

BOBBY SCOTT

"Great Scott"



PHOTOGRAPHY BY:
BURT GOLDBLATT

Foreword & Notes From
Original Vinyl Release

BOBBY SCOTT

Precocity, awareness and intensity are three words very descriptive of Bobby Scott...

Bobby was born January 24, 1937. That makes him 17 at the time of this writing. An LP with his own trio at the age of 17 might seem unusual if not considered in the light of what has gone before. At the age of 8 he studied at the La Follette School Of Music in New York City. At 11½ he began working professionally in his native Bronx. At 12 he studied with Edward Moritz who had been a pupil of Debussy. 13 found him out on the road, 15 with a few big bands and 17 with clarinetist Tony Scott's (no relation) quartet and also his own trio, playing various Monday sessions at Birdland. You can see by this calendar that Bobby has been ahead of the game for quite a while and that he is by no means an ordinary guy. In addition to piano, he also plays vibes and accordion, bass and cello (the last two were studied in high school in between some 36 bouts he had as an amateur boxer), and is at present studying clarinet. Incidentally, he also composes and arranges.

If those facts seemed to come at you furiously, it is only because they represent Bobby Scott whose effervescent personality and communicative manner convey the deep degree of immersion in his music: jazz. Bobby played the works of the classical masters before he knew what jazz was but once he had discovered it, he didn't feel right playing classical anymore.

His awareness of the elements that form the basis of jazz is very strong. Swinging is the thing to Bobby and it is evident even in his ballads. Listen to "Polka Dots And Moonbeams" and you will see what I mean. His writing has that same ingredient. The up tempos, "Moonbeaux" (for disc jockey Al Collins); and "Pee Wee" (for Birdland's major-domo dynamo Pee Wee Marquette); the moody "Ode To Monk" (Thelonious); and the funky, insinuating "Phil's Mood" (for

peter Phil Sunkel) all show that Bobby has been listening to the right people – Milt Jackson, Bud Powell, Thelonious Monk – and has absorbed without becoming inundated, thereby keeping his own personality.

Whitey Mitchell brings to his first record date a big sound, articulate notes and a wonderful conception of time. One excellent bassist from any given family is an unusual occurrence but the Mitchells of New Jersey can boast of two as Whitey joins brother Red in the ranks of "blowing" musicians.

The jazz family affair is carried another step by drummer Will Bradley Jr. son of the famous trombonist and leader. Will revealed verbally that his favorites were Art Blakey and Philly Joe Jones and then went on to reaffirm this fact by swinging "hard" throughout his recording debut.

Don't judge Bobby Scott as a 17 year old when you listen to these sides, for his playing has the merit to stand by itself. However, you can bear in mind the 17 in another sense: the vast time which lies ahead of this young man. Look out!

– IRA GITLER

HI-FI

"GREAT SCOTT"



1. PEE WEE (Scott)
2. PHIL'S MOOD (Scott)
3. MOONBEAUX (Scott)
4. TENDERLY (Gross-Lawrence)
5. ODE TO MONK (Scott)
6. POLKA DOTS AND MOONBEAMS (Burke and Van Heusen)
7. GONE WITH THE WIND (Wrubel-Magidson)
8. LULLABY OF BIRDLAND (Shearing)

BOBBY SCOTT PERSONNEL

BOBBY SCOTT - Piano
WHITEY MITCHELL - Bass
BILL BRADLEY, JR. - Drums

Recorded 1954

..... THANKS FOR LISTENING!

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Special Thanks: To everyone at Naxos of America!



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