

DLP-3024

ULTRA HIGH FIDELITY



SQUEEZE PLAY

FEATURING THE DYNAMIC ACCORDION OF

JOHN SERRY

GARDEN IN MONACO

TERRY'S THEME

BLUE BELL

ROCKIN' THE ANVIL

SECRET LOVE

GRANADA

SIDE BY SIDE

MY HEART CRIES FOR YOU

HAWAIIAN NIGHT

BUTTON UP YOUR OVERCOAT

ROCK AND ROLL POLKA

WHEN MY DREAMBOAT COMES HOME

DLP-3024

LONG 33 $\frac{1}{3}$ PLAY

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DYNAMIC ACCORDION OF **JOHN SERRY**

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JOHN SERRY

John Serry is a native New Yorker. A boy prodigy on the Accordion at the age of fourteen, he soon became a recognized instrumentalist on the radio and on the professional stage, appearing as soloist at the Radio City Music Hall. Subsequently he toured the United States with Shep Fields' Orchestra and appeared under the direction of Andre Kostelanetz, Percy Faith, Alfredo Antonini, and others.

Always a busy musician, John Serry nevertheless found time to devote himself to the teaching of his chosen instrument. He is recognized as an outstanding teacher, and many of his students have attained prominence as soloists and teachers.

IN THIS ALBUM, John Serry has taken two accordions and backed them with an allstar ensemble to achieve a sound that has never before been captured on recordings featuring the accordion.

What Serry has done here is present the accordion as the melodic instrument that is capable of producing beautiful sounds in a *legato style*. His aim is to sooth the listener rather than to impress him with fancy solo work involving triplets and tune variations. Serry has placed the accent on interpretation and in doing so has come up with twelve sparkling performances that provide a delightful contrast to the much overdone virtuoso style of accordion playing.

The accordion, when played in *legato* and supported by piano, guitar, drums, bass, vibre and marimba, produces a sound that can be cast to certain songs with excellent results. That is to say that this combination of instruments will do for certain tunes what a well cast actor does to bring out the best of a particular role.

The men that Serry employed to produce this album are recognized as the top masters of their instruments in New York music circles: in the rhythm section there is **Al Caiola** on guitar, **Bernie Leighton** at the piano, **Frank Carroll**, bass, and **Charlie Roeder**, drums. **Serry** handles the lead accordion and **Alf Nystrom** the electric accordion. On the vibes and marimba there is **Harry Breur**.

The tunes that Serry has so expertly recorded are craftily arranged, superbly performed. Each tune is a

small production within itself. And look at the variety of material! It ranges from slow dreamy waltzes to up-tempo rockers, and in between, there is a class song, an Hawaiian number and a couple of sweet rhythm numbers. Going into the album from track one to twelve, there are:

GARDEN IN MONACO: This selection is adopted from the theme of an ancient Italian serenade. Serry has arranged the tune in the form of a romantic beguine. The tune was originally written to honor a member of the Italian royal family and was performed in its initial playing by five hundred mandolinists picking under the royal balcony.

TERRY'S THEME: This is a beautiful piece of music from the motion picture, "Limelight". Serry gives it a lush treatment that brings out the true beauty in the song. It takes only one playing to point up the wonderful wedding of melody to instrument.

WHEN MY DREAMBOAT COMES HOME: A wonderful "mood music" treatment of the beautiful standard, with shimmering background

SIDE 1	SIDE 2
Band 1 — GARDEN IN MONACO John Serry (2:58)	Band 1 — GRANADA Augustine Lara (3:14)
Band 2 — TERRY'S THEME Charles Chaplin (2:39)	Band 2 — SIDE BY SIDE Harry Woods (2:18)
Band 3 — WHEN MY DREAMBOAT COMES HOME Cliff Friend — Dave Franklin (2:31)	Band 3 — MY HEART CRIES FOR YOU Percy Faith — Carl Sigman (1:58)
Band 4 — BLUE BELL S. Stanley (2:15)	Band 4 — HAWAIIAN NIGHT Hans Carste — Francis Vincente (2:22)
Band 5 — ROCKIN' THE ANVIL John Serry (2:35)	Band 5 — BUTTON UP YOUR OVERCOAT DeSylva — Brown — Henderson (2:14)
Band 6 — SECRET LOVE Paul Webster — Sammy Fain (2:18)	Band 6 — ROCK AND ROLL POLKA Mort Lindsey — Geo. Skinner (2:37)

and featuring the solo accordion in the low register.

BLUE BELL: A sparkling European polka featuring the use of bells and accordions. This is one of the finest polkas recorded in the last ten years.

ROCKIN' THE ANVIL: You don't have to be an opera lover to recognize this aria from Verdi's opera, "Aida". It's the Anvil Chorus, of course. But, the way Serry and his men do it is a lot different from the way Verdi wrote it. Serry's jazz treatment of the Anvil Chorus is an original for accordions. It recalls the Glenn Miller swing version of this aria which the great bandsman recorded several years ago. That's a real anvil in Serry's arrangement.

SECRET LOVE: The mood and melody inherent in this beautiful ballad have been captured by the accordions so as to give the song a quality of everlasting beauty.

GRANADA: Here's a song that seems to cry out for the accordion. This is an authentic rendition of the great standard with the amplified accordion taking the melodic lead. Very impressive.

SIDE BY SIDE: A sweet, bouncy, rhythmical treatment of an old favorite. And never has the tune sounded better than with accordions carrying the melody.

MY HEART CRIES FOR YOU: You'll feel like waltzing when the strains of this wonderful waltz pour out of the accordion. The blend of accordion and marimba provide exactly the right color in this smooth rendition.

HAWAIIAN NIGHT: This is a new song recorded in this album for the first time. It stacks up as a mighty fine Hawaiian song, and guess where it came from originally — Germany!

BUTTON UP YOUR OVERCOAT: A "cocktail lounge" arrangement of an old favorite recorded effectively with the use of two accordions in ensemble.

ROCK AND ROLL POLKA: Is it polka? Is it a rock and roller? It's actually neither. Just a swingy pop original cleverly conceived by its author and cleverly arranged by Serry. In this lively rendition the accordions carry the melody while the piano and guitar let out a notch.

THE ACCORDION

THE ACCORDION is an instrument worth studying. It has important advantages over most musical instruments. Like the piano, it is a complete instrument: it is capable of reproducing simultaneously a melody and an accompaniment.

The instrument is known in many lands. In Italy, it is called the "fisarmonica", or colloquially, "accordin"; in Germany, the "Ziehharmonika"; in France and Spain, its the "accordeon" and "acordeon", respectively. In Argentina, it is known as the "bandoneon".

The **ACCORDION** is more than 125 years old. Because of its humble origin and late development, the accordion has long been a stepchild in the family of musical instruments. Standard works on instrumentation fail to list the accordion as a musical instrument although mentioning the bagpipe, dulcimer and even the cuckoo.

The history of the modern accordion dates back to the early vaudeville artists and many acquired great reputations through their stage appearances throughout the nation.

The style of playing was always theatrical, very showy and the accent was on virtuosity and showmanship. This style has persisted to the present day.

This is a Long Play (33 $\frac{1}{3}$ rpm) Ultra High Fidelity Recording

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DLP
3024

Non-
Breakable

JOHN SERRY
(Accordion)

SIDE
1

M-9064

1. GARDEN IN MONACO (John Serry)
2. TERRY'S THEME (Charles Chaplin)
3. WHEN MY DREAMBOAT COMES HOME
(Cliff-Friend-Dave Franklin)
4. BLUE BELL (S. Stanley)
5. ROCKIN' THE ANVIL
(John Serry)
6. SECRET LOVE
(Paul Webster-Sammy Sain)

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Non-Breakable

JOHN SERRY
(Accordion)

SIDE
2

M-9065

- 1. GRANADA (Augustine Lara)
- 2. SIDE BY SIDE (Harry Woods)
- 3. MY HEART CRIES FOR YOU (Percy Faith-Carl Sigman)
- 4. HAWAIIAN NIGHT (Hans Carste-Francis Vincenti)
- 5. BUTTON UP YOUR OVERCOAT (DeSylva-L. Brown-R. Henderson)
- 6. ROCK AND ROLL POLKA (A. Trace-B. Trace-R. Martin)

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