

Bill Coté – WHERE DO YOU START

Liner Notes

I've been singing jazz standards for nearly 50 years and have had the honor to be close friends with some of the greatest jazz musicians around. But it wasn't until a jazz cruise I took in 2010 that my longtime dream of making my own CD was re-ignited. It was on that cruise that I met piano great Tamir Hendelman, who is a regular with the Clayton-Hamilton Jazz Orchestra and has performed and recorded with the likes of Barbra Streisand and Natalie Cole, among others. We struck up a conversation about music, and Tamir offered to accompany me on a tune. I was pleased and gratified that he liked my voice so much that he strongly encouraged me to make my own recording. This CD is the result of that encounter.

Each of the tunes I chose for this project have been part of my life for a long time and resonate with me for a myriad of different reasons.

I included **Where or When** as an homage to someone who has been a great friend since I was 8 years old. It was his favorite song when he was dating in high school, and it's always been a favorite of mine.

I was really taken by the Tony Bennett and Mariah Carey version of **When Do the Bells Ring For Me** that they recorded on his first *Duets* album. It's a great tune, and I was inspired to record my own version.

I've always liked **Teach Me Tonight**, which was recorded by Jack Jones whom I met when I was in the Navy at Port Hueneme and he came on active duty as a reserve in 1966. His version really struck a chord with me, and I wanted to include my own take on it.

Instead of asking my wife of 43 years to marry me in the traditional way of "Will you marry me?" -- I proposed to her in the kitchen by singing **What Are You Doing The Rest Of Your Life**. I guess she liked my rendition... we're still married (to each other!).

L.A. State of Mind is a tune I had a lot of fun with. I really like *New York State of Mind*, so I thought I'd write a Los Angeles version. Everybody loved it when I sang it in performance, so I decided to include it.

Who Can I Turn To is a tune that I've been singing for 50 years. It was written by Anthony Newley and Leslie Bricusse for the show *The Roar of the Greasepaint – The Smell of the Crowd*.

Satin Doll is one of my wife's favorite songs, so it's one of mine, as well.

Where Do You Start is the ultimate break-up song. It was penned by the Bergmans and Johnny Mandel, and Barbra Streisand did a great rendition of it. I found it very touching. I also thought that it could be a great title for an album, as I wasn't sure where or how to start. This tune provided an answer.

Sunday in New York is for my sister, who lives on the Upper West Side in the Big Apple. We're great pals, and we've been known to go down the street doing a high kick and singing this tune. I really like the second verse, which was written by Mel Tormé.

I have to admit that I'm a terrible romantic, and **My Funny Valentine** has always been a signature piece for me.

When Sunny Gets Blue is one of the first songs I sang publicly. I think it's one of the best songs that Johnny Mathis ever recorded.

I did **Never Let Me Go** because I was inspired by Andy Bey's version. Andy is a good guy and along with Johnny Hartman, is one of my favorite vocalists.

On a Clear Day (You Can See Forever) - Of course, Barbra Streisand's rendition of this great Burton Lane/Alan Jay Lerner collaboration is terrific, but I was and am taken by the duet that Nancy Wilson and Andy Williams recorded in the late 60's. Tamir and I tried to put our spin on a great tune.

Spring Can Really Hang You Up The Most was written by Tommy Wolf and Fran Landesman. I knew Tommy. He was a great guy who wrote some wonderful songs, and this is among his best. The ultimate jazz artist's song...lots of changes for all of us!

I Just Found Out About Love was done by Shirley Horn, who is one of my favorite vocalists. I don't do it anything like the way she did it, because she did it so slowly. She was also one of Mile Davis' favorite singers, and I was always amused when discussing her in an interview, he said, "Well, she's just... she's just... well, she's just... Well, you know she's just kind of slow."

Indian Summer is in memory of my mother. She was from South Boston, and until the day she died she couldn't pronounce a hard R. When October came around and the leaves started changing, she would always want to go down to the Cape one more time to enjoy the *Indian Summa*.

I have lived with the songs on this album for many, many years. They all come from the heart. It was a fantastic experience recording them with Tamir's great arrangements and the remarkable talents of this stellar band.

Bill Coté, December 2013