ELMER BERNSTEIN  THE WILD SIDE
BIG BAND DE CANARIAS

THE MAN WITH THE GOLDEN ARM
JOHNNY STACCATO • WALK ON THE WILD SIDE
SWEET SMELL OF SUCCESS • THE SILENCERS
DEVIL IN A BLUE DRESS • THE RAT RACE
GHOSTBUSTERS • THE AGE OF INNOCENCE

ESTHER OVEJERO
Vocal

KIKE PERDOMO
Saxophone

SARA ANDON
Flute
1. **THE MAN WITH THE GOLDEN ARM** [1955] (3:39)
2. **THE RAT RACE** [1960] (2:47)

6. **THE CARETAKERS** [1963]
7. **Black Straitjacket** (2:52)
7. **Birdito** Sara Andon, flute (3:02)
8. **THE SILENCERS** [1966] Esther Ovejero, vocal (2:22)

**JOHNNY STACCATO** [1959]
10. **Theme** (3:00)
11. **Night Mood** (3:08)
12. **Like Having Fun** (2:19)
13. **Walk A Lonely Street** (3:17)
14. **Pursuit** (2:28)

15. **DEVIL IN A BLUE DRESS** [1995] Sara Andon, flute (4:37)
16. **SWEET SMELL OF SUCCESS** [1957] (3:16)
17. **WALK ON THE WILD SIDE** [1962] (3:37)
1. THE MAN WITH THE GOLDEN ARM [1955] (3:39)
2. THE RAT RACE [1960] (2:47)
3. SAINTS AND SINNERS [1962] (2:24)
   Sara Andon, flute
   Sara Andon, flute
   Arranged by Soren Moller
6. BLACK STRAITJACKET [1963] (2:52)
7. BIRDITO (3:02)
   Sara Andon, flute
8. THE SILENCERS [1966] (2:22)
   Esther Ovejero, vocal
   Lyrics by Mack David
9. GHOSTBUSTERS [1984] (3:35)
   Sara Andon, flute
   Arranged by Geoff Evans
10. Theme (3:00)
11. Night Mood (3:08)
12. Like Having Fun (2:19)
13. Walk A Lonely Street (3:17)
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15. DEVIL IN A BLUE DRESS [1995] (4:37)
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16. SWEET SMELL OF SUCCESS [1957] (3:16)
17. WALK ON THE WILD SIDE [1962] (3:37)

Music Composed by
ELMER BERNSTEIN

Produced by Robert Townson and Kike Perdomo
Recorded by Kike Perdomo in 96kStudio Tenerife
Mastered by Patricia Sullivan

Special thanks to Diego Navarro, Pedro J. Mérida and all at Fimucité, David Hill

Fimucité photos by Airam Abella • Sara Andon photo by Joseph Curiale
This is an album I have been dreaming about for years. I started working regularly with Elmer Bernstein in 1989 on his film score for My Left Foot. In 1997, we began a series of new recordings of his older scores in Scotland. First was To Kill A Mockingbird. Then came The Magnificent Seven and The Great Escape. This is when we first started talking about an album that would present new recordings of Elmer’s classic jazz film scores. After Alex North introduced jazz into the film music lexicon with his score for A Streetcar Named Desire in 1951, Elmer Bernstein became a master — developing a dramatic writing style for big band. Elmer made a thrilling and historic debut in the genre with his Oscar-nominated score for Otto Preminger’s The Man With The Golden Arm (1955). It was this score, along with his 1962 score for the Edward Dmytryk film Walk On The Wild Side, which first introduced me to this wilder side of Elmer Bernstein. The energy and power of his writing in these scores really blew me away. Elmer’s unmistakable melodic gifts, which were always on ample display throughout his work, made all of these scores part of the same family — if perhaps a more distant branch.

Elmer wrote a lot of jazz music. Sometimes setting the majority of full scores in the idiom, as he did with Golden Arm, Wild Side and Sweet Smell of
Success (1957). Sometimes only a few cues in an otherwise symphonic score — like Some Came Running (1957) or The Caretakers (1963) — would allow him to swing. Recording an album of Elmer’s big band music has always just somehow eluded me. It was one of the many projects that Elmer and I just never got to before he passed away in 2004. It has taken a further ten years since then — but finally, Elmer Bernstein: The Wild Side exists thanks to the fabulous Fimucité film music festival in Tenerife and an incredible group of musicians known as Big Band de Canarias.

I have been lucky enough to be part of Fimucité since the festival began in 2007. In 2012, I had my first opportunity to collaborate with Kike Perdomo and Big Band de Canarias when I produced an evening of the jazz scores and songs of Henry Mancini. This was such an incredible success that it gave us the opportunity for an encore show the following summer. And for this we decided that Elmer Bernstein’s music was a must! Creating the program was an absolute joy. I knew I had a phenomenal big band. Elmer’s music was also going to give a great opportunity for one of the world’s best and most versatile flutists, the great Sara Andon to let her hair down. She was able to display her own considerable jazz chops on a set of pieces from Elmer’s scores, as well as three classic Bernstein themes given special new arrangements for flute and big band. Elmer’s incredible song from The Silencers (1966) would also allow me to feature the fabulous singer Esther Ovejero, who had been so amazing in other Fimucité concerts I had produced. This was a dream team for Elmer’s music! The concert took place on July 10, 2013. It was everything I had hoped it would be and so much more. I knew immediately that this had to be an album! We stated to make plans the very next day; I could not be more thrilled about presenting this special collection of Elmer Bernstein’s big band music featuring this group of musicians I love so much.

Of course we had to begin with The Man With The Golden Arm (1955). This is an absolute classic and was so powerful in capturing drummer Frankie Machine’s (Frank Sinatra) struggles with heroin addiction. The score for Golden Arm was performed in the film by Shorty Rogers and his Giants. It became so famous in 1955 that Cecil B. DeMille called Bernstein in to his office prior to Elmer beginning work on The Ten Commandments (1956) to stress that he didn’t want any of that “jazz” music in his Egyptian epic. On the original recording of the score, Elmer featured such legends as Shorty Rogers on flugelhorn, Shelly Manne on drums, Pete Condoli and Ray Linn on trumpet, Andre Previn, piano, Milt Bernhart, trombone, Marty and Sylvia Ruderman on flutes with Bud Shank on alto sax and Bob Cooper on tenor sax. These players were featured on many of the early, original recordings of the pieces you’ll hear on this album.

The Rat Race (1960) starred Tony Curtis and Debbie Reynolds in a story of aspiring musicians in New York City. The film was directed by Robert Mulligan, who would reunite with Bernstein for the 1962 classic To Kill A Mockingbird.

Saints And Sinners was a 1962 television series set in the newspaper world of New York that starred Nick Adams as reporter Nick Alexander. Its main title images of the city were charged with vitality by the powerful blast of Bernstein’s theme.

Though not associated with any film or television series, Jubilation is a breezy and celebratory jazz piece that premiered on the 1962 album, Movie and TV Themes by Elmer Bernstein.

The Age Of Innocence (1993) was one of Elmer’s biggest and most acclaimed scores of the 1990s. Directed by Martin Scorsese and starring Daniel Day-Lewis, Michelle Pfeiffer and Winona Ryder, the film was a love story set in 19th-century High Society New York. Though the original score was in no way tied to jazz, Elmer’s beautiful main theme seemed a natural to be explored in a special arrangement for flute soloist Sara Andon. It is the first of three special arrangements created for her for the live Fimucité concert of this music.

The 1963 film The Caretakers featured Joan Crawford, Robert Stack and Polly Bergen in a story set in a mental hospital. Bernstein’s score was symphonic and dramatic, but it did feature quite a number of wonderful jazz pieces. Black Straitjacket is an
infectious tune with a rhythm that is guaranteed to start that certain twitchy sensation in your legs, while Birdito is a joyful and spirited Bossa nova that gives Sara Andon’s flute a lovely solo as well as a great run for Paco Diaz on vibraphone.

Dean Martin starred in a series of Detective Matt Helm films, starting with 1966’s The Silencers. The main title of the film was a spicy dance number featuring Cyd Charisse that concluded with a vocal. All of the music was by Elmer Bernstein and the decidedly risqué lyric was by Mack David. Brining a wonderfully seductive sexiness to the performance, we were so lucky to have the great Esther Ovejero for both the live performance and this recording.

Ghostbusters (1984) may be a bit of a left-field inclusion in this set, but it’s such a jaunty little melody that we wanted to give it a try. I was so happy with the way it translated for big band. I remember the first rehearsal of this piece and just couldn’t stop smiling! 2014 is the 30th anniversary of the comedy classic that starred Bill Murray, Dan Aykroyd, Sigourney Weaver, Harold Ramis and Ernie Hudson. Sara Andon’s flute dances here. The craziest ideas can sometimes be the best ones.

Johnny Staccato is a television series from NBC’s 1959/1960 season. It starred John Cassavetes as a jazz pianist/private detective in a groundbreaking show that brought jazz and a Film Noir atmosphere to the small screen. Staccato played piano in a Greenwich Village jazz club called Waldo’s, which he used as an office for his more lucrative crime-solving alter-ego. Staccato’s on-screen band included the likes of Shelly Manne, Pete Condoli, Barney Kessel (guitar), Red Norvo (vibes), Ronnie Lang (alto sax) and Red Mitchell (bass). When a new case required his attention, Staccato would step out and a young John Williams would slide into his seat at the piano! Johnny Staccato ran for only 27 episodes, but definitely made a mark on the era and is remembered particularly for its music. We feature a set of five pieces here, including Staccato’s Theme, and it’s the first time any of this music has been performed or recorded since Elmer’s original sessions 55 years ago.

Devil In A Blue Dress (1995) is the latest Bernstein composition on this recording. Its inclusion was inspired by the beautiful melody and haunting flute line of the End Credits. A stunning and joyous arrangement created for Sara Andon, this new piece also features a spectacular soprano sax solo by the great Kike Perdomo. A new classic for the big band repertoire!

After The Man With The Golden Arm in 1955 and The Ten Commandments in 1956, it was Sweet Smell of Success in 1957 that really cemented Elmer as a major composer in Hollywood. The film stars Burt Lancaster (as an unethical Broadway gossip columnist) and Tony Curtis (as an unscrupulous publicist) and follows a dark story of rumor-spreading and reputation-destroying. Sweet Smell of Success is a genuine classic that has aged very well. It’s included on many lists of the greatest movies ever made and Bernstein’s score is considered one of his masterpieces.

Probably his greatest jazz theme of all was for Walk On The Wild Side (1962), which starred Laurence Harvey, Capucine and Jane Fonda in this story set in a 1930s New Orleans bordello. Bernstein shared an Oscar nomination for his song with lyricist Mack David.

Sinner, hear what I’m sayin’
Sinner, you’ve been swingin’, not prayin’
One day of prayin’ and six nights of fun
The odds against goin’ to heaven, six-to-one ...

The film opens with one of the most iconic main title sequences of all time, designed by legendary artist Saul Bass. A camera follows a black cat, walking slowly through a series of dark alleys and among cement pipes, before finally exploding into a catfight with another feline. Those are the striking images that accompany this classic strutting blues instrumental of Elmer’s song, which brings our own musical walk on the wild side of Elmer Bernstein to a close.

— Robert Townson
**BIG BAND DE CANARIAS**

Big Band de Canarias is more than just a band. It unites the best jazz musicians of the Canary Islands — musicians who had not previously been able to come together in this native land because the islands lack schools of modern music. In this way, it is really a paradox. The musicians of Big Band de Canarias have received their musical training in the United States or in Europe and have brought this knowledge to share with their fellow countrymen.

Created in 2008, its first director was Dick Oatts, artistic director of the Vanguard Jazz Orchestra with whom they conducted a tour of six concerts and recorded an album entitled “Atlantida”. Who knows? Perhaps the Canary Islands were part of the mythological continent!

From its very beginning, the Big Band has worked different avenues: musical learning and development by way of a repertoire of jazz classics from Count Basie, Sammy Nestico, Bob Mintzer and Michael Abene, among others, and also the creation of new jazz arrangements of traditional themes and popular music of the Canary Islands.

In recent years, Big Band de Canarias has performed concerts of classic film music celebrating Henry Mancini, Elmer Bernstein, and a night of Big Band Film Noir at the Fimucité festival. The band is currently headed by Kike Perdomo.

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**KIKE PERDOMO** Saxophone

Kike Perdomo is a brilliant saxophonist, composer, producer and sound engineer. He was born in Tenerife (Canary Islands, Spain). His homeland is a cultural and musical crossroads, influenced by many different sources: tradition and classical music coming from Europe, the rhythm and the happiness that comes from Africa, Latin music coming from South America, and improvisation that comes from North American jazz.

He studied classical music at the Conservatory of Tenerife, got a scholarship to Berklee College of Music, and has trained with professors like Greg Lyons, Dave Schnitter, Greg Badolato, Eric Marienthal, Bill Evans, and more recently with Dick Oatts and Chris Cheek.

As a music producer and sound engineer, he has captured many highlights of FIMUCITÉ, where he made recordings with the Symphony Orchestra of Tenerife every year since the inception of the festival.

As a leader, Kike has recorded 10 CDs with extraordinary colleagues like Chuck Loeb, Chano Dominguez, Bill Evans, Eric Marienthal, Richard Bona, and many more. He is also founder and director of the Big Band de Canarias and a tireless fighter for improving the rights of musicians.

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**Members:**

Roberto Amor . . . . . . Drums
Emilio Martín . . . . . . Bass
Francis Hernández . . . Piano
Yul Ballesteros . . . . . Guitar
Kike Perdomo . . . . . Tenor & Soprano Saxes
Roberto Albrecia . . . Alto Sax
Norberto Arteaga . . . Alto Sax
JA Vera . . . . . . . . . . Tenor Sax
Marcos Pérez . . . . . Baritone Sax
Yossi Itzkovich . . . Trombone
Santi González . . . Trombone
Damián González . . Trombone
Adams Pérez . Bass Trombone
Julian Díaz . . . . . . . . Trumpet
Natanael Ramos . . . Trumpet
Gustavo Díaz . . . . . . Trumpet
Miguel Arrocha . . . . Trumpet
Paco Díaz . . . . . Vibraphone
Flutist Sara Andon is an international soloist and recording artist known for her ravishing tone and deeply engaging musical interpretations. A versatile performer in many music genres including solo, chamber, symphonic, opera, ballet, new music, jazz and Broadway, she has performed all over the world in major concert venues, TV and radio broadcasts, as well as on many motion picture soundtracks.

Ms. Andon has performed with American orchestras such as the Los Angeles Philharmonic, Pasadena Symphony, San Diego Symphony, Los Angeles Master Chorale, California Philharmonic, Pasadena Pops, Los Angeles Chamber Orchestra and the Hollywood Bowl Orchestra. She has worked with such world-renowned conductors as Kurt Masur, David Zinman, John Mauceri, Jeffrey Kahane and Esa-Pekka Salonen.

Her countless film score recordings have included work for composers Marco Beltrami, Lalo Schifrin, John Powell, Rolfe Kent, Alex Heffes, Christopher Young, Joseph Trapanese, James Newton Howard, Brian Tyler and John Debney.

She is featured regularly on scores for video games including the Grammy®-nominated Journey, World Of Warcraft, Star Craft II, WildStar, and BioShock-Infinite. Andon has recorded with such varied artists as Placido Domingo; Daft Punk, including their Grammy®-winning album, Random Access Memories; Neil Diamond; Kelly Clarkson, Barry Manilow; and Billy Childs.

As a soloist and chamber musician, she has performed throughout the United States, Italy, France, England, Germany, Austria, Switzerland, Greece, Poland, Spain and China including performances at Carnegie Hall, Lincoln Center’s Alice Tully Hall, Merkin Hall (NYC), St. Peter’s Basilica in Rome, CBS Sunday Morning, Universal Amphitheater, Hollywood Bowl and Walt Disney Hall in L.A.

As a Varèse Sarabande concert soloist, Andon was featured in a series of live events beginning in 2013 celebrating the label’s 35th Anniversary, appearing with the Golden State Pops Orchestra, the Tenerife Symphony and Orchestra l’Autunno in Poznan, Poland. She has also been featured as a soloist in concerts with the Macau Orchestra, Big Band de Canarias and the Beethoven Academy Orchestra in Krakow, performing the music of iconic composers Alex North, Elmer Bernstein, Georges Delerue, Vince Guaraldi and Henry Mancini with arrangements by Lee Holdridge, William Ross, Austin Wintory and Randy Edelman.
ESTHER OVEJERO Vocal

Esther Ovejero lived in Barcelona from 2005 until the end of 2010, where she sang with some of the best musicians in the city, including recognized groups such as La Vella Dixieland. She performed in some of the most important venues, such as Jamboree Jazz Club, Luz de Gas and Jazzsi Club, where she coordinated the Jam sessions for more than four years.

Her first CD Rompiendo el Silencio was released in 2005, produced by Kike Perdomo and recorded with the support of the Canary Islands Government. It was presented in the Canarias Heineken Jazz & más Festival. In 2009, she finished her second album Historias Compartidas, which featured such musicians as David Quevedo, Martín Leiton, Charlie Moreno and Kike Perdomo.

Esther Ovejero has participated in important festivals such as Terrassa Jazz Festival, Barcelona Jazz festival and many more all over Spain.

In April 2009, she sang with Rod Stewart in Adeje (Tenerife) where she performed her own songs in front of more than 15,000 people. Her new album, The Lady Is Still Alive, is a compendium of well-known standards performed mainly in trio (saxophone, piano and vocal).

She has performed in cities all around the world, such as Buenos Aires, La Habana, Köln, Casablanca, Tánger, Marrakech, Krakow and many more.
FIMUCITÉ PRESENTS

BIG BAND DE CANARIAS
Kike Perdomo, Conductor
Sara Andon, Flute
Esther Ovejero, Vocal Soloist

ELMER BERNSTEIN
BIG BAND TRIBUTE CONCERT

Program produced by Robert Townson
FIMUCITÉ Artistic Director Diego Navarro
FIMUCITÉ Producer Pedro J. Mérida

July 10, 2013
Teatro Guimerá
Santa Cruz de Tenerife, Canary Islands
21:00