

Hooray for



H O L L Y W O O D

Music by Burt Bacharach, Michel Legrand, Neal
Hefti, Jack Marshall, Harold Arlen, and more

Pinewood Saxophone Quartet

Hooray for Hollywood

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1. *Hooray for Hollywood* (Richard A. Whiting / Johnny Mercer) 2:14

- Jack Marshall *The Goldrush Suite*
2. *Sweet Betsy from Pike* 2:18
3. *The Days of '49* 2:17
4. *California Stage Coach* 2:25
5. *Used Up Man* 3:24
6. *What Was Your Name in the States?* 2:14
7. *Lousy Miner* 2:16
8. *'Joe Bowers' and 'California Bank Robbers'* 2:35

9. Claude Debussy (arr. Russell Garcia) *La fille aux cheveux de lin* 2:32

10. Michel Legrand *Je ne pourrai jamais sans toi* 4:00

- Michel Legrand *Suite from "The Thomas Crown Affair"*
11. *Prologue* 2:10
12. *Room Service* 2:01
13. *A Man's Castle* 2:30
14. *Escapeline* 3:03
15. *Brandy* 1:52
16. *Epilogue* 2:13

Two Songs by Neal Hefti:

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| 17. | <i>Girl Talk</i> | 3:03 |
| 18. | <i>Theme from "The Odd Couple"</i> | 3:52 |

Six Songs by Burt Bacharach:

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| 19. | <i>Alfie</i> | 4:47 |
| 20. | <i>A House is Not a Home</i> | 3:22 |
| 21. | <i>What the World Needs Now is Love</i> | 3:06 |
| 22. | <i>The Look of Love</i> | 4:40 |
| 23. | <i>Raindrops Keep Fallin' on My Head</i> | 4:08 |
| 24. | <i>Wives and Lovers</i> | 3:09 |
| 25. | <i>Over the Rainbow</i> (Harold Arlen / Yip Harburg, arr. Don Ashton) | 3:07 |
| 26. | <i>That's Entertainment</i> (Arthur Schwartz / Howard Dietz) | 2:34 |

Total duration: 75:52

All arrangements by Mark Allaway, except where noted otherwise

Hooray for Hollywood



The period 1930-1970 was a golden era in Hollywood – not just for the studios, producers, screenwriters, directors, and stars – but for musicians too. The film industry having made the transition from silents to talkies at the end of the 1920s, Los Angeles became a magnet for many of the finest composers and players in the world, plying their trade in the new recording studios creating music for cinema. American composers from the New York musical theatre such as George Gershwin, Irving Berlin, Cole Porter, and Harold Arlen came to Hollywood, bringing the Great American Songbook with them. European musicians including Erich Korngold, Franz Waxman, and Michel Legrand also arrived, bringing classical sensibilities, orchestral tradition, and an appreciation of American music too. Further north in Oakland, the French composer Darius Milhaud taught at Mills College, his list of students including not only those who went on to become leading 20th-century composers like Philip Glass and Steve Reich, but also jazz pianist Dave Brubeck and songwriter Burt Bacharach. During the 1950s, the West Coast became the home of the “cool” jazz style of Brubeck and Paul Desmond, Gerry Mulligan and Chet Baker, Zoot Sims and Stan Getz. The Californian confluence of classical music, popular song, and jazz found a unique cultural expression in countless wonderful Hollywood film scores and songs, which this album explores and celebrates. Additionally, the Pinewood Saxophone Quartet project takes inspiration from the Hollywood Saxophone Quartet, a wonderful group which brought together four of the very best woodwind players in the Los Angeles studios between 1951-70. Their work together resulted in four fabulous LP recordings which included popular songs in quality arrangements, French classical quartet repertoire, and new commissions from Hollywood composers. This recording pays tribute to the HSQ’S remarkable legacy of classy playing and their contribution to the repertoire for saxophone quartet: Hooray for Hollywood, in more ways than one.

To begin, the album’s title track sings the praises of the capital city of movie-making. *Hooray for Hollywood* was originally written in 1937 by **Richard Whiting** (1891-1938) for the film *Hollywood Hotel*, but perhaps the best known version of the song is Doris Day’s 1958 recording. Like many of the other selections in this collection, it is arranged here by the Pinewood Quartet’s very own Mark Allaway.

The Goldrush Suite was composed by **Jack Marshall** (1921-1973) for the Hollywood Saxophone Quartet in 1957; the group recorded it for their *Warm Winds* LP in the same year. Jack Marshall worked in Los Angeles as a jazz guitarist, composer, arranger, and record producer. The work is a witty seven-movement suite which presents folksongs associated with the 1849 California Gold Rush. The arrangements retain the whimsy, humour, and pathos of the original songs, enriching them with jazz harmony and inventive voicings.

Claude Debussy (1862-1918) composed *La fille aux cheveux de lin* (*The girl with the flaxen hair*) in 1910 as part of his first volume of Preludes for solo piano. It has been used many times in cinema, notably in *Portrait of Jennie* (1948), an early classic of the fantasy genre starring Jennifer Jones and Joseph Cotten. This version for saxophones also comes from the Hollywood Quartet's library and was included on their 1959 *French Impressions* recording. It was arranged for them by Russell Garcia (1916-2011), a gifted composer and arranger who worked at NBC Studios, among his many other credits.

France has a great film industry of its own, and the legendary French jazz pianist **Michel Legrand** (1932-2019) wrote a number of memorable cinematic scores. His song *Je ne pourrai jamais vivre sans toi* (known in English as *I Will Wait for You*) comes from the 1964 film musical *Les Parapluies de Cherbourg* (starring a young Catherine Deneuve), and was nominated for Best Original Song at the 1965 Academy Awards. Having by this means come to the attention of Hollywood film producers, Legrand was asked to make his US film score debut by writing the music for the Steve McQueen-Faye Dunaway feature *The Thomas Crown Affair*. Unusually, Legrand chose to write large amounts of music in advance without setting it to particular scenes or timings, later selecting fragments to fit the film. His song *The Windmills of your Mind* was written for the film and became a hit, winning Best Original Song at the 1968 Academy Awards. For this recording, Mark Allaway has freely arranged sections of the Thomas Crown Affair film score into a suite of six movements for saxophone quartet.

At the beginning of his musical career, during the late 1940s and early 1950s, the American musician **Neal Hefti** (1922-2008) played as a jazz trumpeter with Woody Herman's First Herd band. He combined this with work as an arranger for Count Basie. Settling in Los Angeles from 1960 onward, he became fully immersed in the film and TV industry as a

leading composer and arranger. *Girl Talk* was written for the film *Harlow* (1965), a biopic of Jean Harlow, the glamorous "blonde bombshell" star of the early silver screen who tragically died in 1937 at the age of only 26. Hefti went on to write the Grammy-nominated theme song for the 1968 Jack Lemmon-Walter Matthau comedy *The Odd Couple*. The tune was adapted for the opening credits of the 1970 TV series of the same name, and used again in the 1998 film sequel which re-united Lemmon and Matthau in the title roles.

The great songwriter **Burt Bacharach** (1928-2023) lived much of his life in Los Angeles and had a huge impact on American popular music from 1950 onward. Early in his career, he collaborated with the world-famous star Marlene Dietrich as her pianist and musical director. From 1956 he worked with lyricist Hal David, producing a huge number of hit songs for a wide range of artists including Perry Como, Cher, Cilla Black, Dusty Springfield, and most especially Dionne Warwick. The six songs selected for this album all have connections to films: *Alfie* (1966) and *A House is not a Home* (1964) were both title songs from films of the same names. *What the World Needs Now is Love* (1965) was originally released as a single by Jackie DeShannon, but later included in *Austin Powers: International Man of Mystery* (1997), a film which was inspired partly by Bacharach's music. *The Look of Love* was written for *Casino Royale* (1967) and was nominated for Best Original Song at that year's Academy Awards. *Raindrops Keep Fallin' on my Head* was written for the Paul Newman-Robert Redford feature *Butch Cassidy and the Sundance Kid* (1969), and this time Bacharach won the Oscar for Best Original Song. Finally, *Wives and Lovers* was composed in 1963 as a promotional add-on in relation to the film of the same name – it was released as a single by Jack Jones, but not included in the actual motion picture.

No album of cinema songs would be complete without *Over the Rainbow* by **Harold Arlen** (1905-1986), from *The Wizard of Oz* (1939) – recorded here in a beautifully re-harmonized version for saxophone quartet by the English arranger Don Ashton.

To conclude, Mark Allaway has set another great Hollywood song in an up-tempo style similar to that of the opening track, book-ending the programme in exuberance. *That's Entertainment*, composed by **Arthur Schwartz** (1900-1984) for the MGM film musical *The Band Wagon* (1952), makes an ideal ending to this cinematic exploration. Hooray for Hollywood!

Pinewood Saxophone Quartet

Kyle Horch – soprano and alto saxophones

Mark Allaway – alto saxophone

Andy Tweed – tenor saxophone

Tom Law – baritone saxophone

The **Pinewood Saxophone Quartet** unites four London-based saxophonists whose talents span a wide range of orchestral playing, chamber music, jazz, West End musicals, and film music. **Kyle Horch** has made several recordings as a classical recitalist, and has worked with many orchestras including the Royal Philharmonic Orchestra, London Symphony Orchestra, and Royal Opera House, as well as with the chamber ensemble 'Counterpoise', the 'Art Deco Trio' and the 'Flotilla Quartet'. Jazz saxophonist **Mark Allaway** began his career playing with the 'Itchy Fingers' quartet and has recorded several CDs as a lead artist. He also composes music for theatre, film, and TV productions, including for the award-winning West End production *Singular Women*, and for the film *Chasing Chekov* which won the LA BAFTA award for 'Best Short Film'. **Andy Tweed** toured widely for many years with 'Saxtet', has played in the pit orchestras for West End musicals such as *Les Miserables* and *Matilda*, and he has also worked frequently with jazz musicians Mike Westbrook and Karen Street. **Tom Law** is equally at home in classical and jazz styles, performing with groups as diverse as the Aurora Orchestra and the Alex Mendham Orchestra. The Pinewood players share a love of film music and are inspired by the affinity between the Hollywood and London film industries. In addition to drawing upon the Hollywood Saxophone Quartet's repertoire legacy, the Pinewood Quartet creates its own arrangements and also incorporates jazz improvisation into its performances. The quartet take their name from the famous Pinewood film studios near London, where the 'James Bond' movies are made.





Pinewood Saxophone Quartet

Tom Law, Andy Tweed, Kyle Horch, Mark Allaway

Recorded August 2021, December 2022,
and January 2023 at Copewood Studios.

Produced and engineered by Mark Allaway

Pinewood Quartet photo: Paul Allaway

Hollywood photo: Benjamin Ashton on Unsplash