

The

PIANO

of

**PAT MORAN (McCOY)
born HELEN MUDGETT**

Born: Enid, Oklahoma, 1934
Died:

Introduction:

I had never heard about Pat Moran until I visited a Stockholm record shop a few years ago. There I saw a Fresh Sound CD with her name. What interested me however was only the presence of the famous and illfated Scott LaFaro. So I bought the CD. And got one big shock. What a lady!!

History:

Born Helen Mudgett, Pat Moran studied piano at Phillips University and later at the Cincinnati Conservatory of Music. She began her career as concert pianist but eventually moved on to jazz. She founded the Pat Moran Quartet/Trio and played New York's Hickory House, Birdland and the Blue Note concerts in Chicago. In April 1957, Moran's quartet performed at Birdland, accompanied by a brass section, with arrangements by Nat Pierce. Recorded with Scott LaFaro on bass. She also performed with Mel Torme, Oscar Pettiford and the Terry Gibbs Dream Band from 1959 through 1961. Although not on the jazz scene, she seems to have been active in music ever since. She was inducted into the Oklahoma Jazz Hall of Fame in 2018 (ref. Wikipedia).

PAT MORAN SOLOGRAPHY

PAT MORAN**Hollywood, May 1956**Pat Moran (p, vo (as Helen Mudgett)), Beverly Kelly (vo).
Two titles were recorded for Bethlehem:

| | |
|------------------------------|-----------|
| A Sunday Kind Of Love | 3:52. (S) |
| What A Difference A Day Made | 2:03. (M) |

same datePat Moran (p), John Doling (b), Johnny Whited (b).
Four titles:

| | |
|---|------------|
| Spring Is Here / It Might As Well Be Spring | 4:48. (S) |
| Have You Met Miss Jones? | 3:54. (FM) |
| A Foggy Day | 6:11. (M) |
| The Best Things In Life Are Free | 3:36. (F) |

same date?

Same trio, three titles, possibly same session:

| | |
|---------------------|------------|
| Well You Needn't | 5:45. (M) |
| Four | 3:50. (FM) |
| The Lady Is A Tramp | 4:28. (F) |

same date

Pat Moran (p, vo), John Doling (b, vo), Johnny Whited (dm, vo), Beverly Kelly (vo). Six titles:

| | |
|--------------------|--------------------------|
| This Can't Be Love | Solo 32 bars. 2:03. (FM) |
| I Should Care | 2:10. (S) |
| Gone With The Wind | Solo 16 bars. 1:51. (M) |
| Somebody Loves Me | 1:50. (S/FM) |
| Two Sleepy People | 2:23. (S) |
| Pick Yourself Up | 2:04. (S/F) |

Pat Moran's first session immediately establishes her as one important jazz piano voice. The seven trio items in a variety of tempi are highly impressive. The fast "The Best Things ..." and "The Lady ..." are treated with sovereign technique and very strong hands, and "Four" shows that she knows her bebop. She is cooling it down in a long and swinging version of "A Foggy Day", and "Spring / Spring" is just beautiful. The eight vocal items are different with PM mostly keeping in the background, and "... Be Love" and "... The Wind" show how fine piano playing can be combined with a vocal trio and modern entertainment.

PAT MORAN**NYC. March/April 1957**

Pat Moran solo (p).

One title was recorded for Bethlehem at Birdland:

| | |
|--------------------------|-----------|
| It Never Entered My Mind | 3:16. (S) |
|--------------------------|-----------|

same date

Pat Moran (p), Beverly Kelly (vo). One title:

| | |
|-----------|-----------|
| Lover Man | 4:13. (S) |
|-----------|-----------|

same datePat Moran (p), John Doling (b), Johnny Whited (dm).
Two titles:

| | |
|---------------------|------------|
| Jordu | 3:49. (FM) |
| I'll Remember April | 4:18. (F) |
| I Can't Get Started | 3:13. (S) |

These five titles are highly noteworthy. My favourite is the four minutes of "Lover Man", which is a continuous piano/vocal duet, something quite out of the ordinary, and note PM's violent ending here! Very beautiful interpretations of the slow "... My Mind" and "... Started" also, but be amazed of how strong contrasts she uses. Two swinging uptempi must also be enjoyed, particularly "Jordu" is great. Dig these on Spotify!!

same date

Burt Collins (tp), Earl Swope (tb), Sam Most (fl), Anthony Ortega, Dick Meldonian (as), Pat Moran (p, vo), Oscar Pettiford (b), John Doling (b, vo), Johnny Whited (dm, vo), Beverly Kelly (vo), Nat Pierce (cond).

Seven titles, all plus the five above issued as "Pat Moran While At Birdland":

| | |
|--------------------------|--------------------------|
| Thou Swell | Solo 16 bars. 2:52. (M) |
| Have You Met Miss Jones? | 2:35. (M) |
| Come Rain Or Come Shine | 3:23. (S) |
| I'll Be Around | 3:00. (S) |
| Just Squeeze Me | Solo 16 bars. 3:36. (SM) |
| Lullaby Of The Leaves | Solo 16 bars. 3:17. (SM) |
| Mother Macree | Solo 16 bars. 2:37. (M) |

These items are far from the above, featuring vocal quartet with occasional solo contributions from flute, altosax and also four items with brief piano solo though nice, particularly "... The Leaves".

PAT MORAN**LA.?, June 10, 1957**

Pat Moran (p), Beverly Kelly (vo-"... Love", "... Blue"), unknown (b), (dm).

Five titles recorded live, issued on Calliope:

| | | |
|------|--------------------------|--|
| 2:58 | I'll Remember April | Intro 16 bars to solo 3 choruses of 48 bars to coda 16 bars. (F) |
| 3:11 | It Never Entered My Mind | Intro 8 bars to solo 48 bars to coda. (S) |
| 3:30 | The Man I Love | Intro 4 bars. Acc. (vo). (M) |
| 3:53 | Little Girl Blue | Acc. (vo). (S) |
| 2:12 | Silverware | Straight 32 bars to solo 32 bars. Acc. (b). Solo 4 bars to fade out. (M) |

An interesting live recording with a driving "... April, but the highlight is the very slow "... My Mind". Note how PM uses all aspects of touch, from the very soft until the hardest of tight chords, not what one would expect from a young lady, excuse me, anyway the result is great jazz music. Note that on "The Man ..." a piano solo obviously has been edited out.

PAT MORAN**NYC. Dec. 1957**

Pat Moran solo (p).

Three titles were recorded for Audio Fidelity:

| | |
|--------------------------|-----------|
| Stella By Starlight | 3:10. (S) |
| Someone To Watch Over Me | 2:47. (S) |
| When Your Lover Has Gone | 3:24. (S) |

same date

Pat Moran (p), Scott LaFaro (b), Gene Gammage (not Johnny Whited) (dm).

Nine titles:

| | |
|------------------------------------|-------------|
| Goodbye | 4:02. (S/F) |
| Makin' Whopee | 5:23. (SM) |
| In Your Own Sweet Way | 5:00. (SM) |
| Onilisor | 4:09. (M) |
| Come Rain Or Come Shine | 5:22. (FM) |
| Collard Greens And Black-Eyed Peas | 3:28. (FM) |
| I Could Have Danced All Night | 3:26. (F) |

| | |
|----------------|-------------|
| Yesterdays | 4:28. (S/F) |
| Just The Blues | 4:03. (M) |

This is where it all started for me, as said in the introduction. The discovery of a Scott LaFaro session seemed very interesting when I found the CD, and I bought it without having any idea about the leader of the trio. Playing it I realized I simply had stumbled upon one of those artists that even did not make it to be named 'legendary'. Nevertheless, here was a pianist quite out of the ordinary, full of creativity, with perfect command of her instrument, an innovator, the perfect candidate for being part of my solography world. Could it be that the reason for being so undeserved unknown simply was that being a woman it was difficult to be accepted in this jazz instrumental world of men? This session is truly remarkable, even incredible. I suggest that you first play the three slow solo items as well as the slow introductions to "Goodbye" and "Yesterdays" to be familiar with what she could just by herself. Her style may, dare to say, be considered somewhat masculine, with very strong chords when that is needed, though light as a feather elsewhere. Then be familiar with the fantastic coplaying with LaFaro and nine magnificent items. There is not a weak bar here, and every item should be enjoyed carefully, but I guess it is ok to mention how she plays the "... The Blues", swings the "... Come Shine", makes "Yesterdays" into an unforgettable experience, and finally the item I got with stuck with forever on first hearing; "... All Night". Do you understand now why I had to make this solography?

**BEVERLY KELLY VOCAL
WITH THE PAT MORAN TRIO**

NYC. Dec. 1957

Personnel as above.

Twelve titles were recorded for Audio Fidelity, all have (vo) with heavy piano accompaniment, soloing given below:

| | | |
|------|---------------------------------|---------------------------------|
| 2:46 | Lover Come Back To Me | Solo 64 bars. (F) |
| 2:59 | The Man I Love | Solo 32 bars. (FM) |
| 3:24 | I Get A Kick Out Of You | Intro 4 bars. Solo 32 bars. (M) |
| 2:13 | I Wish I Knew | Solo 32 bars. (FM) |
| 3:58 | You Don't Know What Love Is | (S) |
| 4:29 | I'm Glad There Is You | (S) |
| 3:20 | Sometimes I'm Happy | Solo 32 bars. (M) |
| 2:30 | You And The Night And The Music | Solo 32 bars. (M) |
| 3:34 | But Not For Me | Solo 16 bars. (SM) |
| 2:48 | This Love Of Mine | (S) |
| 4:52 | Embraceable You | Solo 16 bars. (S) |
| 3:48 | Spring Is Here | (S) |

Between us, I am not too fond of the vocalist, but otherwise these are trio recordings of similar grand quality as on the previous session. Eight piano soli to be enjoyed; from the ultrafast "Lover Come Back ..." to the very slow "Embraceable ..." with exquisite background playing and an intense solo.

TERRY GIBBS DREAM BAND

Hollywood, Jan. 20-22, 1961

Al Porcino, Ray Triscari, Conte Candoli, Stu Williamson, Frank Higgins (tp), Frank Rosolino, Vern Friley, Bob Edmondson (tb), Joe Maini, Charlie Kennedy (as), Richie Kamuca, Bill Perkins (ts), Jack Nimitz (bar), Pat Moran (p), Terry Gibbs (vib), Buddy Clark (b), Mel Lewis (dm), Bill Holman, Shorty Rogers, Al Cohn, Manny Albam (arr).

Ten titles were recorded live for Contemporary at the Summit Club, issued as "Main Stem" Vol. 4, one has PM:

| | | |
|-------|-----------|----------------------------------|
| 23458 | Main Stem | Solo 5 choruses of 12 bars. (FM) |
|-------|-----------|----------------------------------|

This sparkling solo is in fact an introduction to the "... Stem". What a lady!

TERRY GIBBS QUARTET

LA. April 5-8, 1961

Terry Gibbs (vib), Pat Moran (p), Jimmy Bond (b), Gary Frommer (dm).

Ten titles were recorded live for Verve at Shelly's Manne-hole, six issued as "That Swing Thing":

| | | |
|-----|--------------------|----------------------------------|
| 238 | Moanin' | Solo 64 bars. (M) |
| 239 | Let My People Blow | Solo 5 choruses of 16 bars. (FM) |

| | | |
|-----|---------------------|----------------------------------|
| 240 | Blue Wednesday | Soli 12 and 16 bars. (S) |
| 242 | The Mannehole March | Solo 6 choruses of 12 bars. (M) |
| 244 | Three Blind Mice | Solo 1:20. (F) |
| 247 | Stella By Starlight | Solo 3 choruses of 32 bars. (FM) |

Great quartet, great session, and I am much surprised it is not well known nor reissued. The six items are quite long, from 5 ½ to 8 minutes, and although Gibbs obviously is the boss and in front, he has an excellent cooperation with the group, and PM gets the solo opportunities she needs. The club location seems to make her music more outward oriented, no problem with that, her contributions are just noteworthy wherever you listen. She is in an oldfashioned groove on “Moanin’”, “... Blow” and “... March”, goes far and fast out in “... Mice”, to the slowest in “Wednesday”, and for me the highlight, which is “... Starlight”, a magnificent version!

TERRY GIBBS QUARTET **LA. Jan. 30, 1962**
Terry Gibbs (vib), Pat Moran (p, org), Max Bennett (b), Mike Romero (dm).
Three titles were recorded live for Verve, issued as “Straight Ahead”:

| | | |
|-----|--------------|--------------------------------|
| 310 | Hey Jim | Solo 64 bars. (FM) |
| 313 | Hippie Twist | (org)-Acc. (vib). (M) |
| 315 | For Keeps | Acc. (vib). Solo 64 bars. (FM) |

LA. Feb. 1, 1962

Same except John Doling (b) replaces Bennett. Four titles:

| | | |
|-----|-------------------------|---|
| 311 | On Green Dolphin Street | Acc. (vib). Solo 32 bars. (M) |
| 312 | Memories Of You | Duet with (vib) 64 bars. (S) |
| 314 | You Go To My Head | Duet with (vib) 40 bars. Acc. (vib). Solo 40 bars. Duet 56 bars. (M) |
| 316 | C. C. Blues | (org)-Solo 6 choruses of 12 bars. (M) |

Fine followup of the previous Gibbs session but not quite as exciting. PM swings particularly forcefully on “For Keeps”, cooperate nicely with the vibes on “... My Head” with a very personal solo, but is cheated for an own solo on “... You”. She also knows how to play the organ, convincingly demonstrated in “C. C.”.

TERRY GIBBS DREAM BAND **Hollywood, April 6-7, 1962**
Bigband personnel as for Jan. 1961 above.
Eleven titles were recorded live for Mercury/Contemporary at the Summit Club, issued as “The Big Cat” Vol. 5, one has PM:

| | | |
|-------|-----------------|-------------------------|
| 24875 | Billie’s Bounce | Soli 24 and 4 bars. (F) |
|-------|-----------------|-------------------------|

Also this swinging solo is in fact an introduction, now to the bigband’s “... Bounce”. We can only regret that she chose to leave the open jazz scene, the number of female jazz pianists at this extreme level can be counted on one hand.

No further jazz recording sessions according to discographies but:

PATTY MORAN McCOY **NYC. July 14, 1989**
& **MARIAN McPARTLAND**

Pat Moran, Marian McPartland (p).
PM discusses her career with interviewer Marian McPartland, and plays selected songs and duets with her. CD 57:00, not available.

PATTI MORAN McCOY **2000?**
Patti Moran solo (p).
Twelve titles were recorded for Brio Records, issued as “The Gospel Truth”:

| | |
|--------------------------------|------|
| Oh How I Love Jesus | 3:23 |
| Precious Lord | 4:58 |
| What A Friend We Have In Jesus | 2:46 |
| In Moments Like These | 3:25 |

| | |
|-----------------------------------|------|
| Jesus Loves Me | 5:20 |
| Battle Hymn Of The Republic | 3:14 |
| When The Roll Is Called Up Yonder | 3:06 |
| Old Rugged Cross | 4:27 |
| Lord's Prayer | 3:12 |
| Bless His Holy Name | 4:41 |
| When I Get To Heaven | 2:58 |
| Jesus, What A Wonder You Are | 2:56 |

This was quite a surprise! A perfect blend of gospel tradition with her highly developed abilities as a jazz improviser. Whether you are a believer or an atheist, you will enjoy this CD (available on spotify). Ten titles have as expected a quite slow but never boring tempo, only "... Heaven" and particularly "... Yonder" pick up some speed, the latter really going into swing, showing that PM's technique has not at all been reduced through the forty years since her years in the public spotlight. If in doubt, there is much more jazz here than you would expect!

PATTI MORAN McCOY

2002

Pat Moran (p, vo?), (brass), (strings), (vo-group), Andrae Crouch (vo, narr).
Ten titles were recorded for Brio Records, issued as "Jesus In Paris":

| | |
|--------------------------------|------|
| Such A Good Day | 4:25 |
| Jesus In Paris | 5:41 |
| America The Beautiful | 3:47 |
| Pearl | 5:19 |
| Aaronsong | 4:31 |
| Jesus, You Are | 4:26 |
| Song For Claire | 4:30 |
| What A Friend We Have In Jesus | 5:46 |
| 67 th Psalm | 6:07 |
| Ave Maria | 3:32 |

This session is somewhat different than the one above, inasmuch as it contains vocals, sopranosax solo, organ and other surroundings. PM's piano is however in the center of everything. Again the slow tempi are prevalent, but on "What A Friend ...", a trio performance, she goes into medium, and this is a real jazz item. Other items with strong emphasis on her piano is "Jesus In Paris", "Aaronsong", "Song For Claire" and "Ave Maria". Beautiful music!!

No further recording sessions?

...000...