Here*, *You're Not Elected Charlie Brown*, *Bus Blues*, *Be My Valentine Charlie Brown* (aka *Heartburn Waltz*), *Happiness Is*, and *Baseball Theme*.”

Vince Guaraldi (1928-1976)

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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 recordings of masters such as Jimmy Yancey (1898-1951), Meade “Lux” Lewis (1905-1964), Albert Ammons (1907-1949), and Pete Johnson (1904-1967). He was later greatly inspired and influenced by the Bebop jazz pianist Bud Powell (1924-1966), by the Bebop/Soul-jazz pianist Horace Silver (1928-), and by the impressionistic jazz pianist Bill Evans (1929-1980). At the age of 21 Vince played his first professional gigs in 1949 with the former Thelonious Monk sideman, saxophonist Kermit Scott. He also worked as an intermission pianist at the Black Hawk in San Francisco, where the great pianist Art Tatum (1909-1956) and other well known jazz musicians headlined. In 1950, he joined jazz vibraphonist Cal Tjader’s (1925-1982) combo, which further inspired his interest in Latin music. Around 1956, Vince began a steady gig at the legendary *hungry i* club in San Francisco with his trio, which included guitarist Eddie Duran and bassist Dean Reilly. He also signed with Fantasy Records at this time, in addition to briefly taking over the piano in Woody Herman’s (1913-1987) Thundering Herd for some concerts. Vince recorded many albums for Fantasy up to 1967, and in 1968 he moved to Warner Brothers Records for his last three albums.

During the early 1960s, as Vince’s recognition grew, he received many offers to tour outside the Bay Area. “He could have done a lot more,” film producer 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, Brazilian Bossa Nova, Cuban music and more. In 1962 he scored unexpected commercial success when his composition *Cast Your Fate to the Wind* became a hit. It rose high on the pop charts for eighteen weeks, reaching number 22, and its’ success attracted the attention of creative people inside and outside of the jazz milieu.

In 1963 Mendelson was planning the first television special based on the Peanuts® comic strip with its creator, Charles Schulz (1922-2000). 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*,” says Lee. “As soon as I heard it, I knew it was perfect. When I brought the first tape for A CHARLIE BROWN CHRISTMAS to Charles Schulz, he fell in love with it. I have always felt that one of the key elements that made that show was the music. It gave it a contemporary sound that appealed to all ages.” Vince went on to score fifteen Peanuts® television specials and one Peanuts® feature film, until his untimely death in 1976 at the age of 47.

“Several new generations have now grown up with Vince Guaraldi’s music” Lee says. “If people hear just one or two bass notes of the intro to *Linus & 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.”

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About George Winston:

Born in 1949, George Winston grew up mainly in Montana, and later in Mississippi and Florida. Growing up during the heyday of pop, R&B, and rock instrumentals (for a bigger list see http://www.georgewinston.com/sites/gwinston6/files/Instrumental_doc.pdf or go to www.georgewinston.com, click on “George”, then “Q&A”, then “Other Questions”), he loved to listen to artists such as The Ventures, Floyd Cramer, Booker T. & the MG’s, King Curtis, and many others, as well as R&B vocalist Ray Charles and Sam Cooke. There were *thirty* instrumental hits on Billboard’s Top 40 charts in 1961. Some great piano hits from the peak instrumental years of 1956 to 1963 were: *Last Date* and *On the Rebound* by Floyd Cramer from 1960 and 1961, *Cast Your Fate to the Wind* by Vince Guaraldi from 1962, *Asia Minor* by Kokomo (aka Jimmy Wisner, who recorded *Cast Your Fate to the Wind* in 1966) from 1961, *Nutrocker* by B. Bumble & the Stingers from 1962 (with piano by Ali Hazan), and *Bumble Boogie* by Jack Fiña from 1957 (he also recorded it in 1946 with the Freddie Martin Orchestra).

Being an avid fan of instrumental music, it was around this time that George first heard Vince Guaraldi. “Like many people,” says George, “I first heard Vince in 1962 when his hit single *Cast Your Fate to the Wind* was getting radio airplay. One of the things that set *Cast Your Fate* apart was that it was the rare post-WWII major jazz hit single.” [Other major and minor jazz hit singles from the 1950s and the 1960s were: *September in the Rain* from 1949 and *Lullaby of Birdland* from 1952 by pianist George Shearing, *Topsy Part II* by Cozy Cole from 1958, *Take Five* by pianist Dave Brubeck’s Quartet from 1959, *Madison Time* by pianist Ray Bryant from 1960, *Exodus* (1961) by saxophonist Eddie Harris, *African Waltz* by Cannonball Adderley from 1961, *Desafinado* by Stan Getz & Charlie Byrd from 1962, *Route 66 Theme* by Nelson Riddle from 1962, *Gravy Waltz* by pianist Steve Allen from 1963, *The Girl From Ipanema* by Stan Getz & Astrud Gilberto from 1964, pianist Ramsey Lewis’ *The In Crowd* and *Hang On Sloopy* from 1965 and *Wade in the Water* and *A Hard Day’s Night* from 1966; and two songs composed by pianist Joe Zawinul for the Cannonball Adderley Quintet (of which he was a member at the time), *Mercy Mercy Mercy* from 1967 (which was also a hit as a vocal by the Buckingham that same year), and *Country Preacher* from 1970].

In December 1965 George again heard Vince’s music when he watched the first Peanuts® television special A CHARLIE BROWN CHRISTMAS, initially drawn to it since he was a fan of animation and of the Peanuts® comic strip. “I so loved Vince’s soundtrack, especially the song *Linus & Lucy*,” says George, “and the next day I bought the album. From then on I got all of Vince’s records.”

George began playing organ after high school in 1967, inspired by jazz, R&B, soul, and rock, especially the Doors. In 1971, after hearing records by the legendary Stride pianists Thomas “Fats” Waller and Teddy Wilson, he switched to solo piano and began developing the three solo piano styles he plays: his melodic folk piano style he developed in 1971, Stride piano, and later New Orleans R&B piano, particularly inspired by the New Orleans pianists Professor Longhair (1918-1980), James Booker (1939-1983), and Henry Butler. He also began putting together some songs of his own and arranging pieces by other composers, such as Vince Guaraldi. “I would

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anxiously anticipate each new Peanuts® special to see what new Vince Guaraldi tunes I could learn, and I also bought all of his jazz albums the minute they came out,” George remembers. “In 1971 I had the great pleasure of meeting Vince at the jazz venue *In Your Ear* in Palo Alto, California, near Stanford University. He was very gracious and encouraging when I twice had the opportunity to play intermission piano between his sets, and with his permission, I played a few of his older songs that he was not currently playing at that time.”

In 1972 George recorded his first solo piano album *BALLADS AND BLUES 1972*, for the late great guitarist John Fahey’s Takoma Label (www.johnfahey.com). Since then he has recorded many other solo piano albums with specific themes for each one. George has also recorded solo piano and solo guitar soundtracks for five children’s animated videos, including a Peanuts® special. “I had a great opportunity in 1988,” says George, “when producer Lee Mendelson and his son Glenn asked me to record a solo piano soundtrack for an episode called *THE BIRTH OF THE CONSTITUTION*, part six of an eight part history series called *THIS IS AMERICA, CHARLIE BROWN*, using the Peanuts® characters. Working with Lee, I used mainly Vince’s Peanuts® pieces, and we also included *Cast Your Fate to the Wind*, both because it worked well with a scene, and because I wanted to use one of his songs that hadn’t been used in a Peanuts® soundtrack.”

Today George’s main musical expression is live solo concerts. He has been most influenced by the playing of the late New Orleans R&B solo pianist James Booker (www.georgewinston.com/faqs.html#booker), and the New Orleans R&B/jazz pianist Henry Butler (www.henrybutler.com). He has also been inspired by New Orleans pianists Professor Longhair (www.professorlonghair.com and www.georgewinston.com/faqs.html#longhair), Dr. John (www.drjohn.org), and Jon Cleary (www.joncleary.com).

“On this album, I base quite a bit of my left hand work, as well as some of my right hand fills, on techniques learned from James Booker,” George says. “James Booker was the first one to take R&B, the Blues, New Orleans music, the Professor Longhair influence and more, and develop a full-blown solo piano style from these traditions. James Booker’s musical language permeates the way I play everything: R&B, stride piano, and even some in the melodic rural folk piano style. Since Vince Guaraldi almost always played in a trio or a quartet or in larger settings, I combine the James Booker techniques, especially in the left hand, along with Vince’s, to achieve the full sound I want when playing his songs as solo piano pieces. Vince did record a few beautiful solo piano tracks, including the standards *Autumn Leaves*, *Yesterdays*, *Never Never Land*, and his composition *In Remembrance of Me* (aka *Remembrance*). He also played some beautiful and sometimes extended solo piano introductions to his piece *Theme to Grace*, and to standards such as *Fly Me to the Moon*, *The Christmas Song (Chestnuts Roasting on an Open Fire)*, and *Oh Tannenbaum*.”

Song Notes:

1. *Cast Your Fate to the Wind* 6:23

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Vince's impressionistic standard and hit composed sometime between the late 1950s and the early 1960s, *Cast Your Fate to the Wind* first appeared on his 1962 album JAZZ IMPRESSIONS OF BLACK ORPHEUS, a collection based on his interpretations of Antonio Carlos Jobim and Luiz Bonfá songs from the classic 1959 film. Vince's success with *Cast Your Fate* became the focus of the three-part documentary film THE ANATOMY OF A HIT, produced by the late Ralph J. Gleason (1917-1975) in 1963 for PBS television. ZZ In 2009 and 2010 filmmakers Andrew Thomas and Ralph J. Gleason's son, Toby Gleason, created the documentary THE ANATOMY OF VINCE GUARALDI. 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. www.anatomyofvinceguaraldi.com

Cast Your Fate to the Wind was originally the B side of the 45 RPM single from the album, with the A side being *Samba De Orpheus* (the Luiz Bonfá/Antonio Carlos Jobim main theme from the film BLACK ORPHEUS), but disc jockey Tony Bigg and program director Buck Herring, at radio station KROY in Sacramento, California turned it over and played *Cast Your Fate to the Wind* instead, and played it very hour, which led to it becoming a national hit. As a testament to *Cast Your Fate's* long-standing appeal, dozens of artists have recorded it through the years. Two other notable hit renditions, are a 1965 version by the Sounds Orchestral with pianist John Pearson (reaching number 10), and a 1966 version by jazz pianist Jimmy Wisner. Also around this time popular vocal versions were recorded by Steve Alaimo, Johnny Rivers, and Shelby Flint. Vince's version of *Cast Your Fate to the Wind* also appears on three Fantasy Records compilation albums: VINCE GUARALDI - GREATEST HITS, THE DEFINITIVE VINCE GUARALDI, and THE VERY BEST OF VINCE GUARALDI. His son David also produced five other previously unreleased versions recordings for the Guaraldi Family label, D & D Records (www.vinceguaraldi.com): two live versions from the 1960s on the albums THE CHARLIE BROWN SUITE & OTHER FAVORITES and VINCE GUARALDI TRIO – LIVE ON THE AIR; a previously unissued studio version from the 1960s on the album, NORTH BEACH; a previously unissued live radio broadcast version on the album THE NAVY SWINGS - 10-30-65; and a previously unissued live version on the album AN AFTERNOON WITH THE "VINCE GUARALDI QUARTET."

In this composition Vince used one of his favorite chord progressions, the Latin-based (and universal) I to IV to V chords (here with the Ab Major, Db Major, and Eb Major chords), and he also used it effectively in pieces such as *Skating* (song #2 on this album), *A Charlie Brown Thanksgiving* (song #6), *Treat Street* (song #7), and *You're in Love Charlie Brown* (song #11), *Christmas is Coming*, and in several other compositions of his. *Cast Your Fate* is in the key of Ab, one of Vince Guaraldi's favorite keys, and one he used more often than most other jazz pianists. I was also inspired by Monte Budwig's bowed bass in the main melody verses of Vince's original version to sometimes pluck the piano string on the lowest Ab note to get a similar type of sustain.

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The challenge and personalization *Cast Your Fate* for each artist who has played it and recorded it is what to do with the improvised section in the middle of the song. It has been played many different ways by many artists. My middle section arrangement has three parts:

1. the first part is a short impressionistic section;
2. in the second section I play a progression that Vince used in his version of *My Little Drum* on the album A CHARLIE BROWN CHRISTMAS (and Vince recorded another version of it with the title *Menino Pequeno da Bateria* on his album FROM ALL SIDES);
3. AND in the third section I play the Brazilian folk tune *Viro Mundo Penba*, as arranged by the great Brazilian guitarist Bola Sete (1923-1987), on his solo guitar album OCEAN MEMORIES (www.bolasete.com). Vince and Bola first met through jazz trumpet legend Dizzy Gillespie at the 1962 Monterey Jazz Festival. They later collaborated on three albums for the Fantasy label in the mid-1960s, as well as for a program filmed in 1963 for Ralph J. Gleason's PBS television show, JAZZ CASUAL (now issued on CD and DVD).

At the end of the song here, the piano is muted by damping the strings with the left hand, while playing the keys with the right hand.

2. **Skating** 3:02

In the key of C, in 3/4 time, *Skating* was composed for a lyrical moment in the very first of the Peanuts® television episodes, A CHARLIE BROWN CHRISTMAS, which first aired in December 1965. It appears in a scene where the children are trying to catch snowflakes on their tongues. Vince also recorded another version of this song, with the title *Snoopy on Ice*, for the 1970 feature film and soundtrack album A BOY NAMED CHARLIE BROWN.

Three of Vince Guaraldi's many fortes are evident in this song: composing songs with different and distinct sections; creating beautiful textures and dynamics in the transitions between those sections; and his great left hand accompanying bass patterns.

3. **Linus & Lucy** 3:27

Vince's love for the Boogie-Woogie piano tradition is reflected in *Linus & Lucy*, his most popular signature piece. A rollicking left hand showpiece in the key of Ab, its main melody uses right hand baroque trumpet-type voicings of: a Major sixth (with the notes C & a higher Ab played together), then a fifth played above that (with the notes Eb & a higher Bb together), and a Major third played above that (with the notes Ab & a higher C together).

A lover of classical music, Charles Schulz promoted the music of Beethoven through the character of Schroeder. For the CHARLIE BROWN CHRISTMAS episode Vince played part of Beethoven's *Für Elise*, and also gave Schroeder ample opportunity to improvise in a jazz mode. *Linus & Lucy* lets him do that during the memorable scene where Charlie Brown is directing the annual Christmas play and is trying to get the kids to rehearse, and asks Schroeder to set the mood with some Christmas music. Schroeder instead plays *Linus &*

Lucy and the kids dance wildly. Consequently because of the popularity of A CHARLIE BROWN CHRISTMAS episode, *Linus & Lucy* now is part of the Christmas music repertoire. In fact it might be the most beloved song in the world, but ironically with most people not knowing the real name (most call it the “Peanuts Theme”, or the “Charlie Brown Theme”), and also ironically many don’t know that Vince Guaraldi was the composer.

A CHARLIE BROWN CHRISTMAS was first broadcast on a day I will never forget: Thursday, December 9, 1965, and it is still broadcast every year. Different versions of *Linus & Lucy* can be heard in eight other of Vince’s Peanuts® scores: *Linus & Lucy* can be heard in eight of Vince’s Peanuts® scores: A CHARLIE BROWN CHRISTMAS, IT’S THE GREAT PUMPKIN CHARLIE BROWN, YOU’RE NOT ELECTED CHARLIE BROWN, HE’S YOUR DOG CHARLIE BROWN, A BOY NAMED CHARLIE BROWN, THERE’S NO TIME FOR LOVE CHARLIE BROWN, IT’S THE EASTER BEAGLE CHARLIE BROWN, and BE MY VALENTINE CHARLIE BROWN; and the bridge part of *Linus & Lucy* was featured in the episodes IT WAS A SHORT SUMMER CHARLIE BROWN and YOU’RE A GOOD SPORT CHARLIE BROWN.

Vince’s original version appeared on the 1965 soundtrack album A CHARLIE BROWN CHRISTMAS, and the same track was also on his earlier 1964 album (JAZZ IMPRESSIONS OF) A BOY NAMED CHARLIE BROWN (and the same track is also on the albums CHARLIE BROWN’S HOLIDAY HITS and VINCE GUARALDI-GREATEST HITS). He recorded another version of it for his 1968 album OH, GOOD GRIEF!, which featured improvisational jazz versions of eight of his popular Peanuts® pieces: *Linus & Lucy*, *The Great Pumpkin Waltz*, *You’re In Love Charlie Brown*, *Peppermint Patty*, and *The Red Baron*, as well as *Rain Rain Go Away*, *Oh Good Grief*, and *He’s Your Dog Charlie Brown*.

Five other versions by Vince have also been issued on recordings produced by Vince’s son David: a studio version from the 1960s and a live version from 1968 with an orchestra, both on THE CHARLIE BROWN SUITE & OTHER FAVORITES, another live version from the 1960s on NORTH BEACH, as well as a live version on the album VINCE GUARALDI TRIO – LIVE ON THE AIR, and a studio version on VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TELEVISION SPECIALS VOLUME 2, all five issued on the Guaraldi Family D&D label - www.vinceguaraldi.com.

I often play this piece in my concerts, and I always play it at my solo piano dances that feature R&B and slow dance songs. I also recorded *Linus & Lucy* in 1988 as part of the soundtrack I scored for the Peanuts® episode, THIS IS AMERICA CHARLIE BROWN: THE BIRTH OF THE CONSTITUTION. Of special note - in the touching end scene of another episode in the eight part series THIS IS AMERICA CHARLIE BROWN, titled THE HEROES OF AMERICA, Lucy asks Charlie Brown to pick his favorite song of all time, and Charlie Brown says that it is *Linus & Lucy* by a musician named Vince Guaraldi and hums it. “I cry every time I see that,” Lee Mendelson says. “We did it as a tribute to Vince.” (Also see the bonus track, song #17 for a newer alternate version).

4. The Great Pumpkin Waltz 3:56

This poignant jazz waltz, in the keys of C minor and Eb Major, formed the musical
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centerpiece in the October 1966 episode IT'S THE GREAT PUMPKIN, CHARLIE BROWN. "By then," Lee recalls, "I'd turn the storyboards over to Vince and he would go do the music on his own. Once he'd get an idea, he was very spontaneous, as jazz is. He also came up with a few other ideas for the show, such as suggesting the use of the muted trombone for the voice of the teacher." It was also briefly featured in the 1976 episode YOU'RE A GOOD SPORT CHARLIE BROWN.

Vince also recorded this song on his 1968 album OH, GOOD GRIEF!. A live version from 1968 with an orchestra has also been issued (with the title *Happiness Is*) on the album THE CHARLIE BROWN SUITE & OTHER FAVORITES. A version from the soundtrack of the episode is on the album CHARLIE BROWN'S HOLIDAY HITS.

The Great Pumpkin Waltz features Vince's signature descending chord progression that also appears with many different variations on his compositions *Monterey* (song #5), *Charlie Brown's All-Stars* (song #10), *You're in Love Charlie Brown* (song #11), *Peppermint Patty* (song #12), *Bon Voyage* (song #13), and *Remembrance* (song #15), as well as *Christmas is Coming*, *Christmas Time Is Here*, and *Happiness Is*. His descending chord progression is basically seven chords:

1. starting on the **flat v minor 7** chord (and sometimes the II Major chord in the first inversion, with the third in the bass);
2. to the **iv minor 6** chord;
3. to the **I chord in the first inversion** (with the third in the bass);
4. to the **flat iii diminished 7** chord;
5. to the **ii minor 7** chord;
6. to the **V7** chord, with any of the many variations the V7 chord can have, such as with the flat 9th, the 13th, or the 11th;
7. and resolving to the **I chord**, with any of the many variations that a I chord can have, such as with the Major 7th, the 9th, or the 6th with the 9th.

A variation on this chord progression that Vince sometimes used was:

1. starting on the **vi minor** chord;
2. to the **I chord in the second inversion** (with the fifth in the bass);
3. then playing the **seven chords of the progression** listed just above. Examples of this variation are in his compositions *Monterey* (song #5) and *Bon Voyage* (song #13).

Vince used this chord progression prominently in the Major keys of F, Ab, and Eb, as well as occasionally descending variations on it in the minor keys of G minor and D minor. He was also influenced by similar chord progressions in some of the Brazilian Bossa Nova songs that he loved so much, as well as by variations of those chord progressions also used in American jazz standards (and conversely, American jazz was an influence on the Brazilian Bossa Nova tradition as well), in songs such as jazz pianist Bobby Timmons' *This Here* (see song #19), Marvin Fisher's *When Sunny Gets Blue*, as well as the use of it by jazz pianists Art Tatum and Oscar Peterson, and guitarist Ted Greene's use of it in his arrangements of standards as solo guitar pieces.

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The Great Pumpkin Waltz was one of the many jazz waltzes Vince composed. Vince Guaraldi (with at least 14 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*,
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 <https://diva.sfsu.edu/collections/sfbatv/bundles/205204>.
- 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* (also see the bonus track version of *You're In Love Charlie Brown*, song #19), 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*, 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*, Earl Zindars' *How My Heart Sings*, 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*, 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*, 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*, Gary Peacock's *The Pond*, Gary Peacock's & Marc Copland's arrangement of Stanley Myers' song *Cavatine*, Dale Bruning's *Dancing With Daffodils*, Cannonball Adderely's version of Galt MacDermot's *African Waltz*, Earl Zindar's *Elsa*, Jaco Pastorius' *Three Views of a Secret*, Randy Weston's *Waltz for Sweet Cakes*, Donald Brown's *Waltz for Monk*, John Patton's *Just 3/4*, Antonio Carlos Jobim's *Chovendo Na Roseira (Double*

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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*, John Abercrombie's *Ralph's Piano Waltz*, 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*, John Hicks' *Waltz for Ruth*, 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*, Pierre Bensusan's *La cour intérieure (The Courtyard)*, Jacam Manricks' *Cloud 9* (this song could also be interpreted as in 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 *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*, Alex De Grassi's *Turning* and *Turning Back* and *Causeway* and *Street Waltz* and *Waltz #4*, and Thomas "Fats" Waller's *Jitterbug Waltz* (that Vince Guaraldi also recorded on his album VINCE GUARALDI-IN PERSON).

(also see the bonus track version, song #19)

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1. **Monterey** 4:33

This impressionistic portrait of one of California's most beautiful coastal areas was originally recorded for the album VINCE GUARALDI WITH THE SAN FRANCISCO BOYS CHOIR in 1968. It was self-produced by Vince on his own D&D label (which was named for the first initials of his two children), formed when he was in between Fantasy Records and Warner Brothers Records. It has been reissued on the Guaraldi Family label - www.vinceguaraldi.com.

This song is in G minor and it uses a variation of Vince's trademark descending chord progression (see *The Great Pumpkin Waltz*, song #4 above, in the second paragraph). I use a slow stride bass with tenth intervals, which I learned from Fats Waller (1904-1943) [www.redhotjazz.com/fats.html] & www.georgewinston.com/faqs.html#fats] and Teddy Wilson (1912-1986) [www.georgewinston.com/faqs.html#teddy]. The introduction here in the key of F comes from an intro that Vince played for the song *What Kind of Fool Am I*, which is from the CD is THE NAVY SWINGS radio show (D&D Records), with Vince's trio performing with guitarist Bola Sete.

Vince also composed another song about the Monterey Bay area, *Pebble Beach*, on his album (JAZZ IMPRESSIONS OF) A BOY NAMED CHARLIE BROWN (Fantasy Records).

2. **A Charlie Brown Thanksgiving** 2:29

This is the theme song from the November 1973 episode of the same name. In the key of C, the bridge features a G13th chord with right hand phrases evocative of an early snowfall. Vince's version has been issued (with the title *Thanksgiving Theme*) on the album CHARLIE BROWN'S HOLIDAY HITS, and also on the album VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TELEVISION SPECIALS VOLUME 1 (the latter album is on the Guaraldi Family D&D label - www.vinceguaraldi.com).

3. **Treat Street** 4:51

This song was released as the follow-up single to *Cast Your Fate to the Wind* and appeared on the 1964 album THE LATIN SIDE OF VINCE GUARALDI. The title refers to the street in the Mission District in San Francisco where the Fantasy studio was originally located.

Treat Street is in the key of C, and I use James Booker's full left hand style, with the top note of an octave and the fifth note just below it played together simultaneously just before the first beat of the measure, and then the lower note of the octave played right on the next beat - rather than using Vince's left hand broken octave technique, with the top note of the octave (without the fifth), played just before the first beat, and then the lower note of the octave played right on the next beat.

8. **Eight Five Five** 1:22
This short cue, called “Kite Animation Theme”, appeared in the documentary special CHARLIE BROWN AND CHARLES SCHULZ from 1969. Composed by Vince in the key of C, this slightly expanded version is played in the keys of C and F, and uses a slow stride piano technique that I again learned from James Booker, with a high tenth note and the fifth note just below it played simultaneously just before the first beat of the measure, and then the lower root note of the chord played on the beat.

Several of the pieces Vince composed for the Peanuts® specials never appeared on any of his albums. So far this is the only time that this Vince Guaraldi piece has been recorded on an album, along with the songs *Bon Voyage* (song #13) and *Young Man’s Fancy* (song #14).

9. **The Masked Marvel** 5:36
One of Snoopy’s many personas, *The Masked Marvel* was featured in the September 1969 episode IT WAS A SHORT SUMMER, CHARLIE BROWN. To score Snoopy’s adventures, Vince made use of a haunting Latin-type minor chord progression of G minor 7, C7, F minor 7, and Bb7, using variations of his trademark broken octaves in the bass lines in the left hand, with the higher note played just before the first beat of the measure and then the lower note played right on the first beat. He also recorded this song for his 1974 album ALMA-VILLE, which was his third album for Warner Brothers and it was also the last album he recorded in his lifetime. This song is in the key of F minor and I again use the James Booker full left hand style from the third verse onward (see the notes for *Treat Street*, song #7 above). James Booker’s influence is especially evident at the end of the second bridge with the repeated chord progression of F minor to C7, and with the right hand fills.
10. **Charlie Brown’s All-Stars** 1:54
This buoyant melody in the key of Ab expresses the irrepressible optimism in the Charlie Brown character. It was written for the June 1966 episode of the same name that centered around the Peanuts® gang’s unsuccessful attempts to win a baseball game. “Baseball lent itself well to animation,” Lee Mendelson remembers. “I had just done a documentary on Willie Mays, the world’s greatest baseball player, and wanted to do something on Charlie Brown, the world’s worst baseball player.” This theme was also prominently featured in the February 1968 episode HE’S YOUR DOG, CHARLIE BROWN, as well as some in the June 1967 episode YOU’RE IN LOVE, CHARLIE BROWN, and in the 1970 feature film and soundtrack album A BOY NAMED CHARLIE BROWN. The main melody of this song features a I to a flat VII chord progression, here Ab Major to Gb Major, that was one of Vince’s favorites (as well as being one of guitarist Bola Sete’s favorites), and he also used it in his Peanuts® pieces *The Red Baron*, and *Bus Blues*, and in other compositions such as *El Matador*. This song also uses Vince’s trademark descending chord progression (see the notes for *The Great Pumpkin Waltz*, song #4, in the second paragraph).
11. **You’re in Love, Charlie Brown** 2:47

Much of Peanuts® is about unrequited love, and Vince's style was perfect for it. This lilting theme in 3/4 time, in the key of Ab, first appeared in the June 1967 episode of the same name. It was also prominently used with great variations in the September 1969 episode IT WAS A SHORT SUMMER, CHARLIE BROWN. He also recorded it for his 1968 album OH, GOOD GRIEF! This song also uses Vince's trademark descending chord progression (see *The Great Pumpkin Waltz*, song #4, in the second paragraph). When I play this piece now, in the middle of the song I also play Bobby Timmons' 1960 composition and classic jazz waltz *This Here* (originally composed in the key of F and appearing on his album THIS HERE IS BOBBY TIMMONS), which I first heard on organist Richard "Groove" Holmes' 1961 album TELL IT LIKE IT IS (see the bonus track version, song #19). For more on jazz waltzes, see *The Great Pumpkin Waltz*, song # 4.

12. **Peppermint Patty** 3:40

Charles Schulz remained a popular cartoonist because of his remarkable ability to create characters with staying power, and for his ability to introduce new characters that allowed him to explore a wider set of issues. In the late 1960s he brought in Peppermint Patty, and this is the theme Vince wrote for her. It first appeared in the June 1967 episode YOU'RE IN LOVE, CHARLIE BROWN, and it also appeared in HE'S YOUR DOG CHARLIE BROWN, IT WAS A SHORT SUMMER CHARLIE BROWN, PLAY IT AGAIN CHARLIE BROWN, THERE'S NO TIME FOR LOVE CHARLIE BROWN, A CHARLIE BROWN THANKSGIVING, IT'S THE EASTER BEAGLE CHARLIE BROWN, and IT'S ARBOR DAY CHARLIE BROWN. This song reflects some of the rock influence that Vince absorbed in the late 1960s, especially in the end progression with the Ab, B, F#, and G Major chords. Vince played this in the key of F, and I play it here in the key of Ab, again using the James Booker full left hand (see the notes for *Treat Street*, song #7 above). Vince used this piece in several other episodes, and he also recorded it for his 1968 album OH, GOOD GRIEF! A live version from 1968 with an orchestra has also been issued on an album produced by Vince's son David, THE CHARLIE BROWN SUITE & OTHER FAVORITES. Two other versions appear on the albums VINCE GUARALDI WITH THE SAN FRANCISCO BOYS CHOIR, and VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TELEVISION SPECIALS VOLUME 1, both issued on the Guaraldi Family D&D label - www.vinceguaraldi.com. This song also uses Vince's trademark descending chord progression (see *The Great Pumpkin Waltz*, song #4, in the second paragraph).

13. **Bon Voyage** 1:46

This short piece in the key of D minor first appeared in the February 1968 episode HE'S YOUR DOG, CHARLIE BROWN, as Snoopy is leaving home. It also appears in IT WAS A SHORT SUMMER CHARLIE BROWN CHARLIE BROWN This song uses minor key variations on Vince's trademark descending chord progression (see *The Great Pumpkin Waltz*, song #4, in the second paragraph). So far this is the only time that this Vince Guaraldi piece has been recorded on an album, along with the songs *Eight Five Five* (song #8) and *Young Man's Fancy* (song #14).

14. **Young Man's Fancy** 3:52

This melodic ballad in the key of F appeared throughout the fifteenth and last television episode that Vince scored, IT'S ARBOR DAY, CHARLIE BROWN. It aired in March 1976, just after he passed away. So far this is the only time that this Vince Guaraldi song has been recorded on an album, along with the songs *Eight Five Five* (song #8) and *Bon Voyage* (song #13).

15. **Remembrance** 2:20

Vince composed this beautiful melodic solo piano piece, also known as *In Remembrance of Me*, as part of a commission to celebrate the completion of Grace Cathedral in San Francisco. The project, which resulted in the world's first jazz mass, was performed and recorded on May 21, 1965. The inspired blending of Gregorian chants, the choir, jazz improvisation with Vince's trio, and occasionally the pipe organ, can be heard on the live album VINCE GUARALDI AT GRACE CATHEDRAL (reissued on CD as THE GRACE CATHEDRAL CONCERT).

One of the few solo piano pieces recorded by Vince, *Remembrance* starts in the key of C minor and modulates to the key of F for the second half of the song. It features two distinct sections and it captures the essence of San Francisco's cloudy winter days. The second half also uses Vince's trademark descending chord progression (see *The Great Pumpkin Waltz*, song #4, in the second paragraph). Vince was very inspired by the late great jazz pianist Bill Evans (1929-1980), from pieces such as the Bill Evans/ Miles Davis composition *Blue in Green*, from the ~~classic and very influential~~ Miles Davis 1959 album KIND OF BLUE.

Vince did record three other beautiful solo piano pieces: the standards *Never Never Land* (from his album THE VINCE GUARALDI TRIO), as well as *Autumn Leaves* and *Yesterdays* (both issued on two of his albums, THE JAZZ IMPRESSIONS and A FLOWER IS A LOVESOME THING). He also played beautiful extended solo piano introductions to three pieces: his composition *Theme to Grace* (song #16), and for the standards *Fly Me to the Moon* (issued as a bonus track on his album JAZZ IMPRESSIONS OF A BOY NAMED CHARLIE BROWN) and *The Christmas Song* (aka *Chestnuts Roasting on an Open Fire*) from his album A CHARLIE BROWN CHRISTMAS.

16. **Theme to Grace/Lament** 4:57

A lyrical melody also from Vince's 1965 jazz mass, from the live album VINCE GUARALDI AT GRACE CATHEDRAL (reissued on CD as THE GRACE CATHEDRAL CONCERT). *Theme to Grace* is in the keys of D minor and F, and I put together the middle section, *Lament*, as a tribute to Vince. He also recorded this piece on his 1968 album VINCE GUARALDI WITH THE SAN FRANCISCO BOYS CHOIR on the Guaraldi Family label D&D Records - www.vinceguaraldi.com.

BONUS TRACKS:

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17. **Linus & Lucy** (2006 Version) - (3:26) - key of A flat
 This is a new version recorded in 2006
 For the first bridge here I add a low bass notes with a slow stride bass, and for the second bridge, I play the same James Booker influenced bridge I did in the 1996 version (song #3). Near the end of the song I played Vince's harmonic variations that he often used in his later renditions of this song, by adding a low right hand Bb note on the Flat III B chord - now playing the B Major 13th and the B Major 7th, to the Ab add 9 and the Ab add high 9 (variations on the original chords of B6th, and BbM7, to the Ab and the Ab add 9 chords) (also see song #2).
18. **The Great Pumpkin Waltz** (2012 version) - key of E flat
 This is a new version, recorded in 2012, with a new intro and a new chorus, both inspired by Vince's live version from his album THE CHARLIE BROWN SUITE & OTHER FAVORITES (Bluebird/ RCA), with a live concert with an orchestra from 1968, produced by Vince's son David (on this album the track called *Happiness Is*, is actually the song *The Great Pumpkin Waltz*). (also see song #3).
19. **You're In Love, Charlie Brown/ This Here** (2012 version) - keys of A flat and D flat
 I play the first solo here with a chord progression of Ab, Bb Minor, B Major, and Bb Minor, that I got some Vince's version from the 1969 Peanuts® episode IT WAS A SHORT SUMMER, CHARLIE BROWN (changing it from the progression of Ab, Db, Eb, and Db in the other version I recorded, song #11). The piano right hand in this part starts with the phrase played by the vibraphone. I then modulate to the key of Db Flat Major, with the same chord progression in that key, of Db, Eb minor, E Major, and Eb minor.
 From there I go into jazz pianist Bobby Timmons' classic jazz waltz *This Here*, originally composed in the key of F and appearing on his 1960 album THIS HERE IS BOBBY TIMMONS), and which I first heard on organist Richard "Groove" Holmes' 1961 album TELL IT LIKE IT IS, also featuring guitarist Joe Pass. Bobby Timmons' wrote other great jazz standards, including *Dat 'Dare, Moanin', and The Preacher*. For *This Here* I use into what I call "Hammond Organ technique", as I play the key of the song (here the key of Ab) in the left hand, and in the right hand, I play the same phrase in the key an octave and a fifth above (here the key of Eb). This is one of the popular percussion settings on the Hammond B3 organ and I got it from hearing many great jazz organists such as Jimmy Smith, Richard "Groove" Holmes, Jimmy McGriff, Richie Varola, and Gene Ludwig. I also used this organ technique in the second chorus of Vince Guaraldi's *Woodstock* on the album LOVE WILL COME – THE MUSIC OF VINCE GUARALDI – Vol 2; and also at the beginning of the uptempo part of *When The Saints Go Marching In* from the album GULF COAST BLUES & IMPRESSIONS – A HURRICANE RELIEF BENEFIT. (also see song #11). The very end is inspired by Clarence Charles Jameson.

20. **Linus & Lucy (2006 Version)** - (3:26) - key of A flat
 This is a new version recorded in 2006
 For the first bridge here I add a low bass notes with a slow stride bass, and for the second bridge, I play the same James Booker influenced bridge I did in 1996 version. Near the end I added in the right hand thumb playing Vince's stately variations by adding a low Bb note on the four chord, now playing the B Major 13th, and the B Major 7th; to the Ab add 9, and the Ab add high 9 (variations on the original chords of B6th, and BbM7; to the Ab, and the Ab add 9 chords), which Vince often used in his later renditions of this song (also see song #2).
21. **The Great Pumpkin Waltz (2012 version)** - key of E flat
 This is a new version, recorded in 2012, with a new intro and a new chorus, both inspired by Vince's live version from his album THE CHARLIE BROWN SUITE & OTHER FAVORITES (Bluebird/ RCA), with a live concert with an orchestra from 1968 (on this album the track called *Happiness Is*, is actually the song *The Great Pumpkin Waltz*) (also see song #3).
22. **You're In Love, Charlie Brown/ This Here** - keys of A flat and D flat
 I play the first solo here with a chord progression of Ab, to Bb Minor, to B Major, and Bb Minor, that I got some Vince's version from the 1969 Peanuts® episode IT WAS A SHORT SUMMER, CHARLIE BROWN (changing it from the progression of Ab, to Db, to Eb, and Db in the other version I recorded, song #11 above). The piano right hand in this part starts with the phrase played by the vibraphone. I then modulate to the key of Db Flat Major, with the same chord progression in that key, of Db, to Eb minor, to E Major, and Eb minor.
 From there I go into jazz pianist Bobby Timmons' classic jazz waltz *This Here*, originally composed in the key of F and appearing on his 1960 album THIS HERE IS BOBBY TIMMONS), and which I first heard on organist Richard "Groove" Holmes' 1961 album TELL IT LIKE IT IS, also featuring guitarist Joe Pass. Bobby Timmons' wrote other great jazz standards, including *Dat 'Dare, Moanin', and The Preacher*. For *This Here* I use into what I call Hammond Organ technique, as I play the key of the song (here the key of Ab) in the left hand, and in the right hand, I play the same phrase in the key an octave and a fifth above (here the key of Eb). This is one of the popular percussion settings on the Hammond B3 organ and I got it from hearing many great jazz organists such as Jimmy Smith, Richard "Groove" Holmes, Jimmy McGriff, Richie Varola, and Gene Ludwig. I also used this organ technique in the second chorus of Vince Guaraldi's *Woodstock* on the album LOVE WILL COME – THE MUSIC OF VINCE GUARALDI – Vol 2; and also at the beginning of the uptempo part of *When The Saints Go Marching In* from the album GULF COAST BLUES & IMPRESSIONS – A

Produced by George Winston, Howard Johnston, and Cathy Econom

Recorded by Howard Johnston

Additional Engineering by Maurice Ricks, Nancy Scharlau, Mark Slagle, Adam Muñoz, and – Tyler Crowder

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For a complete discography and more information see www.georgewinston.com

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INFORMATION ON VINCE GUARALDI:

WEBSITES ON VINCE GUARALDI:

1. www.georgewinston.com - For extended liner notes, Vince Guaraldi’s complete discography, videos & 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 then to ‘liner notes’, then to ‘websites’, & 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.
2. www.anatomyofvinceguaraldi.com - The official site of the documentary 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

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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 first 16 of the Peanuts® animations. This feature-length film blends newly discovered recordings and film with the on-screen insights of Dave Brubeck, Dick Gregory, Jon Hendricks, George Winston, and others, making it an essential resource for anyone with an interest in Vince Guaraldi.

3. www.vinceguaraldi.com - The official Vince Guaraldi family site - the Guaraldi family is constantly issuing new recordings on the family label, D&D Records.
4. www.schulzmuseum.org - Site for the Charles Schulz Museum
5. www.snoopy.com - the official Peanuts® Worldwide site

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://fivecentsplease.org/dpb> - 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.

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THE SIXTEEN PEANUTS® ANIMATIONS SCORED BY VINCE GUARALDI

1. *A Charlie Brown Christmas* (December 1965) - (exceptional score)
2. *Charlie Brown's All-Stars* (June 1966) – (exceptional score)
3. *It's the Great Pumpkin, Charlie Brown* (October 1966) – (exceptional score)
4. *You're in Love, Charlie Brown* (June 1967)
5. *He's Your Dog, Charlie Brown* (February 1968) – exceptional score

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6. *It Was a Short Summer, Charlie Brown* (September 1969) – **exceptional score**
7. *A Boy Named Charlie Brown* (1969) – (86 minute feature film)
8. *Play It Again, Charlie Brown* (March 1971)
9. *You're Not Elected, Charlie Brown* (October 1972) – **exceptional score**
10. *There's No Time for Love, Charlie Brown* (March 1973)
11. *A Charlie Brown Thanksgiving* (November 1973) – **exceptional score**
12. *It's a Mystery, Charlie Brown* (February 1974) – **exceptional score**
13. *It's the Easter Beagle, Charlie Brown* (April 1974)
14. *Be My Valentine, Charlie Brown* (January 1975) – **exceptional score**
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)

Episode #7 is available on the DVD: A BOY NAMED CHARLIE BROWN

Episodes #8 - 13 are available on the DVD set: PEANUTS 1970S COLLECTION Vol.1

Episodes #10 -16 are available on the DVD set: PEANUTS 1970S COLLECTION Vol. 2
 - (also episodes 1, 3, & 11 are available on the DVD - PEANUTS HOLIDAY COLLECTION)

- Some additional Peanuts® television specials with Vince Guaraldi's music:
 1. there was a television documentary that aired in 1969 called *Charlie Brown and Charles Schulz* with music by Vince Guaraldi (available on DVD from the Charles Schulz Museum www.schulzmuseum.org).
 2. There was also an unaired television special from 1963 called *A Boy Named Charlie Brown* (unreleased on video) with music by Vince Guaraldi, some of which wound up being released along with other Vince Guaraldi compositions on his album (JAZZ IMPRESSIONS OF) A BOY NAMED CHARLIE BROWN. Some of this footage also ended up in the 1969 documentary *Charlie Brown and Charles Schulz*, and in the 1976 documentary *Happy Anniversary Charlie Brown*
 3. Also in 1976 there was a television special *Happy Anniversary Charlie Brown* with some music by Vince Guaraldi (unreleased on video). - also see www.peanutscollectorclub.com/cuesheet.html for an itemized list in Derrick Bang's site of all the Vince Guaraldi compositions in the sixteen Peanuts® animations and the television documentary that he scored. (

VINCE GUARALDI DISCOGRAPHY: (these are in print unless otherwise noted - and the year the album was recorded is listed at the end of each selection):

AS A LEADER:

1. A CHARLIE BROWN CHRISTMAS (Fantasy FCD-30066-2) – new edition (“Snoopy Doghouse Edition”) released in 2012 with three bonus tracks – there is also an edition released in 2006 with five other bonus tracks, but this issue has different version of some of the songs from the original album (I suggest getting both the 2012 one and the 2006
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- one - also see www.peanutcollectorclub.com/cbxmas.html – this classic album was originally released in 1965
2. (JAZZ IMPRESSIONS OF) A BOY NAMED CHARLIE BROWN (Fantasy 8430-2) – newly issued and remastered in 2014 with 2 bonus tracks - originally released in 1964
 3. OH, GOOD GRIEF! (Warner Bros. Records WS 1747) - 1968
 4. THE CHARLIE BROWN SUITE & OTHER FAVORITES (RCA Bluebird 82876-53900) – live concert with an orchestra from May 18, 1968, along with three studio tracks from the 1960s – (on this album the track *Happiness Is*, actually is the song *The Great Pumpkin Waltz*).
 5. CHARLIE BROWN'S HOLIDAY HITS (Fantasy 9682-2) – tracks from the 1960s and 1970s
 6. PEANUTS GREATEST HITS (Fantasy Records) - tracks from the 1960s and 1970s
 7. PEANUTS PORTRAITS (Fantasy Records FAN-31462) – Full versions of ten songs from the Peanuts soundtracks (they are usually much shorter in the episodes, to match the action), as well as unissued versions of *Frieda (with the Naturally Curly Hair)*, *Schroeder*, *Blue Charlie Brown*, *Charlie's Blues*, and *Sally's Blues*, and Vince's great vocal on *Little Birdie*. - 2010
 8. VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS (D&D Records VG 1118 - 2006
 9. VINCE GUARALDI AND THE LOST CUES FROM THE CHARLIE BROWN TV SPECIALS – VOLUME 2 (D&D Records VG 1119) - 2008
 10. THE GRACE CATHEDRAL CONCERT [aka VINCE GUARALDI AT GRACE CATHEDRAL] (Fantasy FCD-9678-2) - 1966
 11. JAZZ IMPRESSIONS OF BLACK ORPHEUS (Original Jazz Classics OJC-437-2) – has the original version of *Cast Your Fate to the Wind* – originally issued in 1962 – reissued in 2010 with 5 bonus tracks, including an alternate take of *Cast Your Fate to the Wind*.
 12. NORTH BEACH (D&D Records VG 4465) – tracks from the 1960s
 13. OAXACA (D&D Records VG 1125) – tracks from the late 1960s and early 1970s
 14. VINCE GUARALDI TRIO – LIVE ON THE AIR (D&D Records VG1120 – live tracks from 1974
 15. AN AFTERNOON WITH THE VINCE GUARALDI QUARTET – (VAG Publishing LCC - VAG 1121) – live tracks from 1967
 16. VINCE GUARALDI WITH THE SAN FRANCISCO BOYS CHORUS (D&D VG 1116) – 1968
 17. ALMA-VILLE (Wounded Bird Records WOU-1828 [formally on Warner Brothers Records]) - 1970
 18. THE ECLECTIC VINCE GUARALDI (Wounded Bird Records WOU-1775 [formally on Warner Brothers Records) -1969
 19. A BOY NAMED CHARLIE BROWN [film soundtrack] (Columbia Masterworks OS3500, LP only - out of print) – edited version of the film with the dialogue and music (there is much more dialogue and much more of Vince's music in the film)- 1969
 20. THE LATIN SIDE OF VINCE GUARALDI (Fantasy Original Jazz Classics OJCCD-878-2) - 1964

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21. JAZZ IMPRESSIONS (Fantasy Original Jazz Classics OJCCD-287-2) - 1957
22. A FLOWER IS A LOVESOME THING (Fantasy Original Jazz Classics OJC-235-2) - contains five tracks from the album JAZZ IMPRESSIONS, along with three other tracks - 1957
23. VINCE GUARALDI-IN PERSON (Fantasy Original Jazz Classical OJCCD-951-2) - 1963
24. VINCE GUARALDI TRIO (Fantasy Original Jazz Classics OJCCD-149-2) – 1956
25. JAZZ SCENE: SAN FRANCISCO (MODERN MUSIC FROM SAN FRANCISCO) (Fantasy Original Jazz Classics 272 – the LP is out of print, and the 1991 reissued CD titled THE JAZZ SCENE SAN FRANCISCO on Fantasy 24760 is also out of print) - has two tracks by The Vince Guaraldi Quartet, as well as three tracks with Vince playing with the Ron Crotty Trio – 1955

Compilations of songs from previous Vince Guaraldi albums:

26. VINCE GUARALDI'S GREATEST HITS (Fantasy 7706-2) – 1980
27. THE DEFINITIVE VINCE GUARALDI (Fantasy Records FAN 31462) – 2 CD set of tracks from his Fantasy Label recordings from 1955 through 1965, including two previously unissued bonus tracks, *Autumn Leaves*, and *Blues for Peanuts*.
28. ESSENTIAL STANDARDS - (concord OJC31426 02) – compilation of songs from eight albums – 2009

VINCE GUARALDI WITH BOLA SETE:

1. VINCE GUARALDI, BOLA SETE & FRIENDS (Fantasy 8356) – with guitarist Bola Sete - 1963
2. LIVE AT EL MATADOR (Original Jazz Classics OJC-289) – with guitarist Bola Sete – 1966
- these two albums, VINCE GUARALDI, BOLA SETE & FRIENDS and LIVE AT EL MATADOR have been reissued together on one CD as VINCE GUARALDI AND BOLA SETE (Fantasy FCD-24256-2)
3. FROM ALL SIDES (Original Jazz Classics OJC 989) - with guitarist Bola Sete - 1965
4. VINCE GUARALDI & BOLA SETE - THE NAVY SWINGS (VAG Publishing LCC – live radio broadcasts of Vince's trio with guitarist Bola Sete - 1965
5. JAZZ CASUAL: PAUL WINTER/ BOLA SETE & VINCE GUARALDI (Koch Jazz KOC CD-8566) – Vince's trio with guitarist Bola Sete (the Paul Winter set, without Vince, is a separate performance) - this performance by Vince and Bola is also on DVD: JAZZ CASUAL: ART PEPPER/ VINCE GUARALDI & BOLA SETE (the Art Pepper set, without

Vince, is a separate performance) - produced by Ralph J. Gleason for PBS TV in the mid 1960s – (the DVD issue of the original Rhino Home Video VHS release is out of print but is sometimes available used at Amazon.com – if ordering for North American DVD players, be sure to order the NTSC version) – 1963

VINCE GUARALDI AS A SIDEMAN (in print unless otherwise noted):

- WITH CAL TJADER:

1. EXTREMES (Fantasy FCS-24764-2) – reissue contains two albums: THE CAL TJADER TRIO, recorded with Vince Guaraldi in 1951; and the album BREATHE EASY (without Vince) - 1951
2. CAL TJADER LIVE AT THE CLUB MACUMBA (Acrobat Record_[UK release]) - 1956
3. CAL TJADER: OUR BLUES (Fantasy FCD-24771-2) – reissue contains two albums: CAL TJADER, recorded with Vince in 1957; and CONCERT ON THE CAMPUS (without Vince) – 1957
4. JAZZ AT THE BLACKHAWK (Original Jazz Classics OJCCD-436-2) – 1957
5. BLACK ORCHID (Fantasy FCD-24730-2) – reissue contains two albums: CAL TJADER GOES LATIN, recorded with Vince in 1957; and CAL TJADER QUINTET (without Vince) - 1957
6. SESSIONS LIVE: CAL TJADER AND CHICO HAMILTON (Calliope CAL 3011 - LP only, and out of print) - Vince plays on four songs with Cal Tjader: *Lover Come Back to Me*, *The Night We Called It a Day*, *Bernie's Tune*, and *Jammin'* – 1957
7. LOS RITMOS CALIENTES (Fantasy FCD 24712-2) –reissue contains two albums: MAS RITMO CALIENTES, RECORDED WITH Vince in 1957; and RITMO CALIENTE (without Vince) - 1957
8. SENTIMENTAL MOODS (Fantasy FCD-24742-2) – reissue contains two albums: LATIN FOR LOVERS, recorded with Vince in 1958; and SAN FRANCISCO MOODS, which includes only one track with Vince, recorded in 1958 - 1958
9. A NIGHT AT THE BLACKHAWK [reissue of the album BLACKHAWK NIGHTS] (Fantasy OJCCD-2475-5) – 1958
10. CAL TJADER'S LATIN CONCERT [reissue of the album LATIN CONCERT] (Fantasy Original Jazz Classics OJCCD-643-2) – 1958
11. SESSIONS LIVE: CAL TJADER, CHRIS CONNOR AND PAUL TOGIWA (Calliope CAL 3002 - LP only, and out of print) – Vince plays on three songs: *Crow's Nest*, *Liz-Anne* (aka *Leazon*), and *Tumbao* - 1958
12. CAL TJADER/ STAN GETZ QUARTET (aka THE STAN GETZ/ CAL TJADER QUARTET) [reissue of the album STAN GETZ WITH CAL TJADER] (Fantasy Original Jazz Classics OJCCD-275) – 1958
13. BEST OF CAL TJADER: LIVE AT THE MONTEREY JAZZ FESTIVAL 1958-1980 (Concord/ Monterey Jazz Festival Records MJFR-30701) - Vince plays on the first four tracks from the legendary performance from 1958: especially on

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Summertime and *Now's the Time*; and also *Cubano Chant*, and *Tambao* – 1958

- WITH WOODY HERMAN:

1. WOODY HERMAN AND HIS ORCHESTRA: 1956 Storyville Records [Denmark] STCD 8247/48 – Double CD set with 41 songs with Vince Guaraldi as part of the Woody Herman Big Band, recorded July 28-29, 1956 – Here Vince piano wasn't recorded very well, so you need to boost the volume to best hear his introductions and his playing (and turn it down when the other instruments kick back in). He can be heard at the beginning of *These Foolish Things*, *Buttercup*, *After Theater Jump*, and *Pimlico*. Vince plays some short solos midway through *Autobahn Blues* and *Square Circle*, and he plays a bit more during *Woodchopper's Ball*. Vince's best playing on these CDs is on five other tracks: *Opus De Funk*, which starts with his great boogie-woogie solo that runs for about a minute; *Country Cousin*, where he plays a brief intro and then a long solo halfway through the song; *Wild Root*, which has a great Vince solo; and best of all on *Pinetop's Blues*, with Vince's great boogie-woogie work behind Woody's vocal.
2. THE COMPLETE CAPITAL RECORDINGS OF WOODY HERMAN 1944-56 (Mosaic MD6-196) - 6 CD SET including all the tracks from the BLUES GROOVE album listed just below). Disk 5 has three tracks that feature Vince Guaraldi: *5-10-15 Hours*, *You Took Advantage of Me*, and *Wonderful One*; the BLUES GROOVE album tracks featuring Vince are *Pinetop's Blues*, *Blues Groove*, and *Dupree's Blues* – 1956
3. BLUES GROOVE (Capital T784, LP only - out of print – see # 2 just above) – with Woody Herman – 1956
4. WOODY HERMAN'S ANGLO-AMERICAN HERD (Jazz Groove #004 - LP only, and out of print) - recorded live in Manchester, England, in April 1959 – 1959

- WITH OTHERS:

1. GUS MANCUSO & SPECIAL FRIENDS (Fantasy FCD-24762-2) – contains two albums: INTRODUCING GUS MANCUSO, recorded in 1956 with Vince; and GUS MANCUSO QUINTET (without Vince) – 1956
2. WEST COAST JAZZ IN HIFI (Fantasy OJCCD-1760-2) - [originally issued with the title JAZZ EROTICA {Hi Fi Jazz –R-604}] – with Richie Kamuca & Bill Holman - 1957
3. THE FRANK ROSOLINO QUINTET (VSOP #16-CD – reissue of the album called VINCE GUARALDI/ FRANK ROSOLINO QUINTET on Premier Records PS 2014, and also issued on Mode Records MOD-LP-107; reissued on CD in Japan on the Muzak, Inc. Label MZCS-1166 – and four tracks from this album also appear on the album NINA SIMONE LIVE –WITH SPECIAL GUEST VINCE GUARALDI (Coronet CXS 242 – LP only) Vince appears on 4 tracks with the Frank Rosolino Quintet, and these are entirely separate from the Nina Simone tracks) - with Frank Rosolino – 1957
4. LITTLE BAND, BIG JAZZ (Fresh Sound Records FSR1629) – [aka VINCE GUARALDI AND THE CONTE CANDOLI ALL STARS] (Crown Records CST417 & CLP5417) – with Conte Candoli – 1960
5. CONTE CANDOLI QUARTET (Music Visions TFCL-88915 [Japan issue] – reissue of the album THE VINCE GUARALDI/CONTE CANDOLI QUARTET on Premier

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- Records PM 2009, and also issued on Mode Records MOD-LP-109; reissued on CD in Japan on the Muzak, Inc. Label MZCS-1167) – 1957
6. MONGO (Prestige PRCD 24018-2 – reissue has the albums MONGO and YAMBU) – with Mongo Santamaria – Vince plays on one song from the MANGO album, *Mazacote* - 1958
 7. LATINSVILLE! (Contemporary CCD-9005-2) – with Victor Feldman - 1959
 8. BREW MOORE QUINTET (Fantasy OJCCD-100-2 [F-3-222]) – with Brew Moore – Vince plays on one song, *Fools Rush In* - 1955
 9. BREW MOORE (Fantasy LP3-265 & Original Jazz Classics OJC 049 - on LP and out of print) – Vince plays on one song, *Dues' Blues* -1955
 10. JIMMY WITHERSPOON AND BEN WEBSTER (Verve V6-8835) - Vince Guaraldi backs up Jimmy Witherspoon and Ben Webster - 1959
 11. LIVE ... JIMMY WITHERSPOON, FEATURING THE BEN WEBSTER QUARTET (EMI/ Stateside SSL 10232 - Vince Guaraldi backs up Jimmy Witherspoon and Ben Webster - 1961
 12. JAZZ CASUAL: JIMMY WITHERSPOON AND BEN WEBSTER/ JIMMY RUSHING – produced by Ralph J. Gleason for PBS TV in 1962 – (the DVD issue of the original Rhino Home Video VHS release is out of print but is sometimes available used at Amazon.com - if ordering for North American DVD players, be sure to order the NTSC version) - also available on CD on Koch Jazz KOC CD-8561 – Vince Guaraldi here backs up Jimmy Witherspoon and Ben Webster (the Jimmy Rushing set, without Vince, is a separate performance) – 1962

VINCE GUARALDI VIDEOS:

1. www.anatomyofvinceguaraldi.com – the official site of the documentary 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.
2. JAZZ CASUAL: ART PEPPER/ VINCE GUARALDI & BOLA SETE (the Art Pepper set, without Vince, is a separate performance) - produced by Ralph J. Gleason for PBS TV in 1963 – (the DVD issue of the original Rhino Home Video VHS release is out of print but is sometimes available used at Amazon.com – if ordering for North American DVD players, be sure to order the NTSC version) – also available on CD with the title JAZZ CASUAL: PAUL WINTER/ BOLA SETE & VINCE GUARALDI (the Paul Winter set, without Vince, is a separate performance) on Koch Jazz KOC CD-8566 – Vince here plays with his trio with guitarist Bola

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Sete, and Bola Sete also appears without Vince -1993

3. JAZZ CASUAL: JIMMY WITHERSPOON AND BEN WEBSTER/ JIMMY RUSHING (the Jimmy Rushing set, without Vince, is a separate performance) – produced by Ralph J. Gleason for PBS TV in 1962 – (the DVD issue of the original Rhino Home Video VHS release is out of print but is sometimes available used at Amazon.com - if ordering for North American DVD players, be sure to order the NTSC version) - also available on CD on Koch Jazz KOC CD-8561 – Vince Guaraldi here backs up vocalist Jimmy Witherspoon and saxophonist Ben Webster – 1962

4. IN THE MARKETPLACE – 1966 documentary about the relationship of churches and society in San Francisco in the mid-1960's – soundtrack by Vince Guaraldi, who also appears playing some of his music composed for his 1965 Grace Cathedral concert.

5. '67 WEST – documentary about Sunset Magazine, produced by Lee Mendelson with soundtrack by Vince Guaraldi.

6. BICYCLES ARE BEAUTIFUL – 1974 educational documentary produced by Lee Mendelson about bicycle safety for kids – soundtrack by Vince Guaraldi.

7. BAY OF GOLD -1965 documentary produced by Lee Mendelson about the history of San Francisco, with some music by Vince Guaraldi. It can be seen online at <https://dice.sfsu.edu/collections/sfbatv/bundles/205204>

All songs composed by Vince Guaraldi and published by Lee Mendelson Film Productions (BMI) except the following:

Cast Your Fate to the Wind - Unitravel Music (BMI)

Viro Mundo Penba - Sete Music Company (BMI)

Theme to Grace/Lament - Lee Mendelson Film Productions/Dancing Cat Music (BMI)

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