
JAZZ


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THE SMITHSONIAN ANTHOLOGY

Smithsonian Folkways Recordings

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DISC 1

01 **DICK HYMAN** MAPLE LEAF RAG 2:27 *(Scott Joplin)*

02 **BUNK'S BRASS BAND** IN GLORYLAND 3:00 *(Emmett S. Dean-James W. Acuff)*
Courtesy of the George H. Buck Jazz Foundation

03 **ORIGINAL DIXIELAND JAZZ BAND** LIVERY STABLE BLUES 3:07

04 **KING OLIVER'S CREOLE JAZZ BAND** DIPPER MOUTH BLUES 2:18
(Louis Armstrong-Joseph "King" Oliver/Universal MCA Music Publishing, ASCAP)

05 **FLETCHER HENDERSON AND HIS ORCHESTRA** THE STAMPEDE 3:14
(Fletcher Henderson/Anne-Rachel Music Corp., ASCAP)

06 **JELLY ROLL MORTON AND HIS RED HOT PEPPERS**
BLACK BOTTOM STOMP 3:12 *(Jelly Roll Morton/Edwin H. Morris & Co. Inc., ASCAP)*

07 **FRANKIE TRUMBAUER AND HIS ORCHESTRA** SINGIN' THE BLUES (TILL MY DADDY COMES HOME) 3:00 *(Con Conrad-J. Russel Robinson-Sam M. Lewis-Joe Young)*

08 **BESSIE SMITH AND JAMES P. JOHNSON** BACK WATER BLUES 3:17
(Bessie Smith/Frank Music Corp., ASCAP)

09 **DUKE ELLINGTON AND HIS ORCHESTRA** BLACK AND TAN FANTASY 3:06
(Duke Ellington-Bubber Miley/EMI Mills Music Inc.-Sony ATV Harmony, ASCAP)

10 **BIX BEIDERBECKE & PAUL WHITEMAN AND HIS ORCHESTRA**
FROM MONDAY ON 3:02 *(Harry Barris-Bing Crosby/Shapiro Bernstein & Co. Inc., ASCAP)*

11 **LOUIS ARMSTRONG AND HIS HOT FIVE** WEST END BLUES 3:17
(Clarence Williams-Joseph "King" Oliver/Universal Music Corp., ASCAP)

12 **LOUIS ARMSTRONG AND EARL HINES** WEATHER BIRD 2:42
(Louis Armstrong/Louis Armstrong Music, ASCAP)

13 **EDDIE CONDON'S HOT SHOTS** THAT'S A SERIOUS THING 3:29
(Jack Teagarden-Eddie Condon-Joe Sullivan-Milton Mezzrow/Peer International Corp., BMI)

14 **EDDIE LANG AND LONNIE JOHNSON** HANDFUL OF RIFFS 3:04
(Eddie Lang/EMI Robbins Catalog Inc., ASCAP)

15 **JAMES P. JOHNSON** YOU'VE GOT TO BE MODERNISTIC 3:10 *(James P. Johnson/Universal MCA Music Publishing)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

16 **BENNIE MOTEN AND HIS KANSAS CITY ORCHESTRA** MOTEN SWING 3:21
(Bennie Moten-Buster Moten/Sony ATV Tunes LLC, ASCAP-Peer International Corp., BMI)

17 **THE BOSWELL SISTERS** EVERYBODY LOVES MY BABY 2:20
(Jack Palmer-Spencer Williams/Universal MCA Music Publishing, ASCAP)

18 **SIDNEY BECHET** MAPLE LEAF RAG 2:55 *(Scott Joplin)*

19 **FATS WALLER AND HIS RHYTHM** DINAH 3:06 *(Harry Akst-Sam M. Lewis-Joe Young/EMI Mills Music Inc./B&G Akst Publishing Co.-EMI Mills Music Inc.-Morley Music Co., ASCAP)*

20 **LOUIS ARMSTRONG AND HIS ORCHESTRA** SWING THAT MUSIC 2:49
(Louis Armstrong-Horace Gerlach/Louis Armstrong Music, ASCAP) Courtesy of The Verve Music Group under license from Universal Music Enterprises

21 **MEADE "LUX" LEWIS** HONKY TONK TRAIN BLUES 2:57
(Meade "Lux" Lewis/Shapiro Bernstein & Co. Inc., ASCAP)

22 **BILLIE HOLIDAY WITH TEDDY WILSON AND HIS ORCHESTRA**
MEAN TO ME 3:06 *(Fred E. Ahlert-Roy Turk/Fred Ahlert Music Group admin by Bug-Cromwell Music Inc.-Pencil Mark Music Inc., ASCAP)*

23 **JIMMIE LUNCEFORD AND HIS ORCHESTRA** FOR DANCERS ONLY 2:37
(Sy Oliver-Don Raye-Victor Schoen/Universal Music Corp., ASCAP-Embassy Music Corp., BMI) Courtesy of The Verve Music Group under license from Universal Music Enterprises

24 **COUNT BASIE AND HIS ORCHESTRA** ONE O'CLOCK JUMP 3:02 *(Count Basie, arr. Buster Smith/EMI Feist Catalog Inc., ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

25 **CHICK WEBB AND HIS ORCHESTRA** HARLEM CONGO 3:16 *(Harry White, arr. Charlie Dixon/EMI Mills Music Inc., ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

DISC 2

01 **QUINTETTE DU HOT CLUB DE FRANCE** MINOR SWING 3:14 *(Django Reinhardt-Stéphane Grappelli/Jewel Music Publishing Co. Inc., ASCAP)* Courtesy of EMI France S.A., under license from EMI Music Marketing

02 **MARY LOU WILLIAMS WITH ANDY KIRK AND HIS CLOUDS OF JOY** MARY'S IDEA 2:56 *(Mary Lou Williams/Jewel Music Publishing Co. Inc., ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

03 **LIONEL HAMPTON** WHEN LIGHTS ARE LOW 2:12 *(Benny Carter-Spencer Williams/Bee Cee Music Co.-Colgems EMI Music Inc., ASCAP)*

04 **COLEMAN HAWKINS AND HIS ORCHESTRA** BODY AND SOUL 3:00 *(Johnny Green-Edward Heyman-Frank Eyton-Robert Sour/Druropetal Music, BMI)*

05 **BENNY GOODMAN AND HIS ORCHESTRA** HONEYSUCKLE ROSE 2:59 *(Fats Waller-Andy Razaf/Anne-Rachel Music Corp.-Razaf Music, ASCAP)*

06 **ART TATUM** TIGER RAG 2:18 *(Nick LaRocca)*

07 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** KO-KO 2:39 *(Duke Ellington/EMI Robbins Catalog Inc., BMI)*

08 **CAB CALLOWAY AND HIS ORCHESTRA** HARD TIMES (TOPSY TURVY) 3:17 *(William Edgar Battle-Cab Calloway-Milt Noel/Warner Bros. Music, ASCAP)*

09 **THE CHOCOLATE DANDIES** I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME 4:10 *(Jimmy McHugh-Clarence Gaskill/EMI Music Publishing, ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

10 **ARTIE SHAW AND HIS ORCHESTRA** STARDUST 3:30 *(Hoagy Carmichael-Mitchell Parish, arr. Lennie Hayton/EMI Mills Music Inc.-Songs of Peer Ltd., ASCAP)*

11 **GENE KRUPA AND HIS ORCHESTRA** LET ME OFF UPTOWN 3:30 *(Earl Bostic-Redd Evans/Songs of Universal Inc., BMI-Music Sales Corp., ASCAP)*

12 **DIZZY GILLESPIE'S ALL-STAR QUINTETTE** SHAW 'NUFF 3:03 *(Dizzy Gillespie-Charlie Parker/Consolidated Music Publishers, ASCAP-Atlantic Music Corp., BMI)* Courtesy of Savoy Label Group

13 **DIZZY GILLESPIE AND HIS ORCHESTRA** MANTECA 2:58 *(Dizzy Gillespie-Gil Fuller-Chano Pozo, arr. Gil Fuller/Consolidated Music Publishers-Twenty-Eighth Street Music, ASCAP)*

14 **MARY LOU WILLIAMS** VIRGO FROM *THE ZODIAC SUITE* 3:06 *(Mary Lou Williams, orchestration Milt Orent/Cecilia Music Publishing Company, ASCAP)*

15 **DEXTER GORDON** DEXTER RIDES AGAIN 3:13 *(Dexter Gordon/Screen Gems EMI Music Inc., BMI)* Courtesy of Savoy Label Group

16 **LESTER YOUNG–BUDDY RICH TRIO** I WANT TO BE HAPPY 3:56 *(Vincent Youmans-Irving Caesar/WB Music Corp., ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

17 **BUD POWELL** INDIANA 2:43 *(James F. Hanley-Ballard McDonald)* Courtesy of Blue Note Records, under license from EMI Music Marketing

18 **CHARLIE PARKER QUINTET** EMBRACEABLE YOU 3:43 *(George Gerswin-Ira Gershwin/WB Music Corp., ASCAP) Courtesy of Savoy Label Group*

19 **WOODY HERMAN AND HIS ORCHESTRA** FOUR BROTHERS 3:15 *(Jimmy Giuffre/Edwin H. Morris & Co. Inc., ASCAP)*

20 **THELONIOUS MONK QUARTET** MISTERIOSO 3:21 *(Thelonious Monk/Thelonious Music Corp., BMI)* Courtesy of Blue Note Records, under license from EMI Music Marketing

21 **TADD DAMERON SEXTET** LADY BIRD 2:50 *(Tadd Dameron/Consolidated Music Publishers, ASCAP)* Courtesy of Blue Note Records, under license from EMI Music Marketing

22 **MACHITO AND HIS AFRO-CUBAN ORCHESTRA** TANGA 3:50 *(Mario Bauzá/EMI Robbins Catalog Inc., ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

23 **THE GEORGE SHEARING QUINTET** SEPTEMBER IN THE RAIN 3:13 *(Harry Warren-Al Dubin/Warner Bros. Music, ASCAP)* Courtesy of The Verve Music Group under license from Universal Music Enterprises

24 **LENNIE TRISTANO SEXTET** WOW 3:20 *(Lennie Tristano/Beechwood Music Corp., BMI)* Courtesy of Blue Note Records, under license from EMI Music Marketing

DISC 3

01 **MILES DAVIS NONET** BOPLICITY 2:59
(Miles Davis, arr. Gil Evans/Jazz Horn Music Corp.-Bopper Spock Suns Music, BMI)
Courtesy of Blue Note Records, under license from EMI Music Marketing

02 **COUNT BASIE OCTET** THE GOLDEN BULLET 2:27
(Count Basie-Bernie Ebbins/WB Music Corp., ASCAP)

03 **SHORTY ROGERS AND HIS GIANTS** POPO 3:01
(Shorty Rogers/Atlantic Music Corp., BMI) Courtesy of Blue Note Records, under license from EMI Music Marketing

04 **THE GERRY MULLIGAN QUARTET WITH CHET BAKER**
WALKIN' SHOES 3:10 *(Gerry Mulligan/Criterion Music Corp., ASCAP)*
Courtesy of Blue Note Records, under license from EMI Music Marketing

05 **STAN KENTON** 23 DEGREES NORTH, 82 DEGREES WEST 3:09
(Bill Russo/G Schirmer Inc., ASCAP) Courtesy of Capitol Records, Inc., under license from EMI Music Marketing

06 **CLIFFORD BROWN–MAX ROACH QUINTET** DAAHOUD 4:02
(Clifford Brown/Second Floor Music, BMI)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

07 **THE MODERN JAZZ QUARTET** DJANGO 7:01
(John Lewis/MJQ Music Inc., BMI) Courtesy of Concord Music Group

08 **HORACE SILVER AND THE JAZZ MESSENGERS** THE PREACHER 4:17
(Horace Silver/Ecaroh Music Inc., ASCAP) Courtesy of Blue Note Records, under license from EMI Music Marketing

09 **ERROLL GARNER TRIO** I'LL REMEMBER APRIL 4:20
(Gene De Paul-Patricia Johnston-Don Raye/Hub Music Company Inc.-Rytvoc Inc.-Universal Music Corp., BMI)

10 **THE CHICO HAMILTON QUINTET** JONALEH 2:18
(Carson Smith/Calyork Music Inc.-Unichappel Music Inc., BMI)
Courtesy of Blue Note Records, under license from EMI Music Marketing

11 **LUCKY THOMPSON TRIO** TRICROTISM 4:33
(Oscar Pettiford/Orpheus Music Inc., BMI)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

12 **SONNY ROLLINS** ST. THOMAS 6:45
(Sonny Rollins/Prestige Music Co., BMI) Courtesy of Concord Music Group

13 **SUN RA AND HIS ARKESTRA** CALL FOR ALL DEMONS 5:11
(Sun Ra (Herman Blount)/Enterplanetary Koncepts, BMI) Courtesy of Delmark

14 **NAT "KING" COLE AND HIS TRIO** WHEN I GROW TOO OLD TO DREAM 3:31
(Sigmund Romberg-Oscar Hammerstein II/EMI Robbins Catalog Inc., ASCAP)
Courtesy of Capitol Records, Inc., under license from EMI Music Marketing

15 **LOUIS ARMSTRONG AND ELLA FITZGERALD** STOMPIN' AT THE SAVOY 5:12
(Benny Goodman-Edgar Sampson-Chick Webb-Andy Razaf/EMI Robbins Catalog Inc.-Ragbag Music Publishing Corp.-Razaf Music Company-Rytvoc, Inc., ASCAP)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

16 **STAN GETZ AND J. J. JOHNSON** BLUES IN THE CLOSET 9:02
(Oscar Pettiford/Orpheus Music Inc., BMI)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

17 **OSCAR PETERSON TRIO** OL' MAN RIVER 2:35
(Jerome Kern-Oscar Hammerstein II/Universal Polygram Publishing Inc., ASCAP)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

18 **MILES DAVIS: ORCHESTRA UNDER THE DIRECTION OF GIL EVANS**
SUMMERTIME 3:18 *(George Gershwin-Ira Gershwin-DuBose Heyward, arr. Gil Evans/WB Music Corp., ASCAP)*

DISC 4

01 **ART BLAKEY & THE JAZZ MESSENGERS** MOANIN' 9:33
(Bobby Timmons/Second Floor Music, BMI)
Courtesy of Blue Note Records, under license from EMI Music Marketing

02 **COUNT BASIE AND HIS ORCHESTRA** MEET B. B. 3:27
(Quincy Jones/Silhouette Music, ASCAP)
Courtesy of Blue Note Records, under license from EMI Music Marketing

03 **MILES DAVIS SEXTET** SO WHAT 9:22
(Miles Davis/Jazz Horn Music Corp., BMI)

04 **JOHN COLTRANE QUARTET** GIANT STEPS 4:43
(John Coltrane/Jowcol Music, BMI)
Produced under license from Atlantic Recording Corp.

05 **CHARLES MINGUS** BETTER GIT IT IN YOUR SOUL 7:22
(Charles Mingus/Flying Red Rhino-Jazz Workshop Inc., BMI)

06 **THE DAVE BRUBECK QUARTET** BLUE RONDO À LA TURK 6:43
(Dave Brubeck/Derry Music Company, BMI)

07 **ORNETTE COLEMAN QUARTET** RAMBLIN' 6:34
(Ornette Coleman/Phrase Text Music, BMI)
Produced under license from Atlantic Recording Corp.

08 **CANNONBALL ADDERLEY** WORK SONG 5:06
(Nat Adderley-Oscar Brown Jr./Upam Music Co., BMI)
Courtesy of Concord Music Group

09 **SARAH VAUGHAN** WRAP YOUR TROUBLES IN DREAMS 2:30
(Harry Barris-Ted Koehler-Billy Moll/Shapiro Bernstein & Co. Inc.-Ted Koehler Music Co., admin by Bug, ASCAP) Courtesy of Blue Note Records, under license from EMI Music Marketing

10 **JOHN COLTRANE QUARTET** MY FAVORITE THINGS, PART 1
(SINGLE VERSION) 2:42 *(Richard Rodgers-Oscar Hammerstein II/Williamson Music Co., ASCAP)*
Produced under license from Atlantic Recording Corp.

11 **BILL EVANS** WALTZ FOR DEBBY 7:00
(Bill Evans-Gene Lees/TRO Folkways Music Publishers Inc., BMI)
Courtesy of Concord Music Group

12 **GEORGE RUSSELL SEXTET** 'ROUND MIDNIGHT 6:33
(Thelonious Monk-Cootie Williams-Bernie Hanighen/Thelonious Music Corp., BMI-Warner Bros. Music, ASCAP) Courtesy of Concord Music Group

13 **ELLA FITZGERALD WITH THE DUKE ELLINGTON ORCHESTRA**
COTTON TAIL 3:25 *(Duke Ellington)*
Courtesy of The Verve Music Group under license from Universal Music Enterprises

DISC 5

01 **ART BLAKEY & THE JAZZ MESSENGERS** ONE BY ONE 6:19
(Wayne Shorter/Miyako Music, BMI) Courtesy of Concord Music Group

02 **STAN GETZ AND ASTRUD GILBERTO** THE GIRL FROM IPANEMA 5:22
(Antonio Carlos Jobim-Vinícius de Moraes-Norman Gimbel/Corcovado Music Corp.-New Thunder Music Co.-Songs of Universal Inc., BMI)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

03 **JOHN COLTRANE QUARTET** A LOVE SUPREME, PART I: ACKNOWLEDGEMENT 7:46 *(John Coltrane/Jowcol Music, BMI)*
Courtesy of The Verve Music Group under license from Universal Music Enterprises

04 **MILES DAVIS QUINTET** E.S.P. 5:28 *(Wayne Shorter/Miyako Music, BMI)*

05 **CLARK TERRY–BOB BROOKMEYER QUINTET** HAIG & HAIG 4:28
(Clark Terry) Courtesy of Mainstream Records

06 **JIMMY SMITH AND WES MONTGOMERY** KING OF THE ROAD 4:10
(Roger Miller/Sony ATV Tree Publishing, BMI)

07 **DUKE ELLINGTON AND HIS ORCHESTRA** ISFAHAN 4:11
(Billy Strayhorn/Tempo Music Inc.)

08 **GARY BURTON** THE NEW NATIONAL ANTHEM (FROM *A GENUINE TONG FUNERAL*) 6:38 *(Carla Bley)*

09 **CHICK COREA** MATRIX 6:25 *(Chick Corea/Universal Music Corp., BMI)*
Courtesy of Blue Note Records, under license from EMI Music Marketing

10 **MILES DAVIS** MILES RUNS THE VOODOO DOWN 2:49
(Miles Davis/East St. Louis Mustic-Jazz Horn Music Corp., BMI)

11 **MAHAVISHNU ORCHESTRA** CELESTIAL TERRESTRIAL COMMUTERS 2:53
(John McLaughlin/Warner-Tamerlane Pub. Corp., BMI)

12 **HERBIE HANCOCK** WATERMELON MAN 6:29
(Herbie Hancock/Hancock Music Co., BMI)

13 **TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND** LONG YELLOW ROAD 6:27
(Toshiko Akiyoshi/Toba Publisher Company, ASCAP)

14 **CECIL TAYLOR** JITNEY NO. 2 4:11
(Cecil Taylor/Unit Core Corp., BMI)

15 **PAT METHENY** BRIGHT SIZE LIFE 4:43
(Pat Metheny/Pat Meth Music Corporation, BMI) Courtesy of ECM Records GmbH

DISC 6

01 **ANTHONY BRAXTON AND MUHAL RICHARD ABRAMS**
MAPLE LEAF RAG 3:37 *(Scott Joplin)*

02 **WEATHER REPORT** BIRDLAND 5:56
(Joe Zawinul/Mulatto Music, BMI)

03 **KEITH JARRETT** MY SONG 6:10
(Keith Jarrett/Cavelight Music, BMI) Courtesy of ECM Records GmbH

04 **IRAKERE** IYA 5:53
(Arturo Sandoval/Lost In Music Inc., ASCAP) Courtesy of EGRAM

05 **ART ENSEMBLE OF CHICAGO** BUSH MAGIC 5:06
(Malachi Favors-Famoudou Don Moye/Art Ensemble of Chicago Publishing, ASCAP)
Courtesy of ECM Records GmbH

06 **WORLD SAXOPHONE QUARTET** STEPPIN' 7:15
(Julius Hemphill/Subito Music Publishing Inc., ASCAP) Courtesy of CAM Jazz

07 **STEVE COLEMAN GROUP** THE GLIDE WAS IN THE RIDE 3:58
(Geri Allen/Antoinette Music, GEMA) Courtesy of JMT Productions

08 **ABDULLAH IBRAHIM** MANENBERG (REVISITED) 6:07
(Abdullah Ibrahim/Sony ATV Tunes LLC, ASCAP) Courtesy of Enja Records

09 **MICHAEL BRECKER** NOTHING PERSONAL 5:31
(Don Grolnick/Carmine Street Publishing, BMI)
Courtesy of The Verve Music Group under license from Universal Music Enterprises

10 **TITO PUENTE** AIREGIN 4:12
(Sonny Rollins, arr. Brian Murphy/Prestige Music Co., BMI) Courtesy of Concord Music Group

11 **WYNTON MARSALIS SEPTET** DOWN THE AVENUE 4:45
(Wynton Marsalis/Boosey & Hawkes Inc., ASCAP)

12 **NGUYÊN LÊ** TING NING 3:40
(arr. Nguyên Lê) Courtesy of ACT Music+Vision GmbH+CO.KG

13 **MASADA** KILAYIM 3:21
(John Zorn/Theatre of Musical Optics, BMI) Courtesy of DISK UNION CO., LTD

14 **MEDESKI MARTIN & WOOD** HEY-HEE-HI-HO 3:13
(John Medeski-Billy Martin-Chris Wood/Beatworld Music, BMI)
Courtesy of Blue Note Records, under license from EMI Music Marketing

15 **MARTIAL SOLAL AND JOHNNY GRIFFIN** NEUTRALISME 4:30
(Martial Solal/Francis Dreyfus Music, ASCAP) Courtesy of Francis Dreyfus Music

16 **TOMASZ STAŃKO** SUSPENDED NIGHT VARIATION VIII 4:20
(Tomasz Stańko-Marcin Wasilewski-Slawomir Kurkiewicz–Michal Miskiewicz)
Courtesy of ECM Records GmbH

CURATOR'S FOREWORD

DANIEL E. SHEEHY

Welcome to the world of jazz! The making of *Jazz: The Smithsonian Anthology* paired two major Smithsonian Institution music programs—Smithsonian Folkways and Smithsonian Jazz—and drew upon advice and guidance from over one hundred jazz experts in the United States and Europe. For Smithsonian Folkways, this anthology builds on the jazz legacy of the historic Folkways Records label, founded in New York City in 1948. In the early 1950s, Folkways published an eleven-volume series entitled *JAZZ,* a major milestone in its jazz output. For Folkways founder Moses Asch, the record label was driven by the missions of letting cultural "voices" outside the media mainstream be heard and of offering educational products for teachers and students. When Folkways became a Smithsonian collection and nonprofit record label in 1987, the Asch legacy squared well with the national museum's own mission of the increase and diffusion of knowledge. Now, more than a half-century after the Folkways Records *JAZZ* series, Smithsonian Folkways echoes its legacy of offering a comprehensive, contemporary vision of the history, diversity, and beauty of this consummate American musical invention that today belongs to the world.

Jazz: The Smithsonian Anthology also falls squarely within the mission of Smithsonian Jazz ~~to~~ preserve and perpetuate jazz as an American national treasure through collections, exhibitions, performances, recordings, publications, oral histories, and educational programs. Rooted in the jazz holdings of the National Museum of American History (NMAH), ~~the~~ world's largest museum collection of jazz history, Smithsonian Jazz forms the nexus for a wide range of activities spanning the Institution. Smithsonian Jazz's focus began with the acquisition of Dizzy Gillespie's trumpet in 1985 and expanded in 1990 with the founding of the Smithsonian Jazz Masterworks Orchestra to explore, present, and promote the historical legacy of jazz through performance and education programs. In 2001, the NMAH launched Jazz Appreciation Month, now celebrated in all fifty states and forty countries, to encourage musicians, concert halls, schools, colleges, museums, libraries, and public broadcasters to offer special programs on jazz every April.

While these Smithsonian programs comprise the two institutional pillars of the project, other jazz resources at the national museum complement our efforts. The National Museum of African American History and Culture generously became one of our sponsors, laying the groundwork for a strong musical focus in this museum-in-the-making. The Smithsonian American Art Museum, National Portrait Gallery,

and National Postal Museum offer collections of visual representations of jazz. The Smithsonian Institution Traveling Exhibition Service, The Smithsonian Associates, National Museum of Natural History, and Anacostia Community Museum have offered much jazz programming over the years. The Smithsonian Affiliations program links non-Smithsonian jazz museums with Smithsonian jazz offerings and helps promote Jazz Appreciation Month, while *Smithsonian* magazine frequently covers jazz, in both its printed and online editions.

Jazz: The Smithsonian Anthology was an extraordinary undertaking for Smithsonian Folkways, a small, independent record label. Licensing over one hundred tracks from other labels large and small, recruiting over thirty authors for the track notes, and creating a complex, substantial package with six compact discs presented a major challenge. We accepted this task in the spirit of fulfilling our nonprofit educational mission, seeking to provide a nonpareil jazz education resource for educators, students, and aficionados that will become as valued as the *Smithsonian Collection of Classic Jazz,* produced by Martin Williams and published in 1973. In keeping with Smithsonian Folkways' customary production of recordings accompanied by substantial descriptive notes, we approach the history of jazz as inextricably interwoven into the fabric of American life, one of the most powerful voices telling the American story of the twentieth century. At the same time, we point to how, for over a half-century, jazz has been embraced, cultivated, and claimed by artists and societies far beyond the political and cultural borders of the United States. The world has welcomed jazz, and now we welcome you to explore the grandeur and complexity of the music, its creators, and interpreters. We hope this anthology finds its place among your collection of enduring audio favorites, and serves as an invitation to hear more and to know more about this remarkable human journey in sound.

PRODUCER'S NOTE

RICHARD JAMES BURGESS

This anthology is our response to the overwhelming demand for an updated successor to the long-out-of-print *Smithsonian Collection of Classic Jazz.* The *Collection* was a staple for educators and much sought after by aficionados. For compiling the original collection and defining a clear educational objective we must acknowledge our debt of gratitude to the late Martin Williams. Perhaps the greatest mark of respect for his singular achievement is that many experts and scholars have contributed to the creation of this new set.

In the latter part of 2004, after several years of discussion, planning, budgeting, and preparation, we sent out lists of about 2,500 potential artists and tracks to a carefully selected advisory panel of over fifty acknowledged jazz experts, educators, authors, broadcasters, and performers. Panel members were asked to add any other worthy favorites, and to suggest artists and tracks they would like to see included in the final set. Space was allocated for comments both positive and negative. By March of the following year all suggestions, additions, and comments were tabulated. We also had circulated a questionnaire regarding the album title, and the overwhelming majority of the panel favored eliminating the terms *collection* and *classic* and entitling the new set an "anthology." We inquired about the time span to be covered and were encouraged to extend it through the end of the twentieth century.

To keep the set at an affordable price, particularly for students, we could expand to only six CDs, up from five in the original collection. Having resolved to add about four decades of music to the new compilation, we needed a different approach from that employed by Williams. Much discussion led to a focus on artists rather than recordings per se, and on the significance of the recordings rather than their commercial success. Nonetheless, the task of narrowing down more than 2,500 selections to our ultimate target of about 111 was demanding.

To compile the final list we convened a five-person executive committee with varied knowledge bases and vantage points. By June 2005, this committee received a nearly 300-page spreadsheet with the suggestions and comments of the advisory

panel, identified by contributing member in order to maintain individual views and to avoid aberrations that can occur with a strictly numerical rating methodology.

The executive committee was asked to rank artists and titles by letter: A, B, or C. They could also add to the list and comment where there were subtleties or feelings stronger than could be expressed by an alphabetical ranking system. We wanted the process to be impartial but not devoid of passion. The results were compiled, calculated, and converted into more detailed rankings. Then the debates began in earnest. A list of essential artists was established, and for the early jazz history years, consensus was reached relatively quickly. Past the 1970s, decisions became more difficult, especially when measuring more recent artists up against the likes of Louis Armstrong, Duke Ellington, and Miles Davis. Clearly, time is a factor in allowing a career and critical perspective to develop. If we excluded players from the 1980s and later on the basis of knowing whether their contribution to the music will prove as enduring and influential as that of Armstrong, Ellington, or Davis, it would have been impossible to extend the set. We filled each CD close to its maximum capacity and strove to be as inclusive as possible by choosing tracks that feature, as band members, important musicians who might otherwise have been left out.

Inevitably, some intractable problems arose. As we moved into more recent decades, length of cuts became an issue—our aim was to optimize quality of performance and manageable length. Maximizing usage of space on each CD necessitated some juggling of the roughly chronological sequence. Then we entered the most time-consuming part of the process: identifying versions, personnel, discographical details, audio sources, images, writers, caption writers, and editors; compiling and mastering; and circulating rough drafts and obtaining licenses. During this period we communicated often through conference calls, innumerable e-mails, and three highly animated, tremendously invigorating marathon meetings in New York City, each of which went well into the wee hours—appropriately enough given the subject matter.

For the track notes, which form the heart of the written materials, we tapped authors from our advisory and executive committees as well as the scholarly jazz community at large to contribute in their area of expertise. Just as Duke Ellington's arrangements accommodate and blend the individual styles of his musicians, each of the authors has been allowed to maintain his or her unique voice and point of view in the notes.

Many thanks go to the members of our executive committee, who generously gave of their time and expertise over a period of years. We are grateful to the authors, the advisory panel, the multitude of interns and volunteers, and our unsung staff at Smithsonian Folkways who go above and beyond, every day, and did so more than ever for this monumental endeavor. The project would never have flown without the unflinching and constant support of Smithsonian Folkways director Daniel Sheehy. John Edward Hasse brought his comprehensive knowledge of jazz and the jazz community to bear throughout, in addition to serving on the executive committee. Licensing maven Tom Laskey, of Sony, achieved the seemingly impossible. And we could not have carried on through the necessary years of work without funding; much appreciation goes to Rona Sebastian and the Herb Alpert Foundation, John Herzog for Herzog & Co., Inc., and Lonnie Bunch for the support of the National Museum of African American History and Culture.

The extensive research done for this anthology could have produced many different sets representing disparate viewpoints. Our intention is that *Jazz: The Smithsonian Anthology* will stimulate aficionados and interested listeners, serve as an empowering tool for educators and students, and provide a panoramic overview of jazz as well as a solid jumping-off point for further explorations of this inspiring musical culture.

INTRODUCTION

JOHN EDWARD HASSE AND BOB BLUMENTHAL

"Oh, jazz and love are the hardest things to describe."
–singer Mel Tormé

The challenge of talking about any music is compounded when the subject is jazz, a word of clouded origins whose meaning reflects an evolution of astounding rapidity and imposing diversity. The meaning of the word, like the music it represents, has evolved over time, a condition unlikely to change as we enter jazz's second century.

The term was originally applied to the music developed in New Orleans around the beginning of the twentieth century. Initially a product of the city's African American community, it was quickly picked up by several of the city's young white musicians as well. Within a mere two decades, as many of these early practitioners left home to perform throughout the United States and around the world, jazz became an international phenomenon. The earliest examples of the style, like those of the related blues, were never documented on sound recordings; but once jazz musicians did begin to record, the music expanded its audience rapidly and attracted practitioners and influences from all classes, cultures, and parts of the world.

In the ensuing decades, jazz has experienced moments of dominance, when it was accepted as popular music and produced universally recognized stars; recognition as an art form worthy of serious analysis and the highest cultural honors; and periods of marginalization, wherein even its most accomplished figures earned respect primarily from peers and enthusiasts. Through all of these shifts, the techniques and vocabulary of jazz have continued to influence other forms of both popular and "serious" music. Often acclaimed as America's greatest art form, jazz has become accepted as a living expression of the nation's history and culture, still youthful, difficult to define and impossible to contain, a music of beauty, sensitivity, and brilliance that has produced (and been produced by) an extraordinary progression of talented artists.

Jazz is a fluid form of expression, a quality that led critic Whitney Balliett to

characterize the music in an oft-quoted phrase as "the sound of surprise." Several characteristics contribute to jazz's surprising nature.

A primary factor is the rhythmic energy of jazz, which incorporates both the motion of dance and the inflections of speech. The syncopations and irregular accents of early jazz styles had a visceral effect on listeners and remain central to the music's appeal. While sometimes oversimplified as a wholesale shift in accent or emphasis—from beats one and three in a four-beat measure to beats two and four,~~ th~~e evolution of jazz rhythm has incorporated more complex subdivisions and superimpositions on the basic beat, while also assimilating the rhythms of other musics and cultures.

This rhythmic freedom feeds the spirit of improvisation at the heart of jazz. Unlike European classical music, which gives primacy of place to the composer, jazz is performer-oriented, with musicians generally allowed the freedom to improvise solos and even ensemble passages on the spot. While a musical score defines a classical piece, jazz's improvisatory nature requires that it be defined by specific performances. Some performers evolve set-pieces, as a comparison of Art Tatum's various recordings of "Willow, Weep for Me" will illustrate; but many jazz musicians pride themselves on creating a unique solo each time they play a tune, as Charlie Parker did in his numerous recordings of "Ornithology." Even the written portion of a jazz performance can evolve, as was the case with "Mood Indigo" and other classics that Duke Ellington revisited over the decades of his career.

Inevitably, different performers interpret the same source material in different ways. A classic song such as "Summertime" will sound different when sung by Billie Holiday, Ella Fitzgerald, and Sarah Vaughan, and when played by Stan Getz, Miles Davis and Gil Evans, John Coltrane, and the Modern Jazz Quartet. The difference goes beyond improvisation and relates to another foundation of jazz surprise:~~ th~~e personal sound of each musician. The young Miles Davis, one of jazz's supremely personal voices, was chastised by his trumpet teacher Elwood Buchanan for trying to sound like Harry James. "You got enough talent to be your own trumpet man" was Buchanan's message, though such individuality derives from serious attention to one's sound, tone, attack, and phrasing, as well as an appreciation of rhythmic, melodic, and harmonic options (Davis and Troupe 1989, 32). As Davis put it later in his career, "Sometimes you have to play a long time to be able to play like yourself." Yet sounding like yourself is the ultimate goal, and those jazz musicians who sound most like themselves, to the point that they can be identified after only a few notes, tend to have the greatest impact on other musicians.

As jazz has evolved, it has counterpoised surprise and familiarity, spontaneity and structure, soloist and ensemble, tradition and innovation. The rhythmic élan, improvisatory aesthetic, and quest for personal expression at the heart of the music have created performances in which seemingly opposing qualities are fused into aesthetically successful and often immortal wholes.

THE COURSE OF JAZZ

Jazz did not appear in a vacuum. Some of its elements can be traced to other cultures—its rhythmic accentuations and call-and-response patterns to Africa, its instrumentation and harmonies to Europe—but the synthesis is entirely American, rooted specifically in the earlier African American blues and ragtime styles.

The earliest jazz was not written down but rather passed on aurally among the musicians of New Orleans. This great seaport near the mouth of the Mississippi River was a bouillabaisse of African American, Anglo American, French, German, Italian, Mexican, Caribbean, and American Indian musical influences. Unlike some other U.S. cities, New Orleans had neighborhoods in which families from different ethnic backgrounds lived cheek by jowl, a circumstance that provided exceptional

opportunities for musical exchange and is reflected in the music's vitality. It explains how African Americans such as Buddy Bolden, Creoles of color such as Ferdinand Lamothe (known professionally as Jelly Roll Morton), and Caucasians such as the Italian American Nick LaRocca would all play roles in the early development of jazz.

Jazz began as a solo piano music in the city's "sporting houses"; a small-combo music played for dancers in ballrooms; and a marching band music performed at funerals, parades, and other public events. As riverboats took New Orleans music north, and as the wanderlust of Morton and other early performers brought them to both coasts, jazz became more than a local phenomenon, a process that accelerated greatly once LaRocca's Original Dixieland Jazz Band recorded in New York in 1917. Around this same time, changing working conditions in New Orleans brought about a mass exodus of the city's musical community, launching a creative diaspora that took jazz and many of its most talented practitioners to the rest of the United States, Europe, South America, and Asia.

The imposition of Prohibition in the 1920s, and the prevalence of jazz in the speakeasies that followed in Prohibition's wake, quickly turned jazz into both a musical and cultural phenomenon, to the point that author F. Scott Fitzgerald dubbed the era the "Jazz Age." The music identified with this period was initially an ensemble art, with little room for individual solos beyond occasional two-bar and four-bar breaks. This soon changed, thanks in large part to the examples of clarinetist and soprano saxophonist Sidney Bechet and cornetist/trumpeter Louis Armstrong, whose abilities to create entire choruses of improvisation were publicly recognized (especially in Armstrong's case) by increasing activity in recording studios. The works by Morton, jazz's first great composer, contained similar rhythmic and melodic elements and were also widely heard through recordings. Reviewing his career a decade later, Morton would claim that he was the music's inventor.

At the same time, the growing popularity of dance orchestras led to the incorporation of jazz techniques by larger ensembles. By the end of the 1920s, a looser, more free-flowing and sophisticated style of dance music had begun to evolve into what in a few years would be called "swing." Given the racial segregation prevalent in American society, there was less visible interaction among white and black musicians than had occurred in New Orleans, and prominent white bandleaders were quick to add white jazz soloists to their ranks, as was the case when "King of Jazz" Paul Whiteman featured cornetist Bix Beiderbecke and trombonist Jack Teagarden. The primary influence on orchestral development, however, came from African American bandleaders Fletcher Henderson, who standardized ensemble instrumentation and arranging style, and Duke Ellington, who was particularly attuned to the individual sounds of his musicians and the startling tone colors that they could create in combination. The featured soloists with these bands—Armstrong and tenor saxophonist Coleman Hawkins with Henderson, alto saxophonist Johnny Hodges with Ellington—also became the prevailing model for others who played the same instrument. It did not take long for the black and white bands to begin playing the same pieces, often in the same arrangements.

Big bands proliferated in the years before World War II, their popularity spurred by the remote radio broadcasts that brought the sounds of Ellington and others to listeners across the country. Concurrently, "territory" bands arose in various regions, serving as training grounds for young musicians and laboratories for new ideas. Thus the "Jazz Age" gave way to the "Swing Era," as clarinetist Benny Goodman launched a national jitterbug craze via classic Henderson arrangements, and the band that pianist Count Basie led out of Kansas City introduced a more flowing beat and a renewed emphasis on the blues. Each of these bands in turn featured players who became role models for others: trumpeter Harry James and drummer Gene

Krupa with Goodman and trumpeter Buck Clayton and tenor saxophonist Lester Young with Basie among them. When Goodman featured African American artists Teddy Wilson (piano) and Lionel Hampton (vibes) in his live appearances, he also began a push for racial equality. Lionel Hampton stated in 1994 that the Benny Goodman Quartet opened the door for Jackie Robinson to come into major league baseball. "The integration of musicians started a lot of things happening" (Blumenthal 2007, 62–63).

The dominance of big bands through much of the 1930s should not diminish the ongoing importance of smaller groups, which operated in a variety of styles. The multitalented pianist, composer, and vocalist Thomas "Fats" Waller and his Rhythm (as his sextet was known) featured humorous takes on Tin Pan Alley material. A series of small-band recordings under the leadership of Teddy Wilson, Billie Holiday, and Lionel Hampton featured many of the era's leading orchestral musicians in more informal settings that allowed for greater solo space. In Europe, the Quintette du Hot Club de France, featuring the virtuosity of guitarist Django Reinhardt and violinist Stéphane Grappelli, created a string-centered jazz sound and gave the first indication that one need not be an American to have influence on the music's international development. With the growth of radio, the appearance of jazz stars such as Armstrong in motion pictures, and the temporary expatriation at the end of the 1930s of such American stars as Hawkins and the composer and multi-instrumentalist Benny Carter, the sense that jazz was becoming the musical Esperanto of the era only intensified.

World War II brought upheavals to jazz, and all else. Musicians were drafted, gas rationing and new entertainment taxes made it more difficult for bands to sustain tours, and a contractual dispute between their union and the record companies kept most musicians out of the studios. Unable to sustain themselves financially, most of the big bands dissolved, ceding their popularity to vocalists (who could record during the ban, albeit with only choral accompaniment) such as Frank Sinatra, and to the small-group dance music called "rhythm & blues" that was gaining popularity among younger African Americans. At the same time, a more angular and asymmetrical style of jazz improvisation emerged that came to be known as "bebop."

Trumpeter Dizzy Gillespie and alto saxophonist Charlie Parker, the leading exponents of the new style, created rhythmically complex, harmonically rich virtuosic improvisations, and displayed an affinity in phrasing rapid-fire bebop melodies that has rarely been matched. Kenny Clarke, the first of the great modern drummers, moved the timekeeping role from the bass drum to the ride cymbal, and used the kick and snare drums for accent and rhythmic stimulus. Pianist Thelonious Monk, whose playing style was more spare and idiosyncratic, initially had a greater impact through his angular compositions, which to this day remain the jazz works most widely performed after those of Duke Ellington.

Bebop's growth in the years immediately following World War II as both a musical and cultural phenomenon (the latter expressed through the emulation of Gillespie's goatee and horn-rimmed glasses) paralleled a change in the way in which jazz was presented. With dance halls and ballrooms in decline, the music found a new home in nightclubs and concert halls, where the emphasis was on listening rather than dancing. As often occurs when such transformations take place, more traditional musicians took offense. Bandleader Cab Calloway disparaged bebop as "Chinese music," while guitarist Eddie Condon, referring to a musical interval indicative of the new style, emphasized that he and his colleagues did not flat their fifths, they drank them.

Yet it did not take long before bebop had generated stylistic variations of its own. The big band that Gillespie formed in 1946 would soon feature Cuban percussion virtuoso Chano Pozo and plant the seeds of merging jazz and Afro-Cuban music, a

blend that was also encouraged on the Latin side by the jazz-oriented ensembles of Machito and Tito Puente. In 1948, trumpeter Miles Davis organized a nine-piece band that included French horn and tuba, incorporated counterpoint and subtle ensemble colors, and gave great latitude to the arranger; as this style, quickly identified as "cool jazz," attracted adherents based in Los Angeles including Gerry Mulligan, Shorty Rogers, and Shelly Manne, it also became known as "West Coast jazz." By the early 1950s, Davis was moving in another direction, placing greater emphasis on the blues tradition and a more intense emotional expression. This "hard bop" style, defined in the studio recordings of Davis and tenor saxophonist Sonny Rollins and the touring quintet co-led by drummer Max Roach and trumpeter Clifford Brown, was seen as the East Coast response to cool jazz; and when drummer Art Blakey and pianist Horace Silver introduced elements of spirituals and gospel music, hard bop earned another name, "soul jazz." All the while, musicians were expanding compositional possibilities in a variety of ways, from the use of fugues and other classical techniques in the music pianist John Lewis created for the Modern Jazz Quartet to the introduction of "open" forms and a return to collective improvisation in the works of bassist Charles Mingus.

These simultaneous developments indicate how difficult it had become to pigeonhole jazz into specific time or stylistic periods. By the end of the 1950s, the emergence of other new ideas would only compound the challenge. The use of musical modes based on scales rather than sequences of chords as the basis of improvisation, an approach first championed by composer and theoretician George Russell, made an immediate impact after Miles Davis applied it over the course of his 1959 album *Kind of Blue.* Another landmark album of the period, *Time Out* by the quartet of pianist Dave Brubeck, expanded jazz's rhythmic horizons beyond the standard 4/4 swing and waltz tempos to such then-exotic time signatures as 5/4 and 9/8. Alto saxophonist Ornette Coleman eliminated harmonic progression altogether in the music of his quartet, spawning the notion of "free jazz." Pianist Cecil Taylor took the concept of freedom even further, as song forms, fixed rhythms, and the hierarchy of soloist and accompanist were abandoned in his kinetic creations. Many of these developments were reflected in the music of tenor and soprano saxophonist John Coltrane, whose evolution during the decade before his premature death in 1967 added a personal sense of quest for spirituality and self-improvement to a music now known, for lack of a more precise metaphor, as "the new thing."

These developments had been greatly encouraged by related strides in technology. Of particular importance was the introduction of the long-playing record in 1948, an innovation that quickly replaced the 78 rpm record (containing only three or four minutes of music per side) with the 33 1/3 rpm, twenty-minutes-per-side disc. LPs made it possible to document extended compositions as well as longer solos and jam sessions more indicative of the live jazz experience. While the advances in international travel made it easier for musicians to visit cities in Western Europe and Japan, where the popularity of jazz was rising, the worldwide short-wave radio broadcasts of the Voice of America took the music across closed political borders, leading many who lived in repressive societies to view jazz as the sound-image of freedom.

All of this activity brought new influences to bear on jazz, from both other countries and American popular culture. Beginning in the 1960s, the pace of cross-cultural synthesis quickened; jazz incorporated Brazilian bossa nova, Indian raga, Eastern European klezmer, and other ethnic styles. The universal popularity of rock music also led musicians such as the vibraphonist Gary Burton and those in the orbit of perpetual innovator Miles Davis to employ more electric guitars and keyboards, and to make rhythmic adjustments that would lead to a style known initially as "jazz-rock" and then more generally as "fusion." Others, especially the African

American musicians who formed the cooperative Association for the Advancement of Creative Music (AACM) in Chicago and the Black Artists Group (BAG) in St. Louis, added innovative compositional forms, unusual instruments and ensembles, and a multidisciplinary theatricality to the techniques of free jazz. By 1980, when fusion and free developments had created a "postmodern" surge that diminished the visibility and standing of more swing- and blues-oriented styles, a combination of rejuvenated expatriates such as tenor saxophonist Dexter Gordon, belatedly celebrated veterans including pianist Tommy Flanagan, and a new generation of technically proficient and historically focused "young lions" led by trumpeter Wynton Marsalis redirected attention to the music's rich history, while also expanding the influence of a jazz education movement that began with isolated summer band camps and college courses in the 1950s.

The sum of these developments is a music as eloquent and influential as any created in the last century. We are long past the point at which one had to be American-born to become an influence on jazz development, as illustrated by the careers of Japanese pianist/composer Toshiko Akiyoshi, Norwegian saxophonist Jan Garbarek, South African pianist Abdullah Ibrahim, British saxophonist Evan Parker, Canadian pianist Oscar Peterson, and Austrian keyboardist/composer Joe Zawinul, among many others. At the same time, jazz has left its mark on both other styles of music (classical, country, pop, rhythm & blues, rock) and other art forms (cinema, dance, fiction, painting, photography, poetry), not to mention vernacular speech. Once assailed as noisy, discordant, and an assault on moral values, jazz is now taught in high schools and colleges, where it is played by hundreds of thousands of young musicians and studied by a growing rank of scholars. The Smithsonian Institution, the John F. Kennedy Center for the Performing Arts, the Lincoln Center for the Performing Arts, and other major cultural institutions have established important and influential jazz programs, and the National Endowment for the Arts has honored more than one hundred musicians with the coveted title of NEA Jazz Master and a monetary award. Once disparaged and shunned, jazz is now central to America's cultural heritage.

THE RECORDINGS (AND HOW TO HEAR THEM)

Differentiating the roles within a jazz ensemble, following the improvisations, feeling the beat, identifying formal structures, appreciating both the formal and emotional content of the blues: these are some of the elements to listen for in the music. For both newcomers and experienced listeners, it can be helpful to play the individual performances in this anthology more than once, focusing each time on a different aspect of the performance. Comparing and contrasting performances will also help in developing an appreciation of how ensemble and solo styles and formal structures have evolved over time. What follows are some general suggestions that will provide a range of perspectives on this anthology's performances.

The Jazz Ensemble

Except for four solo performances, the recordings in this anthology, like most jazz, were made by ensembles. Especially in the jazz styles that evolved in the four decades after the emergence of Louis Armstrong, listeners will hear a sonic foreground and background, with the roles of individual instruments generally changing in the course of a performance. In the majority of these performances the melodic lead or soloist will usually occupy the foreground, while the remaining musicians supply accompaniment in the background. From the broader perspective, a more apt image may be that of the ensemble operating as a complex musical machine with many interdependent moving parts.

The relationships among the jazz machine's various parts changed over time. In

a performance such as Louis Armstrong's "West End Blues" from 1928, the character of each solo chorus is defined in part by the varying background combinations. The 1961 "Waltz for Debby" by the Bill Evans Trio finds the accompanying parts of bassist Scott LaFaro and drummer Paul Motian taking on greater fluency and ascending to more or less coequal roles with Evans's piano. The collective improvisation in the 1980 World Saxophone Quartet performance "Steppin'" eliminates the foreground/background notion entirely.

The fluid nature of these relationships requires jazz musicians to develop exceptional technical and communication skills. In addition to the command of one's instrument, the accomplished jazz player must react instantaneously while listening attentively and interacting sympathetically with the other members of the band. Even when playing a familiar piece, he or she must be prepared to move in new directions and to complement the spontaneous insights of fellow ensemble members.

Hearing the Improvised Ideas

Improvisation can appear to be a completely spur-of-the-moment form of expression, but it is based upon a lifetime of listening, learning, analyzing, practicing, and performing. To create new melodies, and to embellish those that already exist, an improviser must be constantly responsive to dynamics, phrasing, tonal shading, duration, and mood. The goal is to express ideas spontaneously.

In many jazz performances, these improvisations can be related to the underlying melodies, a relationship that is most noticeable when an ensemble states the melody in the first chorus. More structurally symmetrical performances reinforce the point by returning to the original melody in the final chorus (Horace Silver's "The Preacher," Sonny Rollins's "St. Thomas," Stan Getz's "The Girl from Ipanema"), though frequently the opening melody will not be repeated (Benny Goodman's "Honeysuckle Rose," Duke Ellington's "Ko-Ko," Miles Davis's "Summertime"). Occasionally, a musician will dispense with a statement of the original melody altogether, as Coleman Hawkins does on "Body and Soul," or only allude to the original melody in passing, as Charlie Parker does with a mere three notes at bar 21 of his chorus on "Embraceable You."

Feeling the Beat

An even more fundamental underpinning of a jazz performance will be its basic rhythm. One of the most audacious aspects of early jazz was its abandonment of the standard rhythmic inflection in Western music, which places primary emphasis on the first beat in each measure of written music, in favor of a more fluid motion in which stresses and syncopations place greater emphasis on the weaker beats, and on the spaces between beats. As ensembles grew in size and these accents became standardized, a rhythmic ebb and flow came to characterize jazz that is often identified by the term *swing*. Initially felt as an alternation of weak and strong beats in 2/4 tempo, as on Jimmie Lunceford's "For Dancers Only," jazz rhythm gained a more flowing 4/4 feeling with the arrival of Count Basie's orchestra. By this point, the term *swing* had also come to represent a specific style played by dance orchestras.

Other rhythmic developments followed with the emergence of bebop, as Charlie Parker and Dizzy Gillespie introduced more complex subdivisions of the beat. In time, Max Roach and Dave Brubeck would popularize the employment of new time signatures, fusion players employed more circular rhythms derived from pop and ethnic music, and Cecil Taylor and others dispensed with fixed meters in favor of a more kinetic rhythmic energy. Arguments were raised, and are heard to this day, regarding whether swing was an essential element of jazz, but as can be heard on this set, there are many forms of rhythmic fluency that now fall under the jazz umbrella.

Musical Structure

The formal plan of a musical piece is loosely analogous to the architecture of a building, with different structures serving different purposes and similar frameworks appearing superficially quite divergent. An appreciation of a performance can be greatly enhanced by understanding its underlying form and the manner in which it may be varied. Most jazz performances employ a chorus structure that repeats cyclically, with the most common structures being multisectional form, song form, and blues form.

Multisectional form was extremely common in early jazz, a sign of the influence of marches and piano rags that had borrowed the rondo form from European composition. These early jazz pieces contained three or four sections or "strains," most often sixteen bars in length and with a change of key to create contrast. Compositions in this style might employ three strains (Fletcher Henderson's "The Stampede," "Weather Bird" by Louis Armstrong and Earl Hines, "You've Got to Be Modernistic" by James P. Johnson) or four strains ("Maple Leaf Rag," as performed here by Dick Hyman), or they interleave a two-section work with an introduction, transitions, and a coda, as Jelly Roll Morton does on "Black Bottom Stomp."

More straightforward and standardized song form emerged with the growing success of American popular songwriters in the early years of the twentieth century. These initially involved a prefatory "verse," which set up the primary "chorus" of a song, though these introductory verses fell out of favor over time. The chorus often was comprised of four eight-bar phrases in an AABA pattern, with the B section (which came to be known as the "bridge") containing new melodic and harmonic material. "Dinah," "Body and Soul," and "So What" are examples of AABA song form, while songs such as "Summertime" (ABAB) and "Stardust" (ABAC) reflect other structural options.

A different and quintessentially American formal structure is the blues, which has been employed by musicians from jazz's birth to the present. In its most familiar guise, the blues is twelve bars in length. When lyrics are included, the first stanza is generally repeated, yielding three four-bar phrases in AAB format. Specific harmonic modulations at the transition points ~~fr~~om the tonic key to the subdominant when the second A phrase appears, and to the dominant at the B section (in the key of C, to the key of F and then G) ~~al~~so impose a distinct emotional atmosphere on the structural grid. Not all blues fit this twelve-bar pattern; the classic "Trouble in Mind" is only eight bars long, while Herbie Hancock's "Watermelon Man" extends the form with an additional four bars. The application of blues harmony also can evoke a similar mood when applied to song-form structure. As is the case with swing, the term *blues* now possesses multiple meanings, as structure, mood, and overall aesthetic.

Musical Sources

Jazz is more of a process for approaching a musical performance than a strict set of qualities, and a talented musician can make jazz out of just about any existing material. The nursery rhyme "A-Tisket, A-Tasket," the folk song "Make Me a Pallet on the Floor," the hymn "Over in the Gloryland," and the classical *Nutcracker Suite* have all been transformed into viable jazz. In general, however, jazz repertory is built around popular songs and original compositions.

Popular songs offer listeners the advantages of familiarity, especially when the songs possess lyrics. The greatest songwriters, from the Gershwins and Cole Porter to Antonio Carlos Jobim and John Lennon and Paul McCartney, have produced material that still inspires imaginative interpretation decades after its initial creation. This anthology contains more than a dozen popular songs, including "Body and Soul," "Stardust," "Indiana," "My Favorite Things," and "King of the Road," all

performed as instrumentals, as well as "Dinah" and "The Girl from Ipanema," which include vocals.

Jazz musicians have also created original compositions, which provide different challenges to the improviser as well as the appeal of something fresh to the listener. Both the earliest compositions included in this collection ("Dipper Mouth Blues," "The Stampede," "Black Bottom Stomp") and several of the most recent ("Nothing Personal," "Suspended Variations VIII," "Manenberg (Revisited)") are completely original: they have not been adapted from other kinds of music. Since jazz artists tend to personalize existing material, and since economic considerations such as composer royalties influence the creation of new material, it is also common for musicians to write their own original melodies over the existing harmonic structures of popular songs, with the resulting piece known as a "contrafact" (not to be confused with quotation, wherein a familiar melodic phrase is superimposed on another composition with a different harmonic foundation). George Gershwin's "I Got Rhythm," with its harmonic scheme particularly inspiring to improvisers, has yielded countless contrafacts, with Duke Ellington's "Cotton Tail" and the Dizzy Gillespie-Charlie Parker "Shaw 'Nuff" being primary examples in this anthology.

Once either a popular song or an original jazz composition is performed frequently enough over a period of years, it becomes a jazz "standard"—a work that is part of the repertory professional musicians are expected to know. Among the most obvious examples of such standards in this anthology are "Body and Soul," which jazz musicians have recorded more than 1,800 times, and "'Round Midnight," which has been recorded on over 1,300 occasions.

A Performance and its Parts

There are a variety of ways to analyze the individual recordings in this anthology, depending upon the musical sophistication of the listener. What follows are examples of two basic approaches. Once the concepts described above become familiar, even those without musical training should be able to apply the two approaches outlined below. These are not exclusive, however, and curious listeners may uncover their own designs for gaining insights into the music.

Louis Armstrong, "West End Blues": The track opens with Armstrong's solo intro. The ensemble enters, and Armstrong continues to take the lead melody line, with the piano and banjo playing in support of the soloists—trumpet, trombone, vocal, and clarinet. Note the addition of a prominent percussion part (under the trombone solo), which drops out again when Armstrong takes a wordless vocal chorus in call-and-response with the clarinet. Pianist Earl Hines then takes a solo twelve-bar chorus with only the rhythmic and harmonic support provided by his left hand part. The ensemble reenters for eight bars, with Armstrong sketching out the melodic line (up an octave from his initial melodic statement over the ensemble). The recording closes with three bars of solo piano, three beats of solo trumpet from Armstrong, and three concluding chords from the ensemble, to end with a final percussive flourish.

Bessie Smith, "Back Water Blues": The lyrics conform to the general AAB blues structure, where the first two lines are the same and the third line provides a contrast or a completion of the thought, whether in rhyme or not.

A *When it rained five days and the sky turned dark as night,*
A *When it rained five days and the sky turned dark as night,*
B *Then trouble's taking place in the lowlands at night.*

The chart below sketches out the harmonies and lyrics (more or less in the measure indicated), as well as call-and-response between the singer (Bessie Smith) and her pianist (James P. Johnson):

Measure	*1*	*2*	*3*	*4*	
Harmony	*I*	*IV*	*I*	*I*	
Lyrics	*When it rained five days and the*	*sky turned dark as night,*	*(piano answers----------)*		
Measure	*5*	*6*	*7*	*8*	
Harmony	*IV*	*IV*	*I*	*I*	
Lyrics	*When it rained five days and the*	*sky turned dark as night,*	*(piano answers----------)*		
Measure	*9*	*10*	*11*	*12*	
Harmony	*V*	*V*	*I*	*I*	*V*
Lyrics	*Then trouble's taking place*	*in the lowlands at night.*	*(piano answers----------)*		

A FINAL WORD

Over the past century, jazz has charted a fascinating and unpredictable course full of diversions and deviations: from the infectious syncopations of ragtime to the exhilaration of big-band swing, through the awesome flights of bebop, the boundless explorations of free jazz, the electrifying power of fusion, and the more recent examples of international modernism; and the story is nowhere near complete. This vibrant music, led by unique, brilliant individualists, re-creates itself unceasingly. Countless developments and contributors from across the globe have built an indelible body of recorded work that has woven itself into the history of the past century and will enrich centuries to come. What follows is an introduction to this extraordinary music.

FOR MORE INFORMATION PLEASE VISIT: FOLKWAYS.SI.EDU/JAZZ

TRACK NOTES

Before the widespread use of magnetic tape in the late 1940s, sound engineers recorded audio tracks directly onto discs. In order to identify specific performances, they assigned to each recording a unique matrix number (sometimes also with the number of the take). These numbers were inscribed on the non-grooved area of the disc, close to the label affixed to the center. Because each side of a 78 rpm disc typically contained different recordings, the matrix numbers varied accordingly. With the advent of magnetic tape, sound engineers no longer assigned matrix numbers, but simply wrote identifying information on the tape box. As a result, *Jazz: The Smithsonian Anthology* provides few matrix numbers for the post-78 rpm era.

Every attempt has been made to source images of the musicians on this set from the correct time period and with the same lineup as on the corresponding recording. In some instances it was not possible to find images that perfectly match the recorded lineup. Musicians are identified in the photographs, where possible, even if they did not appear on the recording on this set. The audio quality of the recordings on this set varies depending on the quality of the source material. All tracks have been digitally remastered.

THE SONG ANNOTATIONS FOLLOW THE PATTERN BELOW:

1 Disc number and track number
2 Artist or band name
3 Song title
4 Personnel on the track (and instruments they are playing)
5 Soloists (if applicable)
6 Composers, lyricists, and arrangers when applicable
7 Recording date and location when known
8 Label and catalogue number of first public issue, where applicable, the matrix number

1 DISC 1 TRACK 2

2 **BUNK'S BRASS BAND**

3 **IN GLORYLAND**

4 **PERSONNEL**: Willie "Bunk" Johnson, Louis "Kid Shots" Madison (trumpets); Jim Robinson (trombone); George Lewis (E-flat clarinet); Isidore Barbarin (alto horn); Adolphe "Tats" Alexander Jr. (baritone horn); Joe "Red" Clark (bass horn); Warren "Baby" Dodds (snare drum); Lawrence Marrero (bass drum)

5 **SOLOISTS**: ensemble throughout

6 **MUSIC**: Emmett S. Dean
LYRICS: James W. Acuff

7 **RECORDED**: May 18, 1945, in New Orleans

8 **FIRST ISSUE**: American Music 101. Matrix no. 903.

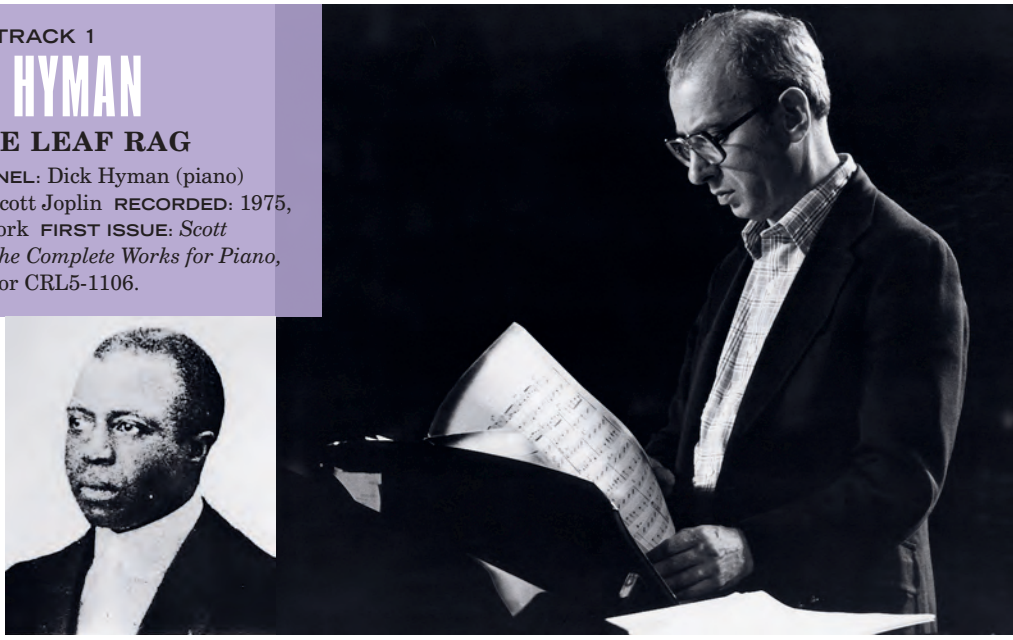
DISC 1

DISC 1 TRACK 1

DICK HYMAN

MAPLE LEAF RAG

PERSONNEL: Dick Hyman (piano)
MUSIC: Scott Joplin **RECORDED:** 1975, in New York **FIRST ISSUE:** *Scott Joplin: The Complete Works for Piano,* RCA Victor CRL5-1106.



Scott Joplin, ca. 1911. Duncan Schiedt Collection. Dick Hyman, 1979. © Ray Avery / CTSIMAGES.COM

Ragtime music burst upon the American scene in the late 1890s and soon spread to Europe, Canada, South America, and as far away as South Africa and Australia. Ragtime was quintessentially music for the piano. It was also performed by singers, banjoists, brass bands, and small theater orchestras. The style featured a syncopated melody against an even, oompah, left-hand accompaniment. The popularity of the piano—the peak year for U.S. piano sales was 1909, also the peak year for the publication of piano ragtime—helped spur the popularity of ragtime and vice versa.

Instrumental pieces composed in ragtime style were known as "piano rags" or simply "rags." They borrowed their form from the European march, which featured multiple sections or strains, such as AA BB CC DD or AA BB A CC DD.

Ragtime was a national American music and an important precursor of jazz. From ragtime, early jazz took its use of multisectional forms (such as Jelly Roll Morton's "Black Bottom Stomp," heard later on this disc), its syncopated melody lines, and its percussive attack. Many professional pianists (or "piano professors") improvised on the rags, playing an early form of jazz in everything but name.

The greatest composer in this genre was Scott Joplin, the son of newly freed slaves. He studied classical music and devoted himself to composing. In addition to forty rags, he wrote a set of exercises or études, a handful of waltzes, a tango, some marches, and two grand operas. But he is best remembered as the "King of Ragtime Writers."

One piece stands out in all his work: the "Maple Leaf Rag," which was published in 1899 and named for a social club in the small railroad town of Sedalia, Missouri. It has been recorded by a wide range of jazz musicians and is a well-regarded jazz "standard." In his celebrated 1938 Library of Congress recordings, the New Orleans–born pianist Jelly Roll Morton used "Maple Leaf" to demonstrate the difference between straight playing and his own style of jazz. Besides Hyman's recording, two other, disparate interpretations are in this collection: Sidney Bechet's 1932 "hot jazz" version and a modernist interpretation from 1976 by Anthony Braxton and Muhal Richard Abrams.

What makes "Maple Leaf" special? It's difficult to play, especially at brisk tempos, meaning that anyone who masters it can feel a sense of accomplishment. The piece is well crafted, and the rhythmic melody is catchy. A modulation to another key in the C section creates a sense of harmonic lift, and the piece goes out in a blaze of glory with the final strain (section D).

Dick Hyman is one of the most versatile pianists in the jazz idiom. Early in his

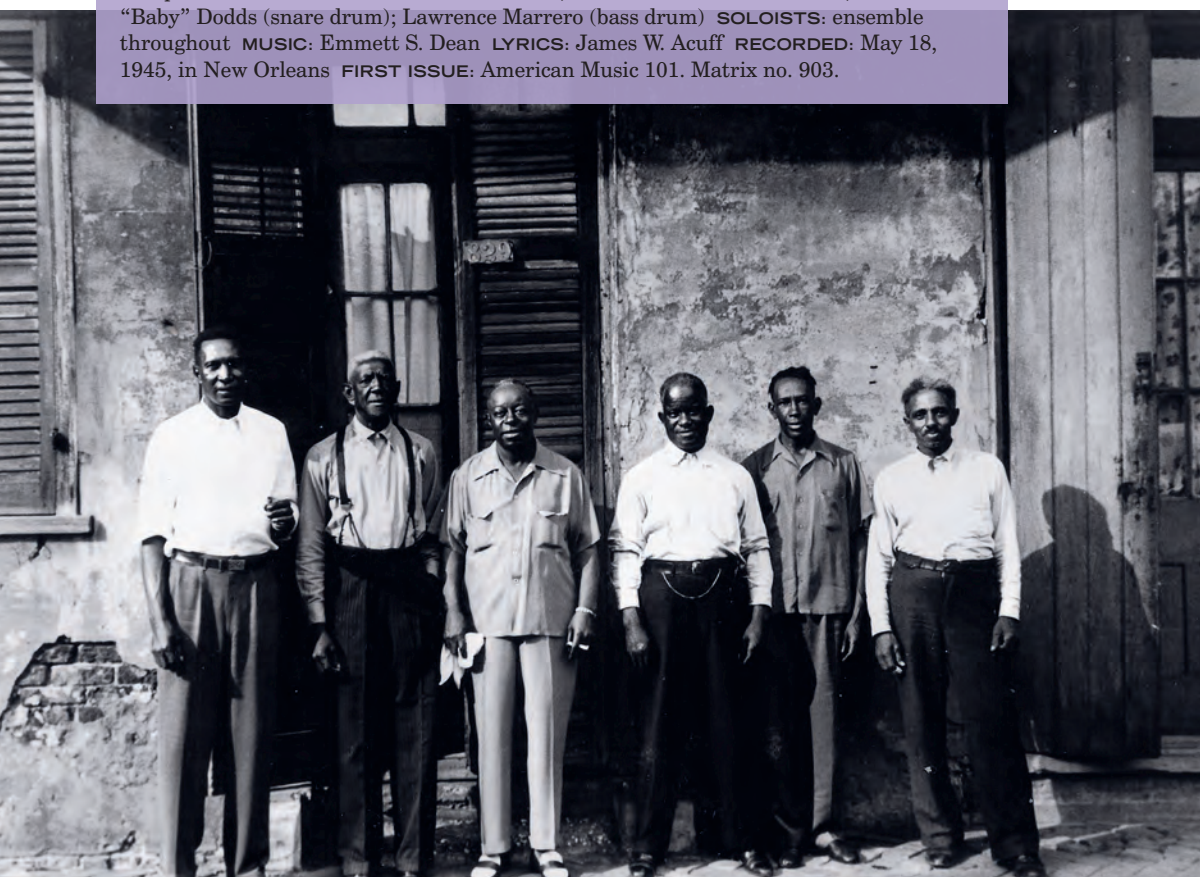
career, he developed expertise in ragtime and honky-tonk piano styles. He can play in many other styles as well but is best known as a stride and swing piano stylist with impeccable technique and taste. In the early 1970s, when there was a revival of Scott Joplin's music, Hyman recorded Joplin's complete rags. This reading is as Joplin composed the piece; Hyman takes no liberties, and the point of including this clean and musical rendition is to show how ragtime sounded in its most original form, without improvisation. —*John Edward Hasse*

DISC 1 TRACK 2

BUNK'S BRASS BAND

IN GLORYLAND

PERSONNEL: Willie "Bunk" Johnson, Louis "Kid Shots" Madison (trumpets); Jim Robinson (trombone); George Lewis (E-flat clarinet); Isidore Barbarin (alto horn); Adolphe "Tats" Alexander Jr. (baritone horn); Joe "Red" Clark (bass horn); Warren "Baby" Dodds (snare drum); Lawrence Marrero (bass drum) SOLOISTS: ensemble throughout MUSIC: Emmett S. Dean LYRICS: James W. Acuff RECORDED: May 18, 1945, in New Orleans FIRST ISSUE: American Music 101. Matrix no. 903.



Bunk Johnson's recording band: Jim Robinson, Bunk Johnson, Baby Dodds, Lawrence Marrero, George Lewis, Alcide "Slow Drag" Pavageau. New Orleans, 1944. Duncan Schiedt Collection

The New Orleans tradition of marching bands playing at funerals, parades, and other civic events goes back beyond the earliest years of the twentieth century when what we would recognize as early forms of jazz developed. Yet when record producer William Russell arrived in the city in the 1940s to record the local styles of jazz, this long-established custom was in decline, and he sensed the need to preserve it on record before the generation who had developed the style died out. He set up this session, which was the first time that such a group had ever been recorded; and it did much to stimulate the revival of the style in the years that followed. Also unusual for the period is that the session was recorded outside, in the backyard of George Lewis's home.

The band was under the leadership of the trumpeter Willie "Bunk" Johnson, a semi-legendary figure who returned to music from obscurity on a farm in New Iberia, in large part thanks to Russell. Beginning in 1942, Russell recorded Johnson in both a dance-band setting and in various oral history interviews, some of which dwelt on Johnson's colorful accounts of funeral parades. In the present selection, as well as using members of Johnson's dance band, namely Lewis, Robinson, Marrero (normally a banjoist), and Dodds, Russell also recruited musicians who appear as early as 1913 in photographs of the Onward Brass Band, ~~the~~ alto and baritone horn players Barbarin and Alexander (both members of Louisiana musical dynasties), thereby ensuring that the session linked the traditional "revival" of the 1940s with a much earlier living tradition of brass-band playing. The band recorded several hymns and marches of the kind played at funerals, where the coffin is accompanied to the cemetery with dirges and then the mourners return in a more joyous mood to the wake, with the band playing faster and in a more improvisatory style, often followed by a dancing "second line" of paraders.

This nineteenth-century hymn, normally known by the longer title "Over in the Gloryland," is given the latter treatment. Dodds's snare drum sets the pace for the marchers, and Marrero's bass drum brings in the band. In general, Johnson and Madison play the lead in unison or close harmony, with Madison occasionally playing an independent second part that ornaments Johnson's statements of the theme. In these early brass band recordings, solos are seldom played, although the melody sometimes passes between different members of the ensemble, but in the 1950s and 1960s, jazz solos were introduced more frequently to the city's marching groups.

The 1940s was the last decade in which bands like this one used brass horns rather than saxophones to carry the middle voices. By the time the Eureka Brass Band came to record in the 1950s and 1960s, an alto and tenor saxophone had become the norm, although the decorative parts played here by George Lewis on the high E-flat clarinet remained a characteristic part of the style. —*Alyn Shipton*

DISC 1 TRACK 3

ORIGINAL DIXIELAND JAZZ BAND

LIVERY STABLE BLUES

PERSONNEL: Dominic J. "Nick" LaRocca (cornet, director); Eddie Edwards (trombone); Larry Shields (clarinet); Henry Ragas (piano); Tony Sbarbaro (drums) **MUSIC:** Copyrighted by Dominic J. LaRocca as "Barnyard Blues" **RECORDED:** February 26, 1917, in New York **FIRST ISSUE:** Victor 18255. Matrix no. 19331-1. (Some labels on initial release give no composer credit; other original pressings state "composed and played by Original Dixieland 'Jass' Band.")

Often recognized (erroneously, due to its popularity) as the "A" side of the first jazz record ever issued, this selection has been controversial from the beginning. The Victor Company was supposed to label it "Barnyard Blues" but failed to do so, allowing an erstwhile member of the Original Dixieland Jazz Band (ODJB), clarinetist Alcide Nuñez, to publish the tune as "Livery Stable Blues" with Ray Lopez, the former cornetist in Tom Brown's Band from Dixieland; that band had used the number to audition at Lamb's Café in 1915 under the title "Mo' Power Blues." Competing claims landed Nick LaRocca who asserted exclusive authorship, ~~a~~nd the Nuñez-Lopez faction in court. The judge threw out the case, ruling that the blues was generic and could not be substantiated as intellectual property. Consequently, the ODJB lost the royalties for its first hit record, which some observers estimated to have sold in

excess of one million copies. Even more contested has been the credit given to the all-white ODJB for the "first" jazz recording, an event seemingly at odds with the historical emphasis placed on New Orleans's African American and Afro-Creole communities as the crucible from which jazz originated. Yet comparison of "Livery Stable Blues" with recordings made by Kid Ory in 1922, by the New Orleans Rhythm Kings in 1922–23, and by King Oliver's Creole Jazz Band in 1923 reveals common idiomatic features: an instrumental playing style couched in small-band polyphony and collective "improvisation" (often relying on "head arrangements" worked out in advance) that utilizes stop-time breaks, an insistent 4/4 rhythmic pulse, and a spirit described by one music critic as "Rabelaisian jocosity." All are present on this cut.

This recording documents (albeit imperfectly, given the limits of acoustical recording technology) an incipient New Orleans idiom that appealed primarily to young dancers regardless of class, race, ethnicity, or gender; it also provides a benchmark for assessing the proliferation of jazz styles that eventually followed. An advertisement for "Livery Stable Blues" in the *New Orleans Times-Picayune* (April 17, 1917, 14) applauded the record's singularity: "Here is positively the greatest dance record ever issued. Made by New Orleans musicians for New Orleans people, it has all the 'swing' and 'pep' and 'spirit' that is so characteristic of the bands whose names are a by-word at New Orleans dances." The success of "Livery Stable Blues" gave the term *jazz* international notoriety; it marked the culmination of a regional/communal music developed by New Orleans musicians (who did not previously use the term); and it ushered in a new era of American popular entertainment named after it—the "Jazz Age"—in which musicians sought fame and fortune through record sales. —*Bruce Boyd Raeburn*

Henry Ragas, piano; Larry Shields, clarinet; Eddie Edwards, trombone; Nick LaRocca, cornet, director; Tony Sbarbaro, drums. New York, 1917. Frank Driggs Collection

Honoré Dutrey, trombone; Baby Dodds, drums; King Oliver, cornet; Louis Armstrong, posing with slide trumpet; Lil Hardin, piano; Bill Johnson, banjo; Johnny Dodds, clarinet. Chicago, 1923. Frank Driggs Collection

DISC 1 TRACK 4

KING OLIVER'S CREOLE JAZZ BAND

DIPPER MOUTH BLUES

PERSONNEL: King Oliver, Louis Armstrong (cornets); Honoré Dutrey (trombone); Johnny Dodds (clarinet); Lillian Hardin (piano); Bill Johnson (banjo, vocal break); Warren "Baby" Dodds (drums) **SOLOISTS**: Dodds, Oliver
MUSIC: Louis Armstrong and King Oliver
RECORDED: April 6, 1923, in Richmond, IN
FIRST ISSUE: Gennett 5132. Matrix no. 11389-B.

Jelly Roll Morton said of his own early composition, "New Orleans Blues," that it was the first blues as "a playable composition" (Morton 1938). While the piece adhered to the blues formula—a succession of twelve-bar choruses with a particular harmonic pattern—it was not a song with a single melody and changed lyrics in each chorus. Rather, it was an instrumental piece with several contrasting melodies and other musical devices.

Composed fifteen or twenty years later, Joseph "King" Oliver's and Louis Armstrong's "Dipper Mouth Blues" is another such piece. The melodies establish the piece's identity, but "Dipper Mouth," a work of collective improvisation by Chicago's best-known and most influential New Orleans–style group, also shows how a composition can be formed by the contributions of several musicians playing on it.

EVENT	LENGTH, MEASURES	TIME
Introduction	*4*	*0:00*
A strain, ensemble	*12*	*0:05*
A strain, ensemble	*12*	*0:20*
B strain, clarinet solo	*12*	*0:35*
B strain, clarinet solo	*12*	*0:51*
A strain, ensemble	*12*	*1:07*
C strain, cornet (Oliver) solo	*12*	*1:22*
C strain, cornet solo continues	*12*	*1:37*
C strain, cornet solo continues	*10*	*1:52*
Shout: "Oh play that thing!"	*2*	*2:05*
A strain, ensemble	*12 +*	*2:07*
Two-measure extension	*2*	*2:20*

All strains are blues. Strains A and B have different melodies and harmonic patterns, and the Cs are improvised blues choruses (though the first is one Oliver reused, as others have since).

Other elements contribute to form this into a blues as "a playable composition," not just a succession of choruses of improvisation. Accompanying the clarinet, in section B, everyone else in the band plays the same rhythm, making a powerful contrast with the A just heard and soon to return (now with Armstrong playing the melody and Oliver resting). In C, where Oliver's muted solo comes to the fore, we can hear a New Orleans-style device that didn't survive the mid-1920s: all the other horns continue to play but now recede quietly into the background to throw Oliver into relief. Other than the melodies and harmonies, the most important element defining the piece is Dutrey's worked-out ensemble part, which he plays only in the A sections. Thus not only the melodies and harmonies but also this very recognizable counterpoint help to shape and identify "Dipper Mouth Blues."

The extent to which this is a fixed work is clear from listening to the version of the same piece recorded within a few months for the OKeh label. There the tempo is a bit faster, but the formal components, including Dutrey's repeated trombone part, occur in the same order, making it a very recognizable variation on the piece as recorded here.

In contrast to the free harmonic improvisation associated with later jazz, the players have basic functions to carry out—ensemble rather than solo tasks—and, while they don't play them identically on each recurrence, they play recognizable variants of basic components of the piece.

King Oliver's Creole Jazz Band was extraordinarily influential, heard by jazz musicians growing up in Chicago and all those passing through. It was in addition the breakthrough gig for one of the greatest jazz players, Louis Armstrong. The band placed him into a role, as second cornetist, in which he had to improvise interesting supportive parts, not play the lead. This was very important for the development of his musicianship, particularly as regards harmony and counterpoint, and it informed his later solo playing.

King Oliver himself was a highly regarded cornetist, Armstrong's mentor, and in his best playing shows the fieriness and drive that his protégé undoubtedly learned from. Like Jelly Roll Morton, Oliver moved on just a few years later to the early version of a big band; there he wrote much of its repertoire and also produced some fine recordings. —*James Dapogny*

DISC 1 TRACK 5

FLETCHER HENDERSON AND HIS ORCHESTRA

THE STAMPEDE

PERSONNEL: Russell Smith, Joe Smith (trumpets); Rex Stewart (cornet); Benny Morton (trombone); Buster Bailey (clarinet, alto saxophone); Don Redman (clarinet, alto saxophone, arranger); Coleman Hawkins (clarinet, tenor saxophone); Fletcher Henderson (piano); Charlie Dixon (banjo); Ralph Escudero (tuba); Kaiser Marshall (drums) **SOLOISTS:** Stewart, Hawkins (tenor saxophone), J. Smith, Henderson, Stewart **MUSIC:** Fletcher Henderson **RECORDED:** May 14, 1926, in New York **FIRST ISSUE:** Columbia 654-D. Matrix no. 142205-3.

Front row: Fletcher Henderson, piano, leader; Charlie Dixon, banjo; Don Pasquall, alto sax; Buster Bailey, clarinet; Coleman Hawkins, tenor sax; Tommy Ladnier, Joe Smith, Russell Smith, trumpets. Back row: Jimmy Harrison, Benny Morton, trombones; June Cole, tuba; Kaiser Marshall, drums. New York, 1927. Frank Driggs Collection

In 1926, Fletcher Henderson had the hottest large jazz ensemble in the country—unmatched in its musical virtuosity and its renown through touring, radio, records, and performances at the dance hall that served as its home base in New York, the Roseland Ballroom. A critic of the period recalled the "seething" intensity of Henderson's public appearances. "The Stampede" not only reveals the band in top form (at least on record) but also represents what jazz critic Martin Williams described as an "archetype" of big-band jazz nearly a full decade before swing bands brought the style into national popularity. This arrangement by multireed player Don Redman, widely recognized as a pioneer of big-band arranging, divides the ensemble into discrete sections of brass and reeds that play off of each other. Those sections support the soloists of a contrasting timbre: brass behind the reed solos, and reeds behind the brass solos. The form, as in later big-band swing, is a sequence of thirty-two-bar choruses, but here the formal units are frequently chopped up into smaller passages or separated by brief, transitional snippets. The introduction is a case in point: it features a terraced, orchestrated crescendo—with an insistent rhythmic figure volleyed among parts of the band—spilling over into a clamorous improvisatory cornet solo. That soloist is nineteen-year-old Rex Stewart, who had been hired to play like Louis Armstrong, "which meant play above the band," he recalled (Magee 2005, 111). Armstrong had been a powerful presence in Henderson's band for thirteen months in 1924–25, and this recording finds Stewart, and everyone else in Henderson's band, successfully responding to Armstrong's meteoric impact on the New York musical scene.

That impact can also be heard in the muscular saxophone solo of Coleman Hawkins, an emerging jazz legend heard here at the tender age of twenty-one. Hawkins found his distinctive style by absorbing Armstrong's approach, which included an impulse to impart shape and coherence to an extended solo (rather than

patching together impressive but unrelated phrases). Armstrong can be heard too in Hawkins's fluid, legato phrasing, a far cry from the choppy sound that marked his style when Hawkins had joined Henderson's band just three years earlier. Echoes of Armstrong can even be heard in specific melodic gestures, such as the syncopated figure that launches the solo.

Also notable is the uniquely expressive tone of Joe Smith, featured on the second trumpet solo, whose restrained lyricism served as a foil to the blaring pyrotechnics of Armstrong and his protégés. Henderson himself takes a lively break, although his chief talents lay in bandleading and, later, arranging and composing for his own band and for Benny Goodman's.

Among other things, two sounds in particular mark this as 1920s vintage jazz: the clarinet trio (a device popularized by Don Redman) featured in the penultimate chorus; and the rhythm section's combination of ringing chords in the banjo (soon to be displaced in jazz bands by guitar) and the heavy tread of the tuba on every other beat (which would give way to a more streamlined, four-beat style when the band hired a string bass player in 1930).

The band made this record shortly after its third appearance at a new Harlem dance venue, the Savoy Ballroom, which had opened just two months earlier in March 1926. We do not know if Henderson played "The Stampede" at the Savoy, but it's likely. Besides the proximity of the recording date to Henderson's performances there, the Savoy house band, which recorded as the Savoy Bearcats, quickly picked up the tune and made a record of it that is clearly derived from the Henderson version (which had been published in a simplified "stock" arrangement). Anything Henderson played tended to startle his contemporaries, but "The Stampede" rolled them over. —*Jeffrey Magee*

Andrew Hilaire, drums; Kid Ory, trombone; George Mitchell, trumpet; John Lindsay, bass; Jelly Roll Morton, piano, leader; Johnny St. Cyr, banjo; Omer Simeon, clarinet. Chicago, September 1926. Frank Driggs Collection

DISC 1 TRACK 6

JELLY ROLL MORTON AND HIS RED HOT PEPPERS

BLACK BOTTOM STOMP

PERSONNEL: George Mitchell (cornet); Kid Ory (trombone); Omer Simeon (clarinet); Jelly Roll Morton (piano); Johnny St. Cyr (banjo); John Lindsay (bass); Andrew Hilaire (drums)
SOLOISTS: Mitchell, Simeon, Morton, Mitchell, St. Cyr, Ory **MUSIC**: Jelly Roll Morton
RECORDED: September 15, 1926, in Chicago **FIRST ISSUE**: Victor 20221 Matrix no. 36239.2.

The Creole pianist and composer "Jelly Roll" Morton (born Ferdinand Joseph Lamothe) got his start playing piano in the storied brothels of his native New Orleans in the early twentieth century. A colorful personality who wore a diamond in his tooth, Morton bragged that he "invented" jazz—an assertion that was met with derision by many. Yet by the 1910s he was already, as a piano wizard of the first rank, helping lead the transition from ragtime to jazz. He could evidently transform all sorts of music into jazz; embellishing, paraphrasing, improvising, and smoothing out the rhythms of ragtime, he made everything flow and swing.

In the 1920s, Morton composed, arranged, and recorded a series of brilliant small-group recordings that established him as the first great composer in jazz—among them "Original Jelly Roll Blues," "Grandpa's Spells," "King Porter Stomp," and "The Pearls." He thought out his compositions, structured and arranged them carefully for his band, and mastered the element of contrast. His superior musicianship, meticulous preparation, and sense of form and drama set a high standard for all subsequent jazz composers. Morton achieved a striking integration of improvisation, contrast, and variety in his compositions. He was a careful and assiduous rehearser. His recordings with the Red Hot Peppers reached the peak of the New Orleans style of group embellishment and collective improvisation, with its trademark heterophony and polyphony.

The Black Bottom was an African American dance step that originated in the Deep South in the early twentieth century. The step's five-note off-beat rhythm can be heard numerous times during this performance—for example, in the final two measures of the second clarinet solo and at the end of the piano solo.

In "Black Bottom Stomp," we hear a real composer at work, with a rich, formal plan and all sorts of procedures to create and sustain interest: lively themes, a modulation, meticulous dynamics, breaks, stop-time phrases, and four different beats (two-beat, four-beat, some of the Latin rhythms that Morton called "the Spanish tinge," and a back beat)—all within just over three minutes. Morton deftly juxtaposes eleven different textural combinations: full band, cornet and rhythm section, cornet and trombone, clarinet and cornet, clarinet and banjo, clarinet alone (stop-time), piano alone, trumpet alone (stop-time), banjo and rhythm section, drums alone (break), and trombone alone (stop-time).

Morton balances his composed parts with carefully planned spaces for improvisation, and all the soloists acquit themselves admirably. Unusual for the time is John Lindsay's bass line, which sometimes goes into a "walking" bass that became more common in the 1930s and later.

By the time the ensemble returns in the sixth B chorus, the performance has built considerable excitement. Then, in the final chorus, the band, already swinging hard, ratchets up its volume and drive: the trombone plays higher, the clarinet plays higher and more actively, the bass and drummer increase the rhythmic intensity, and the performance builds inexorably to the end.

In 2006, "Black Bottom Stomp," Morton's exuberant masterpiece, was added to the Library of Congress's National Recording Registry. —*John Edward Hasse*

The term *cool jazz* did not exist when this track was recorded in 1927—it would not enter the lexicon of most jazz fans until the 1950s—but this performance nonetheless played an important role in establishing the cool aesthetic in modern American popular music. It comes as little surprise that saxophonist Lester Young, a later source of inspiration for cool-school saxophonists, looked up to Frankie Trumbauer as a role model, or that cornetist Leon "Bix" Beiderbecke, also featured here in a famous solo, has sometimes been compared to Chet Baker, Miles Davis, and other cool trumpeters of the 1950s, despite the many obvious differences between Bix and these successors.

The most striking feature of this performance is its unabashed lyricism—in a decade of hot jazz, these musicians succeeded in bringing down the temperature more than a few degrees. The solos are less syncopated, the delivery more relaxed than one would typically find in jazz recordings of the late 1920s. As such, this track represents a milestone in the development of a genuine ballad style in jazz. Composer J. Russel Robinson had performed this number with the Original Dixieland Jazz Band earlier in the decade, but that ensemble played the song at a markedly faster tempo and with a pronounced two-beat feel. Trumbauer and Beiderbecke, in contrast, take a much more leisurely perspective on "Singin' the Blues," and the whole band adopts a clear 4/4 sensibility that becomes even more pronounced as the track progresses. This too was unusual for the period, and anticipates the rhythmic essence of the Kansas City style of the 1930s and the clearly defined 4/4 pulse of jazz prevalent during the 1940s and 1950s.

Bix Beiderbecke was only twenty-three years old when he made this recording, yet it stands out as one of his most perfectly realized cornet performances. Although his solo sounds deceptively simple, he constantly reaches for the unexpected interval

Frankie Trumbauer's Arcadia Ballroom Orchestra: front row, Ray Lodwig, trumpet; Frankie Trumbauer, posing with bass sax; Bud Hassler, tenor sax; Lou Feldman, piano; Wayne Jacobson, banjo. Back row: Ray Thurston, trombone; Pee Wee Russell, clarinet; Dee Orr, drums; Bix Beiderbecke, cornet; Dan Gaybe, bass. St. Louis, 1926. Frank Driggs Collection

DISC 1 TRACK 7

FRANKIE TRUMBAUER AND HIS ORCHESTRA

SINGIN' THE BLUES (TILL MY DADDY COMES HOME)

PERSONNEL: Bix Beiderbecke (cornet); Jimmy Dorsey (clarinet); Frankie Trumbauer (C-melody saxophone); Bill Rank (trombone); Paul Mertz (piano); Eddie Lang (guitar); Chauncey Morehouse (drums) **SOLOISTS**: Trumbauer, Beiderbecke, Dorsey, Lang **MUSIC**: Con Conrad and J. Russel Robinson **LYRICS**: Sam M. Lewis and Joe Young **RECORDED**: February 4, 1927, in New York **FIRST ISSUE**: OKeh 40822. Matrix no. W-80393-C.

or takes a surprising detour before resolving his phrases. Composer Hoagy Carmichael later credited Beiderbecke as a source of inspiration for the unusual construction to the melody line of Carmichael's hit song "Stardust," and you can tell why by listening to this classic Bix solo. Some of Trumbauer's passages sound more formulaic by comparison, but his work here is highly expressive, and his fluid phrasing (for example, in the concluding break of his solo) reveals why he was so widely admired at the time for his technical command of the saxophone.

Many players memorized these solos. Rex Stewart demonstrated his deep familiarity with Beiderbecke's improvisation by following its contours in his performance of "Singin' the Blues" with Fletcher Henderson. And saxophonists Benny Carter and Flip Phillips once delighted each other by playing Trumbauer's solo in unison while they were warming up for a concert. As such anecdotes indicate, this track had a substantial impact, both directly and indirectly, on the later evolution of the jazz vocabulary. —*Ted Gioia*

DISC 1 TRACK 8

BESSIE SMITH AND JAMES P. JOHNSON

BACK WATER BLUES

PERSONNEL: Bessie Smith (vocal); James P. Johnson (piano) **MUSIC AND LYRICS:** Bessie Smith **RECORDED:** February 17, 1927, in New York **FIRST ISSUE:** Columbia 14195-D. Matrix no. 143491-1.

Bessie Smith, 1928. Frank Driggs Collection
James P. Johnson, 1921. Duncan Schiedt Collection

Like ragtime, another expression of the African American experience that became one of the main sources of jazz, the blues came up from the Deep South in the years after the Civil War. But nobody really noticed or bothered to write down the blues until 1912, when W. C. Handy came along and published the "Memphis Blues." The most authentic blues, however, would remain largely unknown to white Americans until the 1920s, when the real thing began to be recorded.

Bessie Smith, a magnificent singer from Chattanooga, Tennessee, was not the first singer to record the blues, but she set the standard in style and quality, influencing countless later singers. She has never been equaled. What set her apart? Her fine intonation, sensitivity to the meaning of the lyrics, excellent diction and projection, personal involvement with her material, and depth of feeling. A singer with a huge

voice, she was a consummate musical actress, using her superb technique to put across her lyrics. Record producer and critic John Hammond wrote in 1937 that Smith "was one of those rare beings, a completely integrated artist capable of projecting her whole personality into music" (Feather 1960, 423).

Guitarist Danny Barker recalled:

Bessie Smith was a fabulous deal to watch. She was a pretty large woman and she...dominated the stage. You didn't turn your head when she went on. You just watched Bessie.... If you had any church background, like people who came from the South as I did, you would recognize a similarity between what she was doing and what those preachers and evangelists from there did, and how they moved people.... She could bring about mass hypnotism. (Shapiro and Hentoff 1955, 240)

In the winter of 1926–27, tributaries of the Mississippi River were flooding. On tour early that year, Smith witnessed some of the flooding, and in February 1927 she wrote and recorded "Back Water Blues." Then, two months later, the Mississippi flooded widely—the greatest such disaster in U.S. history. Over 27,000 square miles flooded, 130,000 homes were lost, and 700,000 people were displaced. This song related a realistic story about ordinary people such as she was, and it moved many listeners.

Smith is joined here by her greatest accompanist, pianist James P. Johnson, who has been called the "Father of Stride Piano," a ragtime-derived style with large leaps (oompah or *boom-chick*) in the left hand. Marked by clean execution and a rock-steady beat, his playing here combines elements of stride and boogie-woogie piano, with rolling figures in his left hand. In the pauses between Smith's lines, Johnson paints the scene with musical figures, especially with his menacing downward spiral during the fourth stanza:

When it thunders and lightnin' and the wind begin to blow,
When it thunders and lightnin' and the wind begin to blow,
There's thousands of people ain't got no place to go.

Smith made 160 recordings, and "Back Water Blues" is one of her greatest.
—*John Edward Hasse*

DISC 1 TRACK 9

DUKE ELLINGTON AND HIS ORCHESTRA

BLACK AND TAN FANTASY*

PERSONNEL: Bubber Miley, Louis Metcalf (trumpets); Joe "Tricky Sam" Nanton (trombone); Otto Hardwick (alto saxophone); Rudy Jackson (tenor saxophone); Harry Carney (baritone saxophone); Duke Ellington (piano, leader); Fred Guy (banjo); Wellman Braud (bass); Sonny Greer (drums) **MUSIC**: Duke Ellington and Bubber Miley **RECORDED**: October 26, 1927, in Camden, NJ **FIRST ISSUE**: Victor 21137. Matrix no. BE-40155-4 *The label of Victor 21137 spells this word as Fantasie.

Front row: Duke Ellington, piano, leader; Fred Guy, banjo; Ellsworth Reynolds, violin. Second row: Joe "Tricky Sam" Nanton, trombone; Bubber Miley, trumpet; Harry Carney, Rudy Jackson, Nelson Kincaid, saxophones. Back row: Sonny Greer, drums; Wellman Braud, bass. New York, 1927. Frank Driggs Collection

In the 1920s, as social dancing became ever more popular, bands kept growing to sonically fill the more numerous and larger ballrooms and dance halls. Against this backdrop, Duke Ellington's band rose to national prominence in the late 1920s.

Unlike most other great leaders of big bands, Edward Kennedy "Duke" Ellington personally created most of the music played by his orchestra. With musical insight and sensitivity, he composed pieces designed for specific players in his band and lifted individuality to an artistic zenith. Ellington sought out musicians who could contribute distinctive instrumental voices, and then he composed for them in ways that brought out the best of their talents. Sometimes his musicians collaborated with him on writing works. One of them might play a theme, and Ellington would flesh out the harmonies and complete an orchestration. In other cases, such as "Black and Tan Fantasy," a musician in the band would be largely responsible for composing a piece. In any event, the Ellington orchestra was, at times, one of the great collaborative organizations, even if some band members—notably Johnny Hodges—grumbled about compensation for their contributions.

By writing highly personal harmonies, by concerning himself with new musical forms, and by creatively using tone color, Ellington created a body of original, innovative music. He is arguably America's greatest all-around musician—composer, orchestrator/arranger, songwriter, bandleader/conductor, accompanist, and soloist.

Ellington's music is defined by common musical threads, such as the sounds of muted brass instruments and high, wailing clarinet; distinctive harmonies; his

singular piano playing; and unusual combinations of instruments, which produced unique tonal colors.

Largely written by James "Bubber" Miley, "Black and Tan Fantasy" is essentially a variation on the twelve-bar blues, beginning with a haunting wail in a minor key and modulating to major. The first chorus consists of a twelve-bar minor blues, followed by a sixteen-bar interlude in major. After that, Miley takes two majestically constructed solo choruses, demonstrating his gifts as Ellington's best soloist of the period. His four-measure-long high note followed by breaking loose into a bluesy flourish presaged by eight months a similar gesture in Louis Armstrong's "West End Blues." Miley's solo ranks as one of the greatest plunger-mute trumpet solos ever recorded. In the fourth chorus, Ellington plays some fetching stride piano, including a bit of trick or off-beat left hand; in the fifth chorus, trombonist Joe "Tricky Sam" Nanton takes a good solo, replete with a little horse whinny, demonstrating some of his mastery of mutes. The ending borrows from Chopin's *Funeral March*. Through their growling, mute technique, and other elements, both Miley and Nanton personalized their instruments to remarkable heights of individuality.

In 1938, Ellington reimagined the work, recording a fresh orchestration as "New Black and Tan Fantasy." Indeed, "Black and Tan Fantasy," a signature piece of the Ellington band, remained in his repertoire throughout his life.

—*John Edward Hasse*

Front row: Matty Malneck, Chester Hazlett, Mike Pingitore, Paul Whiteman, Roy Bargy (at piano), Kurt Dieterle, Mischa Russell, Charlie Margulis, Izzy Friedman, Roy "Red" Maier, George Marsh, Mike Trafficante, Wilbur Hall. Back row: Charles Gaylord, Eddie Pinder, Austin "Skin" Young, Rube Crozier, Charles Strickfadden, Min Leibrook, Frankie Trumbauer, Bill Rank, Jack Fulton, Bix Beiderbacke, Boyce Cullen, Harry Goldfield. New York, September 1928. Frank Driggs Collection

DISC 1 TRACK 10

BIX BEIDERBECKE & PAUL WHITEMAN AND HIS ORCHESTRA

FROM MONDAY ON

PERSONNEL: Paul Whiteman (leader); Bix Beiderbecke (cornet); Charlie Margulis, Jimmy Dorsey (trumpets); Bill Rank (trombone); Chester Hazlett, Rube Crozier, Roy "Red" Maier (alto saxophones); Charles Strickfaden (tenor saxophone); Kurt Dieterle, Mischa Russell (violins); Matty Malneck (violin, viola, arranger); Harry Barris (piano); Mike Pingitore (banjo); Steve Brown (bass); Mike Trafficante (tuba); Harold McDonald (drums); Bing Crosby, Austin "Skin" Young, Jack Fulton, Charles Gaylord, Al Rinker (vocals) **SOLOISTS**: Beiderbecke, Crosby **MUSIC**: Harry Barris **LYRICS**: Bing Crosby **RECORDED**: February 13, 1928, in New York **FIRST ISSUE**: Victor 27688. Matrix no. 41689-3.

Three recordings of Harry Barris's irresistible pop tune "From Monday On" were recorded by Paul Whiteman and His Orchestra with Bix Beiderbecke in 1928, the first of them on February 13 and the second two a fortnight later on February 28. And Leon "Bix" Beiderbecke—the tragic cornetist, known to jazz history as the original "young man with a horn" who died at just twenty-eight years of age—is at the center of them all. By 1928, after a rocketing career of five years with, amongst others, the Wolverines, Frankie Trumbauer, and Jean Goldkette's Orchestra, Beiderbecke had already created the first artistic alternative to trumpeter Louis Armstrong's solo innovations: a cool, intellectual approach which, with its harmonic and emotional subtleties, challenged the open-hearted climactic structures of Armstrong's creative concepts. A year earlier he had finally joined America's most famous jazz and dance orchestra led by Paul Whiteman. Despite the artistic constrictions imposed by Whiteman's disciplined organization, a considerable proportion of Beiderbecke's greatest work was created within it. And on this recording his work—like Whiteman's ensemble—is at its most clean-cut and poised.

Following the a cappella barbershop vocal of the orchestra's "Sweet Trio" (Charles Gaylord, Austin Young, and Jack Fulton) that opens the record and the wacky scat singing of Bing Crosby and Al Rinker comes Beiderbecke's solo. From its elegant entry, it is a model of decorous improvisation employing most of his best-loved trademarks: precise chordal observance with regular use of their color-tones, measured phrasing, clipped and trim triplet insertions, a mid-term flare on this occasion to a top A note (a definitive Beiderbecke stylistic trademark), and above all the ringing bell attack on each note that had young musicians and fans marveling at his solo work as it chimed from stages, bandstands, and dance pavilions across America. His poised creation is followed by one of Crosby's most effective and well-loved vocal choruses, backed by Rinker, Gaylord, Young, and Fulton. Composer Barris—the third of Whiteman's famous vocal group, the "Rhythm Boys," completed by Crosby and Rinker—was at the piano for this recording. Intriguingly Crosby's vocal outing openly reveals—notably in bars 16 to 19—his debt to headlining singer Al Jolson, an early idol for the man who would soon become one of the twentieth-century's best-loved popular singers. Matty Malneck's delightful sixteen-bar interlude for his violin trio (concluding with a phrase owing more than a little to Louis Armstrong) is a skipping overture to the brass trio of trumpeters Charlie Margulis, Jimmy Dorsey, and Beiderbecke: a perfectly conceived and executed orchestration of the revolutionary concepts of Whiteman's new cornet star. The bridge that follows (an instrumental reprise of Malneck's "hot" introduction for Crosby and Rinker) leads to a further sixteen bars of trio, in which all is stylish, strutting delight.

At the track's end, a second reprise of Malneck's introduction and interlude is followed by a viola-led coda as sober as the track was carefree. Whiteman's arrangers —including Malneck and Bill Challis—were fond of such "progressive" devices (in this regard his recorded output may be reasonably compared to Stan Kenton's two decades later), but here progression is second to joy, amid a central contribution to the Whiteman-Beiderbecke recorded oeuvre. —*Digby Fairweather*

From 1925 to 1928, trumpeter Louis Armstrong led a recording group known variously as the Hot Five and Hot Seven through eighty-nine recordings. Many of these tracks, including "Big Butter and Egg Man," "Hotter Than That," "Struttin' with Some Barbecue," "Potato Head Blues," and "S.O.L. Blues," are now considered to be seminal, enduring, and influential recordings. Armstrong abandoned the traditional collective improvisation of New Orleans-style jazz and almost singlehandedly transformed the music from a group art into an art form for the individual soloist. He de-emphasized the two- and four-bar breaks of earlier jazz in favor of entire choruses of improvisation.

Having switched in 1927 from the cornet to the trumpet, Armstrong set new standards for trumpeters, extending the playable range of the instrument with impressive high notes. Besides his technical mastery of his instrument, his big, beautiful tone, rich imagination as a soloist, perfect sense of time, deep understanding of the blues, his projection and authority, and the force of his musical personality set him apart.

And he boasted a seminal gift of personalizing the material he recorded, transforming it into music that was unmistakably *his* in sound and style and ownership. The essence of jazz—making something new out of something old, making something personal out of something shared—has no finer exemplar than Louis

Zutty Singleton, Mancy Carr, Jimmy Strong, Fred Robinson, Louis Armstrong, Gene Anderson. Chicago, 1928. Frank Driggs Collection

DISC 1 TRACK 11

LOUIS ARMSTRONG AND HIS HOT FIVE

WEST END BLUES

PERSONNEL: Louis Armstrong (trumpet, vocal, leader); Fred Robinson (trombone); Jimmy Strong (clarinet); Earl Hines (piano); Mancy Carr (banjo); Zutty Singleton (drums) **SOLOISTS**: Armstrong (trumpet), Robinson, Strong/Armstrong (vocal), Hines, Armstrong (trumpet), Hines, Armstrong (trumpet) **MUSIC AND LYRICS**: Clarence Williams and Joseph "King" Oliver **RECORDED**: June 28, 1928, in Chicago **FIRST ISSUE**: OKeh 8597. Matrix no. 400967-B.

Armstrong. In the 1920s, Armstrong emerged as the dominant soloist in jazz and as the individual who would take the role of soloist to new heights in American music.

In "West End Blues," Armstrong transforms King Oliver's composition from an ordinary, slow blues into an artistic achievement of the highest order. Right off the bat, in the dazzling opening cadenza, you can hear Armstrong's musical virtuosity, daring, and imagination.

Except for a lackluster trombone solo in the second chorus, each of the five choruses makes musical magic. One marvels at the clarion sound of Armstrong's trumpet, his unique tone in his wordless vocal, the unpredictable piano solo of Earl "Fatha" Hines, and Armstrong's long-held note in the climactic final chorus.

With this recording more than any other, Armstrong inaugurated an era of modern musical expression, transforming jazz into an art form where individuality and genius could dazzle and shine. His choice of notes, his sense of rhythm, his tonal quality, the way he would personalize anything he recorded—all these set a sky-high benchmark of originality and artistry. As a trumpeter and singer, Armstrong came to influence—directly or indirectly—just about every instrumentalist and singer in jazz, and ultimately many performers of other kinds of music too. No wonder he became, to fellow musicians, a hero of epic proportions.

"West End Blues," as Gunther Schuller put it, "served notice that jazz had the potential capacity to compete with the highest order of previously known musical expression" (1968, 89). After eighty years, Louis Armstrong's "West End Blues" is still musically fresh and emotionally compelling. Those are signs of transcendent art. —*John Edward Hasse*

DISC 1 TRACK 12

LOUIS ARMSTRONG AND EARL HINES

WEATHER BIRD

PERSONNEL: Louis Armstrong (trumpet); Earl Hines (piano)
MUSIC: Louis Armstrong
RECORDED: December 5, 1928, in Chicago **FIRST ISSUE:** OKeh 41454. Matrix no. 402199-A.

The most celebrated duet recording in the history of jazz was thrown together at the end of a Hot Five session for which the band had prepared only three numbers ("Beau Koo Jack," "No One Else but You," and "Save It, Pretty Mama"). Asked by the producer to cut a fourth 78 rpm side, Louis Armstrong and pianist Earl Hines sent the rest of the band home and recorded this updated version of "Weather Bird Rag," a traditional multi-strain

rag that Armstrong had composed around 1920 and recorded with King Oliver's Creole Jazz Band in 1923. The result was the most modern-sounding of the three dozen 78 rpm sides thatArmstrong and Hines cut together in 1927 and 1928.

"Weather Bird" was the sole occasion on which the two men went alone into the studio, and they took full advantage of their freedom; they sailed through a virtuoso duet in which one gets the feeling that Hines, who prided himself on his rhythmic adventurousness, is trying to give his partner the slip, if never quite successfully. Here, as in his other recordings of the period, Hines's solo passages are packed with a mixture of cascading filigree work and the hard-edged, right-hand octaves that gave his "trumpet-style" playing its nickname. As he said in an interview with Stanley Dance, "I got sick of playing a lot of pretty things and not being heard, and I figured that if I doubled the right hand melody line with octaves, then I would be heard as well as the trumpets and clarinets" (1980). This latter innovation helped to make Hines one of the most influential jazz pianists of his generation, one who left his distinctive mark on such later keyboard artists as Art Tatum, Teddy Wilson, and Nat "King" Cole.

The strongest impression left by "Weather Bird" is of an airy, darting lightness of texture made possible by the absence of a rhythm section, combined with a sense of awe at the incisiveness of musical argument. Hines backs Armstrong not with old-fashioned oompah playing but with rhythmically irregular accompaniment patterns that dance around the 4/4 beat. The trumpeter responds in kind, flying atop the beat in a manner that looks forward to the bebop of twenty years later.

Asked by Stanley Dance to describe the genesis of "Weather Bird," Hines recalled that "we had no music. It was all improvised, and I just followed [Armstrong]. Louis had some ideas, and I soon grasped the chord structure" (ibid.). But the written-out lead sheet of the song that Armstrong registered for copyright in 1923 shows that "Weather Bird Rag" was a true composition, not an impromptu improvisation. The first half of the 1928 version also follows the Creole Jazz Band's recording of the song fairly closely, suggesting that the single take recorded by Armstrong and Hines, for all its apparent spontaneity, was actually rehearsed with some care.

"Weather Bird" was not the first recorded jazz duet: King Oliver and Jelly Roll Morton had already cut two duets four years earlier. It was, however, the first such recording of any musical significance, and its quicksilver brilliance has yet to be surpassed. —*Terry Teachout*

Facing page: Louis Armstrong, 1936. Frank Driggs Collection
Earl Hines, 1930s. Duncan Schiedt Collection

Eddie Condon, 1920s. Frank Driggs Collection

DISC 1 TRACK 13

EDDIE CONDON'S HOT SHOTS

THAT'S A SERIOUS THING

PERSONNEL: Leonard Davis (trumpet); Jack Teagarden (trombone, vocal); "Mezz" Mezzrow (C-melody saxophone); Happy Caldwell (tenor saxophone); Joe Sullivan (piano); Eddie Condon (banjo); George Stafford (drums) **SOLOISTS**: Davis, Teagarden (vocal), Sullivan, Teagarden (trombone), Mezzrow **MUSIC AND LYRICS**: Jack Teagarden, Eddie Condon, Joe Sullivan, and Milton Mezzrow **RECORDED**: February 8, 1929, in New York **FIRST ISSUE**: Bluebird BB10168. Matrix no. BVE48346-1.

Eddie Condon and Joe Sullivan were sharing a $15-a-week apartment on West 80th Street in New York when Condon pitched an idea to Ralph Peer, whose Southern Music Company was in a joint venture with Victor Records. It was early in 1929, and Condon had been spending time at Small's Paradise in Harlem enjoying Charlie Johnson's house band. Suppose, he suggested to Peer, that a few guys from Johnson's band were brought in for a session with himself and Sullivan plus Jack Teagarden and Milton "Mezz" Mezzrow. Peer agreed and set up the session. But where Condon saw only a musical experiment, Peer saw a social one. "It wasn't until I got out in the street," Condon later wrote, "that I realized…we had made the first [racially] mixed recording date on any national label" (Condon and Surgue 1947, 186).

"That's a Serious Thing" is a straight twelve-bar blues of seven choruses with an eight-bar introduction. Like many such blues, the title is unique to this session and was never recorded again. Leonard "Ham" Davis, from the Johnson band (along with Albert "Happy" Caldwell and George Stafford), bestrides the first third with a clarion melodrama. Sullivan and Mezzrow (on C-melody saxophone) also solo. But the main point of interest is Jack Teagarden, whose loping, bluesy vocal style would change little over the years.

Then there is his trombone solo, which presents an odd time conundrum worthy of *The Twilight Zone.* Tune detectives who enjoy picking quotes from improvised solos will surely recognize in his first four bars Harold Arlen's immortal "Stormy Weather." But here's the mystery: "Stormy Weather" had not yet been written in 1929, and would not be for another four years. So where did it come from? Did Teagarden's impulsive musical logic pass momentarily and innocently over the treasure that Arlen would excavate and immortalize in 1933? Or perhaps Arlen, who knew of Teagarden at this time, had heard it, marked it, and added it to his notebook of "jots." Or maybe the line was floating free and unclaimed in the musical atmosphere. Alas, we'll never know.

Two takes of "That's a Serious Thing" were made, and in each Teagarden, unlike his colleagues, pursues a totally different solo strategy. But this take was not issued until 1939, by which time "Stormy Weather" had become a familiar standard. Presumably most listeners assumed Teagarden was quoting—and not inventing—a great American classic. —*John McDonough*

DISC 1 TRACK 14

EDDIE LANG AND LONNIE JOHNSON*

HANDFUL OF RIFFS

PERSONNEL: Eddie Lang, Lonnie Johnson (guitars)
MUSIC: Eddie Lang **RECORDED:** May 8, 1929, in New York
FIRST ISSUE: OKeh 8695. Matrix no. 401869-A. *The original label reads "Lonnie Johnson and Blind Willie Dunn"

Left: Eddie Lang, 1932. Frank Driggs Collection
Right: Lonnie Johnson, 1929. Frank Driggs Collection

In the history of jazz—and indeed popular music in general—no instrument has so dramatically altered its features (and in some cases modified its musical vocabulary) as the guitar. Yet in "Handful of Riffs" many of the principal creative devices of the guitar in jazz may be heard in three minutes and four seconds. Eddie Lang (born Salvatore Massaro), its leading voice, is generally acknowledged as the founding father of his craft. Originally a violinist, then a banjoist/guitarist who changed permanently to the guitar while working with vocalist/kazooist Red McKenzie's Mound City Blue Blowers in 1924, he founded a musical dynasty of fellow converts including later premier performers such as Dick McDonough, Carl Kress, and George Van Eps. A prolific session player on radio and records from 1925, Lang—alongside his friend and also prolific fellow duettist, violinist Joe Venuti—worked on and off the record with star bands and singers. The bands included those lead by Roger Wolfe Kahn, Adrian Rollini, and Paul Whiteman; among the singers were Sophie Tucker, Ruth Etting, Annette Hanshaw, and notably Bing Crosby, who pronounced Lang "in the opinion of all the guitar players of his day, and many players since, he was the greatest one of the craft who ever lived" (Crosby and Martin 1953, 89). More of Lang's greatest work was recorded during his 1926–33 tenure as resident guitarist for OKeh Records, a "race" label (so called because it regularly recorded black artists); these recordings included duo collaborations with a great black guitarist from New Orleans, Alonzo "Lonnie" Johnson, and for them Lang—to avoid the controversy of mixed-race recordings—adopted the pseudonym "Blind Willie Dunn." Their "Handful of Riffs" —a joyously informal celebration of the twelve-bar blues (as well as a notable early coinage of the now-standard jazz term to describe a repeated melodic and/or rhythmic phrase) ~~is~~ a classic performance. Lang's single-line notes have much of the same

commanding ring as those of his virtuoso successor Django Reinhardt, whose first recordings with Stéphane Grappelli half a decade later were sometimes dismissed as merely an echo of earlier Venuti-Lang triumphs. Over fourteen twelve-bar choruses, Lang's joyous duetting with Johnson harks back to blues fundamentals as well as providing something of a crystal ball to developments in jazz guitar. For much of the first six choruses Lang combines speedily executed blues riffs with pentatonic reliefs (often from bars 9 to 12), and in choruses 6 and 7 you can hear clear musical forerunners to the vocabulary of classic rock performers on the instrument. After an eight-bar bridge (in which his chords ring with the same chiming authority as Reinhardt's) choruses 8 to 10 are a combination of technical tours de force: faultless lines of eighth-note and eighth-note-triplet runs which, at this speed, many contemporary guitarists would find an impossible challenge. These look forward to the future formative work of jazz and pop guitarist Les Paul, who similarly accompanied Crosby. The last four choruses (11 to 14) are a panoply of down-home blues licks, favored octave jumps, and more riffs until the final bars commit themselves to a reluctant coda like the casual handshake of parting friends, ~~a~~ final musical acknowledgment of the creative informality of a recording which has worked its way into historic jazz discography. —*Digby Fairweather*

DISC 1 TRACK 15

JAMES P. JOHNSON

YOU'VE GOT TO BE MODERNISTIC

PERSONNEL: James P. Johnson (piano) **MUSIC AND LYRICS:** James P. Johnson **RECORDED:** January 21, 1930, in New York **FIRST ISSUE:** Brunswick 4762. Matrix no. E-31958.

James Price Johnson, though perhaps an unfamiliar name to many modern listeners, was one of the entertainment world's most important figures, especially in the 1920s and 1930s. Johnson is now best remembered as perhaps the finest and most influential member of the first generation of jazz pianists, but he was also a composer of remarkable ability: of popular songs (such as the era-defining "Charleston," and the standards "Old Fashioned Love" and "If I Could Be with You One Hour Tonight"), musical theater productions, large-scale concert works such as *Yamekraw* and the *Jazzamine Concerto* for piano and orchestra, and two one-act operas, *De Organizer* and *The Dreamy Kid.*

This is actually the third known recording of "You've Got to Be Modernistic." The first performance (from November 1929) pairs Johnson and his star pupil Thomas "Fats" Waller on piano, much as they had been in Johnson's 1928 show *Keep Shufflin'*; this fact, as well as the presence of a vocal by the Keep Shufflin' Trio, suggests the piece may have originated in that production (though none of the existing programs list the number), or at least on the stage. Yet it is the breathtaking solo virtuosity that truly captures the ear in this version, as Johnson provides a famous example of Harlem stride, usually considered one of the first jazz piano styles.

The term *stride piano* has been applied since the mid-1940s to a group of primarily New York–based pianists, especially Johnson, Waller, and Willie "The Lion" Smith. Piano ragtime remained at the core of their style, with the left hand alternating mid-range chords with single notes, octaves, or tenths in the bass; a highly syncopated right hand; and the repetition of sixteen-bar strains. But the stride players infused their music with an irresistible rhythmic swing and a deep contact with the blues, while inventing a large catalogue of "tricks"—repeated rhythmic or melodic ideas, especially in the right hand. "You've Got to Be Modernistic" remains true to its title in Johnson's occasional use of whole-tone gestures—a cliché used to evoke "modernism" in popular music of the 1920s and 1930s. But the real fire occurs in the

James P. Johnson, 1930. Frank Driggs Collection

seven repetitions of the final strain, with Johnson revisiting the same sixteen measures with a host of contrasting ideas: changes of register, groups of "crushed" notes, triplet figures, rapidly repeated staccato chords, and exchanges between left and right hands. One senses that in a live setting, most likely surrounded by dancers, Johnson could continue playing these choruses far longer than the time allowed by a 78 rpm disc; it is easy to imagine him whipping his public into a frenzy with each new variation. —*Jeffrey Taylor*

DISC 1 TRACK 16

BENNIE MOTEN AND HIS KANSAS CITY ORCHESTRA

MOTEN SWING

PERSONNEL: Bennie Moten (director); Oran "Hot Lips" Page, Joe Keyes, Prince "Dee" Stewart (trumpets); Dan Minor (trombone); Eddie Durham (trombone, amplified guitar); Eddie Barefield (clarinet, alto saxophone); Jack Washington (alto saxophone, baritone saxophone); Ben Webster (tenor saxophone); Count Basie (piano); Leroy "Buster" Berry (acoustic guitar); Walter Page (bass); Willie McWashington (drums) **SOLOISTS**: Basie, Durham (amplified guitar), Barefield (alto saxophone), Hot Lips Page, Webster, Hot Lips Page **MUSIC**: Eddie Durham and Count Basie; arr. Basie **RECORDED**: December 13, 1932, in Camden, NJ **FIRST ISSUE**: Victor 23384. Matrix no. 74847-1.

Front Row: "Count" Basie (seated), Jimmy Rushing (standing), Bennie Moten (seated). Back Row: Oran "Hot Lips" Page, Willie McWashington, Ed Lewis, Thamon Hayes, Woody Walder, Eddie Durham, Leroy "Buster" Berry, Harlan Leonard, Vernon Page, Booker Washington, Jack Washington, Ira "Buster" Moten. Pearl Theater, Philadelphia, 1931. Frank Driggs Collection

At the end of a difficult tour that had left the musicians broke and hungry, the Kansas City band of Bennie Moten rode a bus into Camden, New Jersey, in late 1932 and made ten sides for Victor Records. One of them was based on the chords of Walter Donaldson's 1930 hit song, "You're Driving Me Crazy," arranged by sideman Eddie Durham and dubbed "Moten Swing." The real feature of the piece, however, was neither Durham nor Moten, but the twenty-eight-year-old New Jersey native who played the piano: Bill Basie. Basie, who had not yet won his royal moniker "Count," is all over this record—as the soloist who launches the piece, as an interlocutor in call-and-response passages, and as an accompanist who drives the band. Basie's playing here features his characteristically light touch but remains grounded in the stride style. Syncopated octaves, chords, and tremolos burst from his right hand as the left hand grounds the style with shifts among bass-chord alternations and "walking" tenth intervals that only stride's ham-handed virtuosos could reach. The spare, more "telegraphic" style that became Basie's trademark lay in the near future.

Yet "Moten Swing" is not a solo vehicle for Basie: it is fundamentally an ensemble piece in which soloists pop up to the surface here and there as the full ensemble, a musical juggernaut, moves relentlessly forward on the solid foundation of bassist Walter Page's resonant four-beats-to-the-bar bass line. What is particularly striking about the ensemble parts—featuring saxophones, brass, or both together—is their rhythmic drive and harmonic blend. Like the best bands of the late 1920s and 1930s, the Moten band captures the quality that excites listeners in soloists such as Louis Armstrong: the whole band *swings*. That can be heard, for example, in the variations on the main melody presented first by the saxophones beginning at 0:37. And it is heard most famously in the final chorus. After three choruses that alter-

nately spotlight the saxophone section, the brass section, and various soloists, the full ensemble plays a new variation in lockstep rhythm and harmony for the piece's famous climactic out chorus. The exuberant spirit of collective music-making makes the listener forget the desperate circumstances in which the band members found themselves that day. —*Jeffrey Magee*

DISC 1 TRACK 17

THE BOSWELL SISTERS

EVERYBODY LOVES MY BABY

PERSONNEL: Bunny Berigan (trumpet); Tommy Dorsey (trombone); Jimmy Dorsey (clarinet); Joe Venuti (violin); Martha Boswell (piano); Dick McDonough (guitar); Joe Tarto (string bass); Stan King (drums); Connie Boswell, Martha Boswell, Vet Boswell (vocals) **SOLOISTS**: Connie Boswell, Berigan, Connie Boswell **MUSIC AND LYRICS**: Spencer Williams and Jack Palmer **RECORDED**: February 24, 1932, in New York **FIRST ISSUE**: Brunswick 6271. Matrix no. 11354-A.

The Boswell Sisters, 1932. Frank Driggs Collection

The Boswell Sisters—Connie (later Connee) Boswell and her sisters Helvetia "Vet" and Martha—formed a pioneering vocal trio. Their peak period was from 1931 to 1935, when they were active on records, on radio, in the movies, and in personal appearances. Their success lay in the extraordinary blend of their voices, their musical inventiveness, their sense of rhythm and dynamics, and the superb soloists who backed them.

"Everybody Loves My Baby," written by the African American songwriter Spencer Williams and the white lyricist Jack Palmer, is built around a simple riff, repeated three times, with slangy lyrics. A hit song, it became a jazz standard, with more than 300 recordings.

The group's tight arrangements were scored by Connie; this one is rife with changes of tempo, instrumentation, texture, and lyrics. After an eight-bar instrumental introduction and a sixteen-bar verse sung by the sisters, Connie sings the thirty-two-bar chorus, replete with scatting in the bridge (or B section). Then they up the tempo to sing a chorus of the 1923 hit song "Yes Sir, That's My Baby" with their own playful "pig Latin," and Connie scats the bridge as if replicating the sound of a plucked guitar string. The band slows down, and in his half-chorus, trumpeter Bunny Berigan plays one of his most celebrated solos, swooping and daring. The band picks up the tempo, and the sisters sing another chorus, again with scat during the bridge, and a paraphrase of the melody in the last eight bars. The band plays the paraphrase again, and the sisters sing an eight-bar coda. All in less than two and a half minutes!

Ella Fitzgerald idolized lead singer Connie, later saying, "My mother brought home one of her records, and I fell in love with it.... I tried so hard to sound just like her" (Holden 1996). The Boswell Sisters revolutionized close-harmony singing and set the pattern for later jazz vocal groups such as the Hi-Lo's; Lambert, Hendricks, and Ross; and Manhattan Transfer. —*John Edward Hasse*

Sidney Bechet, 1938. Institute of Jazz Studies, Rutgers University

DISC 1 TRACK 18

SIDNEY BECHET

MAPLE LEAF RAG

PERSONNEL: New Orleans Feetwarmers: Tommy Ladnier (trumpet); Teddy Nixon (trombone); Sidney Bechet (soprano saxophone); Hank Duncan (piano); Ernest Wilson Myers (bass); Morris Morand (drums) **SOLOISTS**: Bechet, Duncan, Bechet **MUSIC**: Scott Joplin **RECORDED**: September 15, 1932, in New York **FIRST ISSUE**: Victor 23360. Matrix no. 73502-1.

Among the second generation of pioneer jazzmen, Sidney Bechet stands very tall. He grew up in New Orleans in a musical family and learned clarinet, mostly on his own. By 1910, when he was about thirteen, he had found work with local jazz bands; in 1916 he left to play in touring shows; and in 1917 he settled briefly in Chicago. In 1919 he became one of the first Americans to spread jazz to Europe, prompting the Swiss conductor Ernest Ansermet to famously call him "an extraordinary clarinet virtuoso... an artist of genius" who played blues "equally admirable for their richness of invention, force of accent, and daring in novelty and the unexpected" (Ansermet 1996, 746). Performing in London in 1919, he picked up the soprano saxophone, which became his primary instrument (Bechet 1960, 127).

On soprano, Bechet developed perhaps one of the most instantly identifiable sounds in jazz: brash, virtuosic, intense, with a sharp attack, a fast and mile-wide vibrato, many melodic slurs, and in-your-face passion. He became an outstanding performer of the soprano saxophone—which is notoriously difficult to play in tune—and left a strong influence on Ellington's leading soloist Johnny Hodges, whom he taught, and later on John Coltrane. Like Hodges, Bechet seemed to boast an inexhaustible fund of splendid melodic ideas.

Bechet's outsize tone and volume underscore the frequent observation that he thought he was playing a trumpet with a reed in it. So hot is Bechet that he dominates nearly every recording, including this one, made with his favorite of all his groups, the New Orleans Feetwarmers.

After a six-note drum fanfare, Bechet, with driving rhythm, plays the melody of the A section twice, each time with a different sax break, then renders the B section twice, the brass riffing behind him. Pianist Hank Duncan takes two stride choruses, band members urging him on. After the modulation to the C section, all three horn players improvise simultaneously, in the classic tradition of New Orleans polyphony. In each successive chorus, as he swoops and soars over the harmonies, Bechet departs more and more from Joplin's tune to generate meteoric melodic invention.

This is not traditional New Orleans jazz but rather an outgrowth from it. It's a far cry from the ensemble sound exemplified by "Livery Stable Blues" heard earlier on this disc. Bechet's "Maple Leaf" is a dazzling showpiece confirming jazz as a vital medium for expressing not only individuality but also virtuosity and feeling.

An instructive comparison can be made between Dick Hyman's performance of "Maple Leaf Rag" and Bechet's. Hyman's version, at a brisk 119 beats per minute,

is firmly in the written ragtime tradition. Bechet's is a triumphant showpiece in the tradition of jazz-as-solo-art, at a furious 138 beats per minute, feverish, almost reckless, very much his own creation. —*John Edward Hasse*

Fats Waller, 1935. Frank Driggs Collection

DISC 1 TRACK 19

FATS WALLER AND HIS RHYTHM

DINAH

PERSONNEL: Herman Autrey (trumpet); Rudy Powell (clarinet); Fats Waller (piano, vocal, leader); James Smith (guitar); Charles Turner (bass); Arnold Boling (drums) **SOLOISTS:** Waller (vocal), Powell, Autrey, Waller (piano), Waller (vocal) **MUSIC:** Harry Akst **LYRICS:** Sam M. Lewis and Joe Young **RECORDED:** June 24, 1935, in Camden, NJ **FIRST ISSUE:** Victor 25471. Matrix no. 88989-1.

In the period from about 1917 until the mid-1920s, the dominant jazz piano style in New York was known as "stride," an allusion to the "walking" left-hand alternation between bass notes and chords that underpinned the genre. James P. Johnson, Willie "The Lion" Smith, and Thomas "Fats" Waller were the preeminent stride soloists; in the 1920s, Waller in particular made a huge number of records demonstrating his mastery of the keyboard and of the elaborate set-pieces that such pianists worked into their solos. However, following an especially creative year as a pianist in 1929, and until 1934, Waller virtually disappeared from the studios in the aftermath of the Wall Street Crash.

In the interim he became a seasoned performer on the radio, working in Cincinnati and playing late-night mood music on the organ. More importantly, he developed his humorous vocals, which he accompanied with his virtuoso stride-piano technique. As a result, when Victor signed him up again in 1934 to front this small swing group—his "Rhythm"—Waller had become an all-round entertainer. In particular he lampooned many of the pieces the song-pluggers brought him to sing, and within a few months of starting his long series of recordings with this band, he had established a template for a uniquely personal style of good-time jazz. "Dinah" is an excellent example of his hard-swinging, exuberant good humor mixed with dazzling musicianship.

Between 1934 and the end of the band's recording series at the start of the 1940s, the instrumentation of the Rhythm remained constant, with a trumpet and reed front line, and a rhythm section of piano, guitar, bass, and drums. Some band members came and went, though. Herman Autrey was there for many of the sessions, and his uninhibited blowing—very much influenced by Louis Armstrong—became a Waller trademark. (The pianist often urged Autrey on verbally, as he does here with shouts to "Turn it loose" and "Toot that thing!") Rudy Powell was a short-term replacement for Waller's usual reed player Gene Sedric, but his edgy, Creole-styled clarinet adds plenty of heat and bustle to the disc, supported by Waller's rock-steady rhythm section. Charlie "Fat Man" Turner (later a well-known Harlem restaurateur) was a fixture on bass, and guitarist James Smith came into the band for a year or so while Waller's original guitarist Al Casey finished his high school studies. Boling was a short-term fixture on drums, between the venerable Harry Dial, a veteran of Louis Armstrong's and Teddy Wilson's bands, and Waller's eventual long-term colleague Wilmore "Slick" Jones. Nevertheless, despite one or two temporary personnel, the group plays with marvelous cohesion, anchored by the stride mastery of Waller that comes to the fore in his solo.

Although this piece is simple in construction, the piano chorus uses several techniques Waller would have honed in long hours playing the Harlem rent-party circuit, from the ornate figure that opens each of the A sections of the thirty-two-measure AABA format tune, balanced by the succeeding riffs, to the descending figures in the B section. Few better examples exist of entertaining bonhomie combined with effortlessly professional musicianship. —*Alyn Shipton*

DISC 1 TRACK 20

LOUIS ARMSTRONG AND HIS ORCHESTRA

SWING THAT MUSIC

PERSONNEL: Louis Armstrong (trumpet, vocal); Leonard Davis, Gus Aiken, Louis Bacon (trumpets); Jimmy Archey, Snub Mosley (trombones); Henry Jones, Charlie Holmes (alto saxophones); Bingie Madison, Greely Walton (tenor saxophones); Luis Russell (piano); Lee Blair (guitar); Pops Foster (bass); Paul Barbarin (drums) SOLOIST: Armstrong MUSIC AND LYRICS: Louis Armstrong and Horace Gerlach RECORDED: May 18, 1936, in New York FIRST ISSUE: Decca 866. Matrix no. 61108-A.

In 1929 Louis Armstrong made two studio recordings, "I Can't Give You Anything But Love" and "Mahogany Hall Stomp," accompanied by a nine-piece band led by pianist Luis Russell. The popular success of these records sealed Armstrong's artistic fate: thereafter he would lead a dance band that crisscrossed the country playing show tunes and pop songs. Only in 1947 did he break up his big band and organize the All Stars, the six-piece combo with which he appeared until his death in 1971. While jazz critics continue to dispute the relative merits of Armstrong's big-band and small-group recordings, many of his fellow musicians believed that his playing reached its peak in the 1930s. In recent years a growing number of commentators have followed their lead and embraced his big-band recordings.

In 1935 Armstrong took over Russell's band, which is heard on "Swing That Music," ~~a~~an uptempo "flag-waver" composed by the trumpeter the following year in collaboration with songwriter Horace Gerlach. Armstrong and Gerlach had recently written the first of Armstrong's two autobiographies, *Swing That Music,* as well as the song, doubtless intended to publicize the book. It is one of many pop tunes of the 1930s whose lyrics pay tribute to the dance music of the day: *Rhythm like that puts me in a trance / Oh, you can't blame me for wanting to dance!*

Armstrong once confided to his friend Bix Beiderbecke the "secret" of how he improvised lengthy solos without seeming to repeat himself: "The first chorus I plays the melody. The second chorus I plays the melody round the melody, and the third chorus I routines" (Sudhalter and Evans 1974, 192). Like so many of his quips, this one turns out on closer inspection to be not only amusing but true. Comparatively

Front, standing: Sonny Woods, Louis Armstrong, Bobbie Caston, vocals. First row: Gus Aiken, Louis Bacon, Leonard Davis, trumpets; Luis Russell, piano; Bingie Madison, Charlie Holmes, Greely Walton, Henry "Moon" Johnson, saxophones. Back row: Harry "Father" White, Jimmy Archey, trombones; Paul Barbarin, drums, Lee Blair, guitar; George "Pops" Foster, bass. Boston, 1935. Frank Driggs Collection

straightforward theme statements, subtly varied melodic paraphrases, and climactic set-piece "routines" were the building blocks of his best-known solos, and he assembled them not piecemeal but with a cumulative continuity that caught the ear of younger players. His four-chorus solo on "Swing That Music," which opens with a near-direct statement of the melody and ends with a chorus in which he plays forty-one high Cs capped with a high E-flat, is a case in point. Such high-register trumpet playing is now commonplace, but Armstrong introduced it to jazz. The last chorus of "Swing That Music" is an abbreviated version of a spectacular stage routine in which he played as many as 250 high Cs in a row.

By 1936 Armstrong had simplified his musical style in order to make it more accessible to a mass audience. "Swing That Music," whose trumpet solo contains none of the fleet-fingered complexities of "West End Blues" and "Weather Bird," reflects that simplification, as does his genial, gravel-voiced vocal. But the fact that Armstrong deliberately chose to broaden his appeal did not diminish the potency of his art, and in "Swing That Music" we see him as an entertainer of genius, a musical populist committed to the belief that "showmanship does not mean you're not serious" (Reich 2001, Section 1 p.1). —*Terry Teachout*

Meade "Lux" Lewis, Chicago, ca. 1938.
Frank Driggs Collection

DISC 1 TRACK 21

MEADE "LUX" LEWIS

HONKY TONK TRAIN BLUES

PERSONNEL: Meade "Lux" Lewis (piano) **MUSIC**: Meade "Lux" Lewis **RECORDED**: May 7, 1936, in Chicago **FIRST ISSUE**: RCA Victor 25541. Matrix no. 06301-1.

Driving, eight-to-the-bar figures rumbling way down in the piano bass, meshing with bluesy, complex patterns higher up; a pianist, close to the audience, working the keyboard so powerfully that the piano and the floor could literally rock: this was boogie-woogie.

Jelly Roll Morton and blues composer W. C. Handy recalled hearing boogie-woogie in the South during the first decade of the twentieth century, and ragtime sheet music of that time began to hint at it. Taking its name from a dance step developed in the South by African Americans, boogie-woogie piano playing went north with the great black migration after World War I; St. Louis and Chicago became hotbeds. Pianists played boogie-woogie in barrelhouses, saloons, juke joints, honky-tonks, and rent parties, where its loud, rolling sound cut through the din and provided a nearly irresistible call to the dance floor.

The general public "discovered" the style in 1938, after producer John Hammond presented three masters—Albert Ammons, Pete Johnson, and Meade "Lux" Lewis—in the landmark "From Spirituals to Swing" concert at Carnegie Hall. A vogue for boogie ensued during the late 1930s and the World War II years: the authentic boogie pianists were widely recorded. There were big-band versions of boogie-woogie, but the music was quintessentially a piano style.

As much a part of the story of the blues as it is a part of jazz, boogie-woogie usually appears in jazz histories because the music was instrumental, virtuosic, improvisatory, based on a musical structure (blues form) that's a bedrock of American jazz, and, once the style was discovered by the public, boogie-woogie pianists were typically presented in jazz contexts.

As with ragtime, the tension between the right and left hands' opposing roles made boogie-woogie at once discordant and appealing. Make no mistake about it: this kind of piano playing, though highly limited by the conventions of blues form (almost entirely eight- and twelve-bar blues progressions) and boogie-woogie style (a percussive attack, a repeating bass line, often fast tempos), is very difficult to play well. It's rhythmically challenging to execute, and you have to have a left hand almost of steel to play the repeating bass patterns for very long. For the listener, it can be both exciting and hypnotic.

Raised in Chicago, Meade "Lux" Lewis ranks as the most stylistically advanced of the boogie artists. His masterpiece was "Honky Tonk Train Blues," whose name suggests a nighttime train rolling by a cheap bar on the wrong side of the tracks, with music competing with the sound of the locomotive and railroad cars.

Lewis recorded this colorful evocation of a train in motion eleven times between 1927 and 1961. Here he plays ten choruses of the piece: the final four bars of each chorus are essentially the same, providing the listener with milestones to detect when one chorus is over and a new one begins; the first eight bars are where Lewis introduces, in each chorus, an array of infectious figures and powerful cross-rhythms.

Observers recall that Lewis could improvise on this tune for thirty minutes, his fingers cascading over the keys, relentlessly rolling out the rhythms, dazzling everyone within earshot. —*John Edward Hasse*

Billie Holiday with Count Basie. Meadowbrook Lounge, Cedar Grove, NJ, 1937. Frank Driggs Collection

DISC 1 TRACK 22

BILLIE HOLIDAY WITH TEDDY WILSON AND HIS ORCHESTRA

MEAN TO ME

PERSONNEL: Buck Clayton (trumpet); Buster Bailey (clarinet); Johnny Hodges (alto saxophone); Lester Young (tenor saxophone); Teddy Wilson (piano); Allan Reuss (guitar); Artie Bernstein (bass); Cozy Cole (drums); Billie Holiday (vocal) **SOLOISTS**: Young, Clayton, Young, Holiday, Wilson, Clayton **MUSIC**: Fred E. Ahlert **LYRICS**: Roy Turk **RECORDED**: May 11, 1937, in New York. **FIRST ISSUE**: Brunswick 7903. Matrix no. B21120-1.

Record producer John Hammond supervised the first recording sessions of Billie Holiday. "She was seventeen," he recalled. "I never heard anyone sing like this—as if she was the most inspired improviser in the world" (*John Hammond* 1990). Hammond introduced Holiday to pianist Teddy Wilson, and between 1935 and 1942 they made over one hundred recordings together, including some of her greatest work. Hammond's idea was to bring in the crème de la crème of New York jazz musicians to accompany Holiday in a series of relaxed, chamber-music-like sessions, usually with eight- or nine-member bands. The discs were intended largely for the African American jukebox market.

Wilson arranged the beginnings, endings, and order of solos. "I played fill-in type things," he later recalled. "I let her carry the melody. I never led her. I never would play the melody along with them. And when she'd pause, I'd play some figure, some fill-in thing. Which left her all the freedom in the world to sing any phrase any way she wanted" (O'Meally 1991, 112).

Holiday ranks, with Louis Armstrong, as one of the greatest jazz singers. She practiced an instrumental approach to singing and acknowledged great inspiration for her style from Armstrong's music. Holiday's voice was physically limited, yet, as Henry Pleasants has argued, "what she achieved in terms of color, shadings, nuances and articulation, and in terms of the variety of sound and inflection she could summon from such slender resources, may be counted among the wonders of vocal history. She did it by moving...along—or back and forth across—the thin, never precisely definable, line separating, or joining, speech and song" (Pleasants 1974, 163).

This recording marks an early stage of another remarkable partnership, the extraordinarily simpatico one Holiday forged with tenor saxophonist Lester Young; indeed, he dubbed her "Lady Day" and she him "Prez," short for "President." Young defined a new approach to the sax: contrasting sharply with Coleman Hawkins's big sound, Young's feathery, almost vibrato-less, lightly swinging style moved improvisation away from the underlying harmonic sequence to focus more on the possibilities of melody. Young established the idea of "cool" and influenced the bebop, cool jazz, and rhythm and blues that were to come. His innovations made him one of the most influential jazz musicians between Louis Armstrong of the 1920s and Charlie Parker of the 1940s.

The elegant pianist Teddy Wilson introduces the song, Young takes the three eight-bar A sections, with trumpeter Buck Clayton taking the B section or bridge.

Holiday sings the second chorus, and then the band returns to play the second half of the chorus—Wilson solos on the bridge and Clayton on the final eight bars.

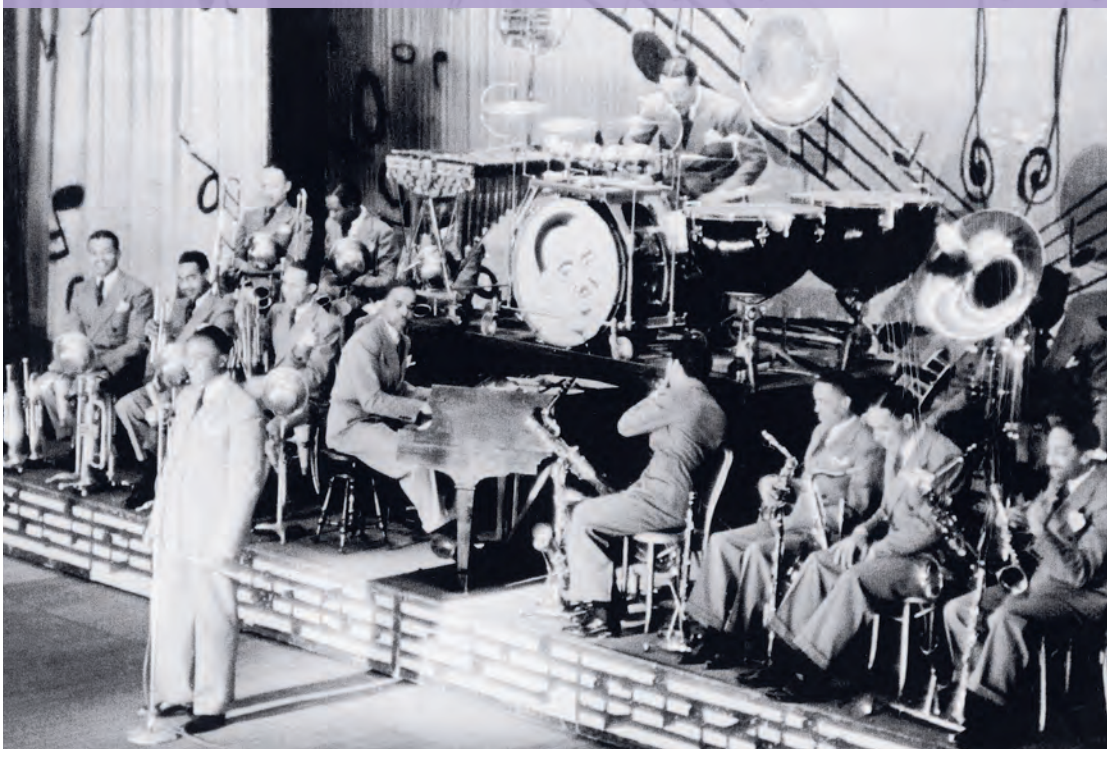
Holiday recomposes the melody of the A section, flattening out parts of it. In the bridge, she largely sings the original melody but makes the rhythms and phrasing her own. For her, such rhythmic conventions as eighth notes, quarter notes, and bar lines were merely guideposts, not fences. Holiday leans on the beat, then catches up, demonstrating her impeccable sense of rhythm. She makes a then-familiar hit song into something personal and fresh. —*John Edward Hasse*

DISC 1 TRACK 23

JIMMIE LUNCEFORD AND HIS ORCHESTRA

FOR DANCERS ONLY

PERSONNEL: Jimmie Lunceford (director); Eddie Tompkins, Paul Webster (trumpets); Sy Oliver (trumpet, arranger); Elmer Crumbley, Russell Bowles, Eddie Durham (trombones); Willie Smith, Ed Brown, Dan Grissom (alto saxophones); Joe Thomas (tenor saxophone); Earl Carruthers (baritone saxophone); Edwin Wilcox (piano); Al Norris (guitar); Moses Allen (bass); Jimmy Crawford (drums) **SOLOISTS**: Smith, Webster **MUSIC**: Sy Oliver, Don Raye, Victor Schoen **RECORDED**: June 15, 1937, in New York **FIRST ISSUE**: Decca 1340. Matrix no. 62263-A.



Front, standing: Jimmie Lunceford. First row: Sy Oliver, Paul Webster, Eddie Tompkins, trumpets; Eddie Wilcox, piano; Willie Smith, La Forest Dent, Joe Thomas, Earl Carruthers, saxophones. Back row: Russell Bowles, Eddie Durham, Elmer Crumbley, trombones; Jimmie Crawford, drums; Al Norris, guitar (obscured), Moses Allen, tuba. Buffalo, NY, 1936. Frank Driggs Collection

The Jimmie Lunceford band had style. Some attributed it to the arrangements of Melvin "Sy" Oliver or the endless hours of rehearsal that gave the band a unique sound, but others noted the novelty effects or the showmanship that the band brought to its constant touring performances. Most remarkable, perhaps, was that its style was consistent, even while the band played a wide variety of dance repertoire.

Precision and discipline were certainly second nature to this band, made up of a new breed of well-trained, college-educated musicians. The core of the band—Lunceford, Willie Smith, and Ed Wilcox—had all attended Fisk University (where

Lunceford had returned as assistant professor of music), and they collectively ran the band, originally known as the Chickasaw Syncopators, out of Buffalo. In 1933, when Lunceford assumed sole control over the band, he moved them to New York and made Sy Oliver (who had taught at Ohio State) its principal arranger. While the band had excellent soloists in Joe Thomas, Smith, and later Eugene "Snooky" Young, the real strength and fame of the Lunceford band came from its collective ensemble.

Lunceford and Smith had both also studied in Denver under Wilberforce Whiteman (Paul Whiteman's father), and the model of Whiteman's band loomed large as Lunceford aspired to lead the best black dance band in New York. In addition to meticulous rehearsals and imitating the use of Whiteman's long white baton to conduct, Lunceford also insisted upon a wide, dance-friendly repertoire and an impeccable stage show. The band members were all smiles in their beautiful tuxedos, and they learned to sing, dance, and do coordinated instrument flips. (Other bands, such as Cab Calloway's, had to travel with additional "acts," but the Lunceford band was unique in crafting a stage show from within the band itself.) At the same time, the band found a way to keep the dancers happy while playing experimental and modern compositions that were quirky enough to pass as "novelty" numbers. Fortunately, Lunceford was also dedicated to producing precision recordings for their own sake in a way other band directors were not, enabling us to hear these numbers today.

For dancers, the key element was the relaxed Lunceford dance swing at medium tempo, heard in "For Dancers Only." The opening chorus (AA, 8+8) is deceptively simple, although the off-beat rhythmic "holes" must have delighted the better dancers. The second chorus builds on the first, but the third chorus features the trombone section, with a Willie Smith alto solo over the second half. The fourth chorus begins with screaming trumpets but is soon showing off the delicacy of the saxophone section. The ending break of this chorus gives the trumpets a precise maneuver of their own, which leads directly into Paul Webster's trumpet solo. For most big bands, the variety came from a sequence of different solos, but here the solos make up only one and a half of the six choruses, a small proportion of the arrangement. Inventing an array of new textures presented both a challenge and an opportunity for arranger Oliver; the complementary skills of arranger and perfectly tuned ensemble were an ideal match.—*José Bowen*

DISC 1 TRACK 24

COUNT BASIE AND HIS ORCHESTRA

ONE O'CLOCK JUMP

PERSONNEL: Buck Clayton, Ed Lewis, Bobby Moore (trumpets); George Hunt, Dan Minor (trombones); Earle Warren, Jack Washington (alto saxophones); Herschel Evans, Lester Young (tenor saxophones); Count Basie (piano); Freddie Green (guitar); Walter Page (bass); Jo Jones (drums) **SOLOISTS**: Basie, Evans, Hunt, Young, Clayton, Basie **MUSIC**: Count Basie, arr. Buster Smith **RECORDED**: July 7, 1937, in New York **FIRST ISSUE**: Decca 1363. Matrix no. 62332-A.

Front row: Herschel Evans, Earle Warren, Jack Washington, Lester Young, saxophones; Count Basie, piano. Second row: Eddie Durham, Dan Minor, Benny Morton, trombones; Freddie Green, guitar; Walter Page, bass. Back row: Buck Clayton, Bobby Moore, Ed Lewis, trumpets; Jo Jones, drums. Meadowbrook Lounge, Cedar Grove, NJ, 1937. Photo by Dunc Butler/ Frank Driggs Collection

On Sunday, January 16, 1938, Chick Webb met Count Basie in a famous "battle of the bands" at the Savoy Ballroom in Harlem. Memorialized in Richard Fischer's short story "Common Meter," these battles reflected something American about swing: contests where the winner was democratically elected. Webb was one of the great swing drummers, and his band had already defeated Benny Goodman in a previous battle, but like all New York bands, Webb's band played complicated written arrangements that reduced the room for solos.

The Basie band, however, was from Kansas City and played in "riff" style; they emphasized solos with the rest of the band playing short, repeating melodic figures (riffs) in the background. No one had to read music, and band members insisted that these "head arrangements" were made up "off the top of your head." When later members required a written arrangement, Buck Clayton copied it down from this recording. Like much of their repertoire, "One O'Clock Jump" was a twelve-bar blues that Basie started from the piano.

William "Count" Basie was from New Jersey, but, hospitalized while on tour in Kansas City, he ended up playing in the Bennie Moten band. His piano style became a blend of elegant East Coast stride (after his mentor Fats Waller) and the more rhythmically driving "Southwest" boogie-woogie. The intro here is an example of his "light" boogie style. When Moten died in 1935, Basie took over the band and unleashed the "All-American Rhythm Section."

This famous rhythm section was built on top of Walter Page's powerful and smooth "walking" bass that hit all four beats but moved steadily forward. That allowed drummer Jo Jones to shift the emphasis away from constant thumping with the bass drum and instead to play on the pair of opening and closing cymbals called the "hi-hat": listen for the metallic sound that can be heard immediately after Basie starts playing the piano. If you listen for a steady 1-2-3-4 strumming on every beat, you will also hear the guitar of Freddie Green. The combination of strong rhythmic accents from "light"-sounding instruments (the guitar and hi-hat) with strong bass and jabbing piano created a new flow of swing that was both tight and relaxed at the same time.

After the piano opening, the solo moves to Herschel Evans on tenor saxophone with the trumpets playing a repetitive figure (a riff) in the background. Then George "Rabbit" Hunt improvises on trombone while the saxophones play a different riff as

accompaniment. Next Lester Young (tenor saxophone) floats over a riff from muted trumpets, followed by a Buck Clayton trumpet solo over a sax riff. We move back to just rhythm section to set the stage for the climax of combined "One O'Clock Jump" riffs. The last section, where each of the three horn sections (saxophones, trombones, and trumpets) plays complementary repeating riffs, is the first part without improved solos.

This three-minute recording, however, barely captures the energy of the band. In performance, Basie would urge Evans, his honkin' Texas tenor, and the deft Young to do battle. So that night at the Savoy, while Webb's band was fitting solos into short slots left by sweet three-minute arrangements, Evans and Young dueled from opposite ends of the bandstand for chorus after chorus while the rhythm section fed the dancers a propulsive diet of swing. Basie won. —*José Bowen*

Bobby Johnson, guitar; Mario Bauzá, trumpet; Chick Webb, drums; Taft Jordan, trumpet (obscured). Savoy Ballroom, New York City, 1938. Frank Driggs Collection

DISC 1 TRACK 25

CHICK WEBB AND HIS ORCHESTRA

HARLEM CONGO

PERSONNEL: Mario Bauzá, Bobby Stark, Taft Jordan (trumpets); Sandy Williams, Nat Story (trombones); Chauncey Haughton (clarinet, alto saxophone); Louis Jordan (alto saxophone); Ted McRae, Wayman Carver (tenor saxophones); Tommy Fulford (piano); Bobby Johnson (guitar); Beverly Peer (bass); Chick Webb (drums, director) **SOLOISTS**: T. Jordan, Haughton (clarinet), Williams, Haughton (clarinet), Webb **MUSIC**: Harry White, arr. Charlie Dixon **RECORDED**: November 1, 1937, in New York **FIRST ISSUE**: Decca 1681. Matrix no. 62740-A.

William Henry Webb was nicknamed "Chick" because he was physically small, only four feet tall. (He had a hunchback from tuberculosis of the spine and died from this condition at the age of thirty.) Since he was unable to read music, he had to memorize the arrangements, and he needed special pedals, cymbal stands, and a raised platform so that he could see the band. But there was nothing small about his drumming.

Webb's musical home from 1933 to 1939 was the large stage at the Savoy Ballroom, the epicenter of swing. The Savoy was huge: an entire city block at Lenox Avenue and 140–141st Streets in Harlem. With two bands, the music never stopped, but the smaller stage was for challengers in the nightly "battle of the bands." Webb bested all of them but Basie.

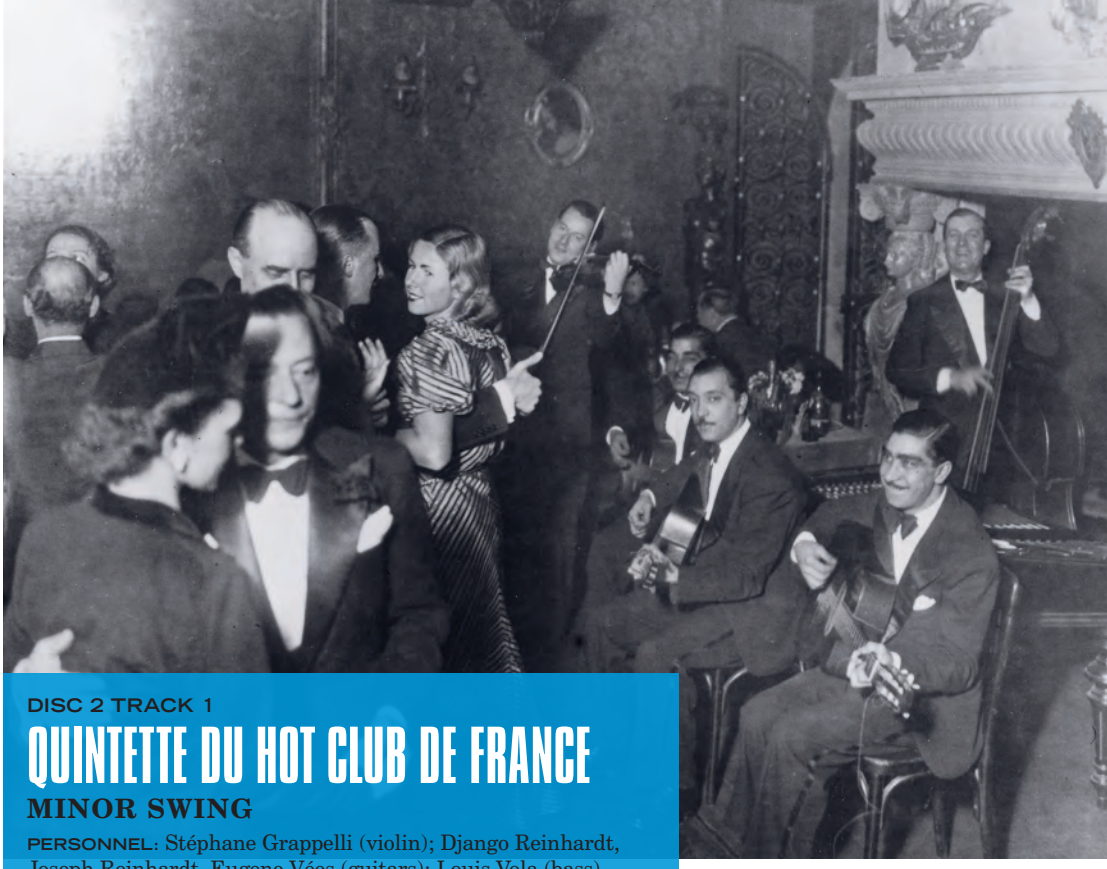
The band had only two star soloists, Taft Jordan and Sandy Williams, but it had the exceptional compositions and arrangements of Edgar Sampson (who penned "Don't Be That Way" and "Stompin' at the Savoy"). Mostly, though, the band dominated because of the swing drumming of Webb.

Webb set a new standard for swing and for playing the drums. Other drummers played fast, but Webb added a new clarity and balance. Each sound he produced, whether from woodblock, cymbal, cowbell, or drum, was at the precise dynamic level required; Gunther Schuller called it "the ultimate 'democratization' of the drum set" (1989, 298). This tonal control gave Webb the ability to play dynamics; combined with his flawless timing, he could make the band swing even while playing softly. Contrast this approach to Gene Krupa's, who powered Benny Goodman's band with a heavy foot on the bass drum. Krupa was a great admirer of Webb and never forgot the night (May 11, 1937) when Webb defeated Goodman at the Savoy.

"Harlem Congo" is a rare recording of one of Webb's battle winners, where arranger Charlie Dixon was at his best. The band feels relaxed despite the speed at which they're playing—at different volumes, no less, which adds to the anticipation as the intensity grows. Throughout, the drums pulse with energy yet remain delicate. "Harlem Congo" is also a very rare example of an extended drum solo from this period. Webb maintains the fire while still varying the texture and the rhythmic ideas.

Outside of Harlem, the band had to wait for public attention until Mario Bauzá (Webb's musical director and the composer of "Tanga") brought Ella Fitzgerald into the band in April 1935. National fame came only with Fitzgerald singing "A-Tisket, A-Tasket" (1938), and she would lead the band for three years after Webb's death. —*José Bowen*

DISC 2



DISC 2 TRACK 1

QUINTETTE DU HOT CLUB DE FRANCE

MINOR SWING

PERSONNEL: Stéphane Grappelli (violin); Django Reinhardt, Joseph Reinhardt, Eugene Vées (guitars); Louis Vola (bass) **SOLOISTS**: D. Reinhardt, Grappelli, Vola **MUSIC**: Django Reinhardt and Stéphane Grappelli **RECORDED** November 25, 1937, in Paris **FIRST ISSUE**: Swing 23. Matrix no. OLA1990-1.

Stéphane Grappelli, violin; Joseph Reinhardt, Django Reinhardt, Eugene Vées, guitars; Louis Vola, bass. Casanova, Paris, 1937. Frank Driggs Collection

Jean "Django" Reinhardt was just twenty-seven years old when he recorded "Minor Swing" in 1937. And yet all the elements of his pioneering jazz guitar style were mature and on show in his joyous, voluptuous solo.

Django was a Gypsy who grew up in a wooden caravan. At age eight, he learned violin from his father, himself an itinerant bandleader. Django was a professional musician by age fourteen, playing virtuoso banjo in the accordion dance halls of the Paris underworld, the *bals musettes*.

At eighteen, however, he was horribly burned when his caravan caught fire one night. The left side of his body was scorched, leaving his fretting hand nearly paralyzed. So Django taught himself to play again using only his index and middle finger —plus, at times, his thumb—to fret the fleet runs for which he was soon famous.

Teaming with Parisian violinist Stéphane Grappelli, Django launched the Quintette du Hot Club de France in 1934. He was inspired by his American hero, Louis Armstrong, and learned his jazz from Armstrong's records. The Quintette then re-created Armstrong's horn-led jazz on string instruments. At the time, guitars were primarily rhythm instruments, but Django recast Armstrong's cornet lines into guitar riffs, in the process becoming one of the first to use the guitar as a solo instrument.

As a composition, Django's "Minor Swing" had no real melody line beyond a simple opening riff; instead, the song was an opportunity to jam. Armstrong had carried jazz from a collaborative group exercise to an art form for the soloist, and "Minor Swing" followed his example: after the opening riff, the song jumped into a basic chord progression that allowed Django and Grappelli to improvise chorus after chorus.

In this one recording, Django flaunted his wealth of licks and tricks. He played solo lines over the chord changes, syncopating his phrasing. His flurries of arpeggios ran through the harmonic minor scale, which was most often used in Gypsy flamenco and added a dark underside to his voice. Django then interspersed deft chord-melody phrases amongst his single-note lines. Jumping into a glissando

chromatic run descending from the tip of his guitar's fretboard to the headstock, he ended it with ringing riffs of octave chimes. At this point Grappelli jumped in, playing rapturous violin alive with swing. It was a bravura performance, so hot that even their bandmates cheered on the master take when the band finished the song.

"Minor Swing" was pure effervescence. And due to inspiring solos such as this one, Django became one of the few jazz greats who was *not* American. He inspired a whole genre of jazz—Gypsy jazz—alive and well today in clubs throughout the world. *—Michael Dregni*

DISC 2 TRACK 2

MARY LOU WILLIAMS WITH ANDY KIRK AND HIS CLOUDS OF JOY

MARY'S IDEA

PERSONNEL: Andy Kirk (director); Harry Lawson, Clarence Trice, Earl Thompson (trumpets); Ted Donnelly, Henry Wells (trombones); John Harrington (clarinet, alto saxophone); Earl Miller (alto saxophone); John Williams (alto saxophone, baritone saxophone); Dick Wilson (tenor saxophone); Mary Lou Williams (piano, arranger); Ted Brinson (guitar); Booker Collins (bass); Ben Thigpen (drums) **SOLOISTS:** Donnelly; Trice; M.L. Williams; Harrington (clarinet); Donnelly **MUSIC:** Mary Lou Williams **RECORDED:** December 6, 1938, in New York City **FIRST ISSUE:** Decca 2326. Matrix no. 64783-A.

Front: Mary Lou Williams, at piano; Andy Kirk, standing; Booker Collins, bass. First row: Paul King, Harry Lawson, Earl Thompson, trumpets; Ted Donnelly, trombone. Back row: Earl Miller, John Williams, Dick Wilson, John Harrington, saxophones; Ben Thigpen, drums. Cleveland, OH, 1937. Frank Driggs Collection

Pianist, composer, and arranger Mary Lou Williams (born Mary Elfrieda Scruggs) was fond of saying that, while other pianists had lived through all the eras of jazz, she was the only performer who had *played* through them all. On its face, the assertion is grandiose. However, her claim could be defended in one sense: Williams had fully embraced every stylistic development that came along—ragtime, blues, swing, bop, and most of the musical movements that followed. Many jazz musicians pay nodding acquaintance to stylistic developments, or may even take them on in force, but few completely shed their musical roots. In contrast, Mary Lou Williams composed and played as if her roots lay in every new style; as Sally Placksin expressed it, Williams never traded on nostalgia. Williams even concertized in 1977 with free-form pianist Cecil Taylor. Though the encounter was something of a misfire, few other than Williams would have conceived of such a pairing. It lends support to Duke Ellington's succinct characterization of Williams as "perpetually contemporary" (1973, 169).

Though born in Atlanta, Williams grew up in Pittsburgh, where her precocity at the piano earned her the identity of the "little piano girl" who was frequently called upon to provide music for a variety of functions. Williams was barely into her mid-teens when she left home to play in black vaudeville. Many musicians scoffed at the sight of Williams at the piano until they heard her play, both hands fully engaged and generating plenty of volume. Her husband John Williams was playing saxophone with Andy Kirk and his Twelve Clouds of Joy in 1929 when she was asked to substitute for the band's regular pianist at an audition for Jack Kapp of Brunswick Records. Similarly impressed, Kapp insisted that she record with the band. She was already contributing original numbers to the group and became Kirk's regular pianist several months later.

Williams would revisit some of her early compositions over the years and suit them to the present day. "Mary's Idea" is a sterling example. Her original conception, recorded by the Kirk band in 1930, presents its angular melody and earthy harmonies as a stomp tune with an aggressive beat and bottomy sound. Williams recasts it in 1938 for the Swing Era, lending "Mary's Idea" a cooler, gently rocking tempo while preserving enough of the number's underlying urgency. The melody of "Mary's Idea" leans hard on the first beat, a motif in some of her early piano solos and echoed here. The emphasis is extended in the penultimate chorus, imparting a slightly "tossed" quality to the music that, juxtaposed against the arrangement's more relaxed passages, generates a cycle of choruses in which musical tension is built, then released.

Williams took herself, and her music, very seriously. She periodically withdrew from music after leaving Kirk in 1942. In the 1950s, she fervently embraced Roman Catholicism and, for the rest of her days, strove to strike a balance between her faith, her music, and her life. That struggle is manifest in some of her later and less accessible music. But the sheer reach of her compositions created over five decades always draws us back to discover, and to hear, what we missed before. —*Rob Bamberger*

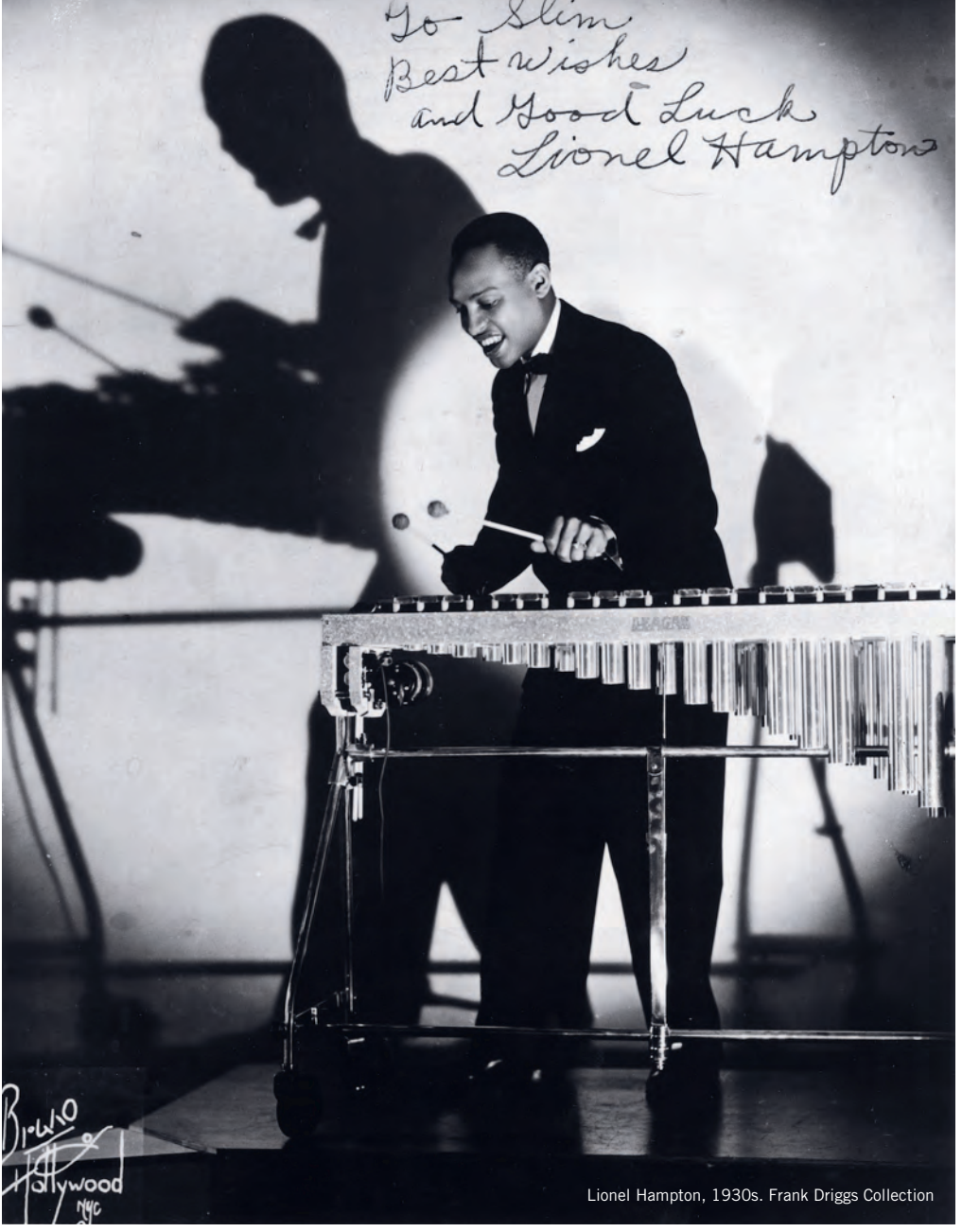
DISC 2 TRACK 3

LIONEL HAMPTON

WHEN LIGHTS ARE LOW

PERSONNEL: Dizzy Gillespie (trumpet); Benny Carter (alto saxophone, arranger); Coleman Hawkins, Chu Berry, Ben Webster (tenor saxophones); Lionel Hampton (vibraphone); Clyde Hart (piano); Charlie Christian (acoustic guitar); Milt Hinton (bass); Cozy Cole (drums) **SOLOISTS:** Hampton, Carter, Hampton, Hawkins, Hart **MUSIC:** Benny Carter and Spencer Williams **RECORDED:** September 11, 1939, in New York **FIRST ISSUE:** Victor 26371. Matrix no. 041406-1.

Lionel Hampton recording band: Front row: Ben Webster, tenor sax; Benny Carter, alto sax; Chu Berry, Coleman Hawkins, tenor sax; Back row: Dizzy Gillespie, trumpet; Cozy Cole, drums; unidentified; Clyde Hart, piano. (Person behind Cole is unidentified.) RCA Victor Studios, NY, September 11, 1939. Photo by Danny Barker / Frank Driggs Collection



Lionel Hampton, 1930s. Frank Driggs Collection

Sometimes all-star sessions turn out to be less than the sum of their illustrious parts, but in the case of this Hampton-led track the music fulfills the promise of its stellar cast. The only drawback is the inexplicably short duration of the performance—well below the three-minute standard for the 78 rpm era. Lionel Hampton had been leading all-star studio gatherings for Victor since 1937, drawing upon the talents of whatever big bands happened to be in town at the time. Few could rival this particular cast, however, which, among other delights, brings together three of the four leading tenor saxophonists of the Swing Era (only Lester Young is missing). Coleman Hawkins, of course, was the "father" of his instrument in jazz. Although only thirty-four at the time, Hawkins brought gravitas to any musical setting. Here, in his first session since returning from a five-year European residency, he is confronted with two of his major rivals, Ben Webster and Leon "Chu" Berry (stars of the Teddy Wilson and Cab Calloway orchestras, respectively). As if this were not enough reed power, alto saxophonist Benny Carter, who along with Johnny Hodges was the preeminent Swing Era soloist on his instrument, lends his always elegant touch.

John Birks "Dizzy" Gillespie was relatively unknown at the time of this session. In fact, Benny Carter's original score identifies parts for "Benny," "Ben," "Choo," "Hawk," and "Lionel," but only "trpt" for Gillespie's. In his autobiography, Gillespie writes that he was selected for the date because all the "name" trumpeters were on

the road. "Man, I was so scared…all them kings were in there, and I was just a young dude" (Gillespie and Fraser 1979, 102).

Carter's subtle hand is in evidence throughout "When Lights Are Low," perhaps his best-known composition. It was written in London in 1936 during the saxophonist's three-year stay in Europe and would become a favorite of jazz and pop artists from Tony Bennett to Eric Dolphy. When Miles Davis recorded it in 1953, he omitted Carter's harmonically astute bridge and simply repeated the A section up a fourth; most subsequent versions followed suit. This recording, of course, contains the original bridge. Carter supplied a skeletal arrangement that gives the performance cohesiveness.

Hampton, whose monumental talent and boundless energy could sometimes lead to musical excess, responds particularly well to this framework with a brilliant bridge in the first chorus (which Carter finishes in typically suave fashion) and an equally focused solo in the second chorus. Hawkins takes a four-bar break and the first half of the third chorus; his no-nonsense and aggressive approach may be sending a message to his two tenor rivals. Clyde Hart's piano is heard on the bridge before the ensemble ending.

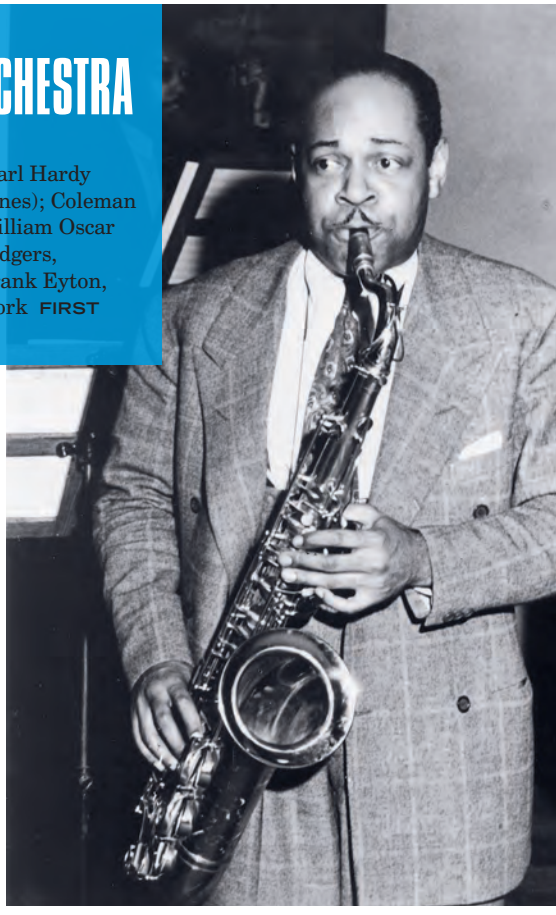
Despite the nonpareil saxophone section and Hampton himself, the real star of this performance is the rhythm section. Although not a flashy soloist, pianist Clyde Hart had an advanced harmonic sense that made him a favorite of his fellow musicians. Milt Hinton and William "Cozy" Cole were both stalwarts of the Calloway band, while Charlie Christian, who was with Benny Goodman, would revolutionize the whole concept of jazz guitar. Together they form an organic unit that defines the notion of collective swing. Critic André Hodeir described this track as "the apex of the ascending curve that symbolizes the evolution of swing" (1956, 217). —*Ed Berger*

DISC 2 TRACK 4

COLEMAN HAWKINS AND HIS ORCHESTRA

BODY AND SOUL

PERSONNEL: Tommy Lindsay, Joe Guy (trumpets); Earl Hardy (trombone); Jackie Fields, Eustis Moore (alto saxophones); Coleman Hawkins (tenor saxophone); Gene Rodgers (piano); William Oscar Smith (bass); Arthur Herbert (drums) **SOLOISTS**: Rodgers, Hawkins **MUSIC**: Johnny Green, Edward Heyman, Frank Eyton, Robert Sour **RECORDED**: October 11, 1939, in New York **FIRST ISSUE**: Bluebird B10523. Matrix no. 042936-1.



Coleman Hawkins recording "Body and Soul." RCA Victor Studios, New York City, October 11, 1939. Frank Driggs Collection

"Body and Soul" is the most famous song by composer Johnny Green. Though singers such as Billie Holiday, Frank Sinatra, and Sarah Vaughan have recorded it, the ballad's main strength is not its torch-song lyrics of unrequited love but rather its melody and harmonies. For that reason it has mostly been the province of jazz instrumentalists.

The song's harmonies make "Body and Soul" something of a benchmark for jazz musicians: it journeys through five keys. The most challenging part of "Body and Soul" is the eight-bar B section or bridge. Its harmonic progression is

very unusual, having tripped up many an aspiring musician, and it takes considerable skill to bring it off well. The 1939 recording of Coleman Hawkins firmly secured the song's place in the jazz consciousness and helped make it the most-recorded jazz standard.

It was during his tenure with the Fletcher Henderson and His Orchestra from 1923 to 1934 that Hawkins had helped establish the tenor saxophone as a recognized instrument for jazz expression. By the time of this recording, his style had matured and featured an emphatic attack, rhythmic flexibility, a full-bodied vibrato, a rich tone, and emotional conviction. His main trademark lay in his exploration of the outlines of chords for his solos rather than the standard practice of embellishing the melody.

The accompaniment in the first chorus here is bare-bones, and, even when the band comes in on the second chorus, it stays in the background. The recording belongs to Hawkins. After a four-bar introduction by pianist Gene Rodgers, Hawkins begins by stating the original melody, paraphrasing it, and then making it his own pure invention. Through the course of sixty-four bars (two slow choruses), Hawkins takes us on a dramatic, thrilling journey through musical valleys, plains, and a mountaintop, methodically building—with higher notes, louder volume, a more strident tone, greater rhythmic intensity—to the climax. It is a brilliantly shaped solo; Hawkins compared its story arc not to mountain climbing but rather to a love-making session.

Hawkins based his solo almost entirely on the underlying harmonies of the piece, making new melodies from the chords of the old. This approach was a major innovation that, along with his use of chromaticism, would have enormous impact on the future of jazz. Hawkins's transcendent performance made him a jazz star and ranks as one of the most celebrated sax solos ever.

The 1939 disc, said tenor saxophonist Sonny Rollins, was "ubiquitous in Harlem," widely heard on jukeboxes, and sold 100,000 copies within six months—remarkable for a recording with no vocal, no catchy riffs, and virtually no recognizable melody. Musicians and fans memorized Hawkins's inspired creation. John Coltrane, another tenor titan, recalled, "The first time I heard Hawk [one of Hawkins's nicknames], I was fascinated by his arpeggios and the way he played. I got a copy of his 'Body and Soul,' and listened real hard to what he was doing" (Coltrane and DeMichael 1998, 99). Years later, two sets of "vocalese" lyrics were set to Hawkins's rhapsodic solo—one recorded by singer Eddie Jefferson and the other by the vocal group Manhattan Transfer. —*John Edward Hasse*

DISC 2 TRACK 5

BENNY GOODMAN AND HIS ORCHESTRA

HONEYSUCKLE ROSE

PERSONNEL: Ziggy Elman, Jimmy Maxwell, Johnny Martel (trumpets); Red Ballard, Vernon Brown, Ted Vesely (trombones); Benny Goodman (clarinet); Toots Mondello, Buff Estes (alto saxophones); Jerry Jerome, Bus Bassey (tenor saxophones); Fletcher Henderson (piano, arranger); Charlie Christian (electric guitar); Artie Bernstein (bass); Nick Fatool (drums) **SOLOISTS**: Goodman, Christian, Elman, Goodman **MUSIC**: Fats Waller **LYRICS**: Andy Razaf **RECORDED**: November 22, 1939, in New York **FIRST ISSUE**: Columbia 35319. Matrix no. 26290-A.

Front row: Jimmy Maxwell, Les Robinson, Fletcher Henderson, Benny Goodman, Toots Mondello, Vernon Brown, Arnold Covey, Ted Vesely. Second row: Artie Bernstein, Red Ballard. Third row: Nick Fatool, Ziggy Elman, vocalist Louise Tobin. Top row: Bus Ballard, unidentified (possibly Charlie Christian), Jerry Jerome, Chris Griffin. Fall 1939. Frank Driggs Collection

Benny Goodman's 1939 recording of Fletcher Henderson's "Honeysuckle Rose" arrangement represents in its few minutes virtually all of the essential elements that made the bespectacled clarinetist an international icon by the time he was thirty years old. A virtuoso of the first order and an innovator on his instrument, Goodman marshaled all of his myriad talents when he became a full-time bandleader in 1934. Within a few years he created an ensemble that swung as hard as any, save Basie's, and played the arrangements of Henderson, Benny Carter, Edgar Sampson, and Jimmy Mundy as well as (and, in many cases, better than) the bands that had helped create the idiom during the previous decade. Goodman knew these pieces intimately, and his solos were at times so intricately woven in and out of the rolling backgrounds that they seem to have been preconceived. From firsthand experience sitting in the Goodman saxophone section, though, I can report that he could spontaneously spin those solos out one after another, and, in that effort, he created what might have been his most enduring legacy.

A close listen to his first bridge on this recording is as good an example as any for this particular talent of his. The nexus of improvisation with compositional elements was second nature to musicians of the Big-Band Era, and for musicians such as Goodman, Lester Young, Cootie Williams, Ben Webster, and Jack Teagarden, to name just a few, it resulted in some of their most inspired work.

A key element of Goodman's success was his integration of true improvisation into his commercial formula. Every one of his recordings had at least one magic moment in them, and that is why, like the contemporary work of Fats Waller and Louis Armstrong, they wear so well so many decades later. His hiring of black musicians enabled Goodman to inspire, and be inspired by, many of the most brilliant players of the era. On this recording, guitarist Charlie Christian (who had just joined the band a couple of months earlier) plays a perfectly conceived solo that introduces his streamlined swing and evenly swinging phrasing to a larger audience than the small-group recordings on which he was mostly featured. The trumpet solo reveals Ziggy Elman at his restrained best, followed by a brief Goodman reprise and the riffs out. This was an abbreviated version of the Henderson arrangement, the full one existing on contemporary airchecks. —*Loren Schoenberg*

DISC 2 TRACK 6

ART TATUM

TIGER RAG

PERSONNEL: Art Tatum (piano)
MUSIC: Nick LaRocca **RECORDED:** February 22, 1940, in Los Angeles
FIRST ISSUE: Decca 18051. Matrix no. DLA1941A.

Art Tatum, 1940. Frank Driggs Collection

The origins of "Tiger Rag," the quintessential New Orleans jazz composition, are shrouded in controversy. Parts of it seem to have circulated in aural tradition; pianist Jelly Roll Morton claimed to have composed it, but it was copyrighted by Nick LaRocca, leader of the Original Dixieland Jazz Band, who in 1917 first recorded it. One of the most recorded tunes in jazz, with more than 900 versions, "Tiger Rag" was a showpiece for piano virtuoso Art Tatum.

After moving from his native Toledo, Ohio, to New York City's highly competitive piano scene, Tatum was tested by such piano masters as James P. Johnson, Willie "The Lion" Smith, and Fats Waller, but he bested them all and achieved equal stature. Tatum was blind in one eye and almost blind in the other, yet despite his handicap he built an ear- and eye-popping technique: his right hand could leap to the top of the keyboard and hit a high note with unerring accuracy, and at blistering speed. He was at his best playing in small clubs generally as a solo artist; he perfected a full, orchestral style that used almost the entire range of his instrument to build dramatic contrasts. His stellar musicianship and technical virtuosity in both hands made him one of the greatest masters of the piano in any genre of music. Once, when Tatum visited a club where pianist Fats Waller was playing, Waller uttered a now-famous line: "Ladies and gentlemen, I am just a man who plays the piano. But, tonight, God is in the house" (Shaw 1971, 63).

Tatum recorded "Tiger Rag" at his first recording session in 1932. By the time he made this recording in 1940, he had not only refined his arrangement but also increased the tempo to an astonishing 176 half notes per minute. The performance is so breakneck that the listener almost holds his breath, half in dread, to see if the two hands collide in a train wreck, or if the train goes completely off the track.

Tatum's typical approach was to work out his solos in advance; paraphrase, embellish, and enrich the melody; and boldly reinvent, even recompose, the harmony. Here his out-of-tempo, impressionistic introduction contrasts sharply with the main body of the piece. His performance incorporates breaks, stop-time punctuations in the left hand, rapid note runs in each hand, and changes of texture including stride piano, "walking" octaves in the left hand, and slow-moving block chords. In the first D section, Tatum gives the famous "Hold that tiger" phrase a fresh treatment.

"Art Tatum started playing 'Tiger Rag,'" reminisced pianist Sammy Price. "It was just amazing. You just couldn't believe that one man could play that fast, or do as much, or have as much speed; he seemed ambidextrous, musically developed beyond description. Art Tatum was my inspiration" (Price 1990, 30). The great Oscar Peterson recalled first hearing, as an aspiring young pianist, Tatum's recording of

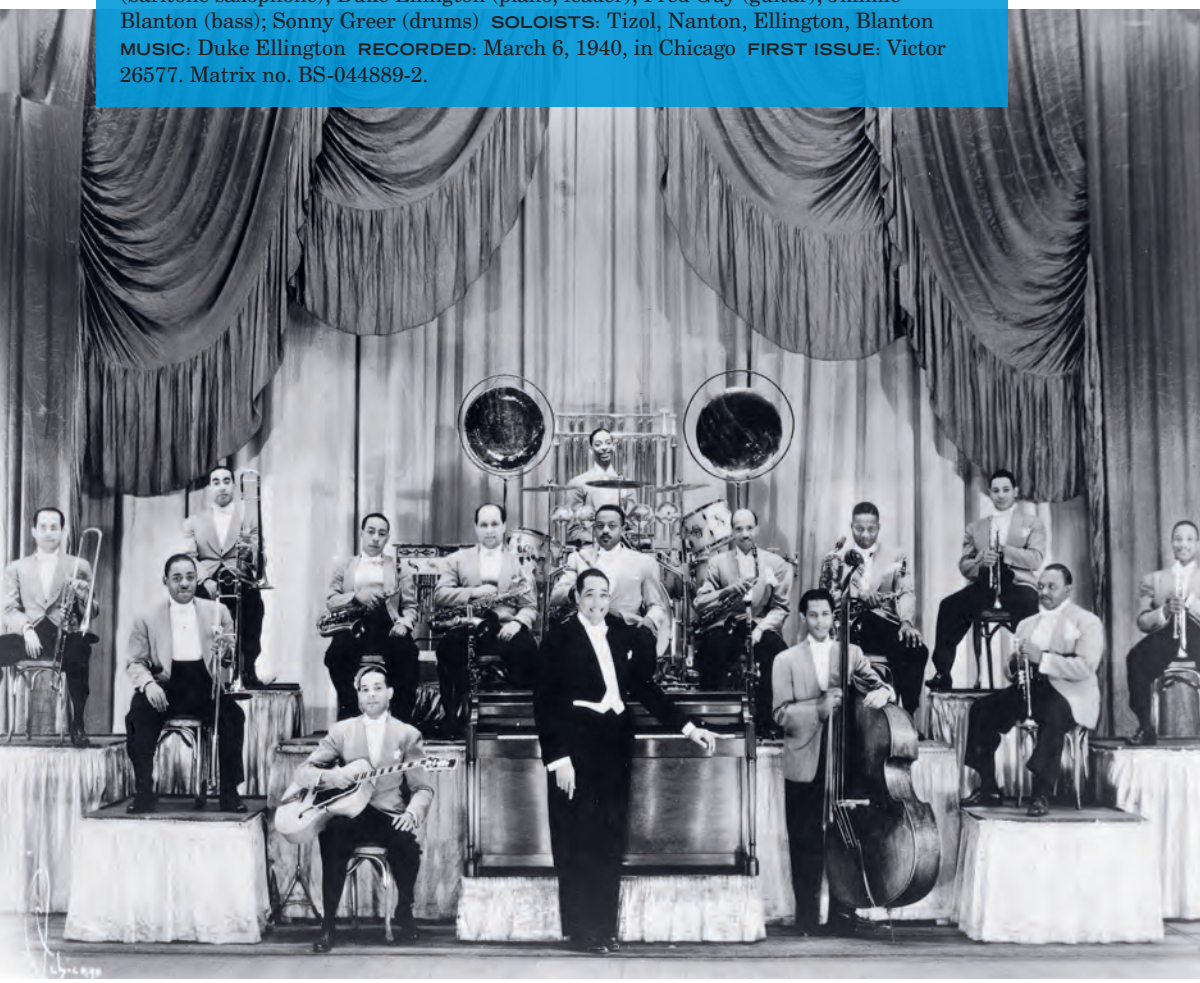
"Tiger Rag": "I gave up the piano for two solid months; and I had crying fits at night" (Lester 1995, 13). Not only did Tatum inspire other pianists and set pianistic benchmarks that have never been equaled, but his harmonic imagination influenced the bebop music that would soon develop. —*John Edward Hasse*

DISC 2 TRACK 7

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

KO-KO

PERSONNEL: Rex Stewart (cornet); Cootie Williams, Wallace Jones (trumpets); Joe "Tricky Sam" Nanton, Lawrence Brown (trombones); Juan Tizol (valve trombone); Barney Bigard (clarinet, tenor saxophone); Johnny Hodges (alto saxophone); Otto Hardwick (alto saxophone, clarinet); Ben Webster (tenor saxophone); Harry Carney (baritone saxophone); Duke Ellington (piano, leader); Fred Guy (guitar); Jimmie Blanton (bass); Sonny Greer (drums) **SOLOISTS:** Tizol, Nanton, Ellington, Blanton **MUSIC:** Duke Ellington **RECORDED:** March 6, 1940, in Chicago **FIRST ISSUE:** Victor 26577. Matrix no. BS-044889-2.



Front row: Fred Guy, guitar; Duke Ellington; Jimmie Blanton, bass. Second row: Tricky Sam Nanton, trombone; Rex Stewart, cornet. Third row: Juan Tizol, valve trombone; Lawrence Brown, trombone; Johnny Hodges, Barney Bigard, Ben Webster, Otto Hardwick, Harry Carney, saxophones; Wallace Jones, Ray Nance, trumpets. Back: Sonny Greer, drums. Oriental Theater, Chicago, November 1940. Frank Driggs Collection

In 1940, Duke Ellington was poised for what some regard as the greatest period in his career. He had hired a twenty-one-year-old bassist, Jimmie Blanton, whose technique and outsize tone would revolutionize jazz bass playing, and Ben Webster, a tenor saxophonist whose style was drenched in the blues. The two sparked the band. Billy Strayhorn would soon contribute in major ways to compositions and orchestrations. And a new contract with RCA Victor brought Ellington tremendous

control and choice of what material he would record. Beginning in March 1940, wrote Gunther Schuller, "the best of the Ellington band's performances for some years are marked by an astonishing economy, even simplicity of means, a feeling of all non-essentials having been trimmed off, and a sense of inevitability that signifies true mastery" (1989, 114).

When swing music and dancing had become a national obsession in the late 1930s, Ellington stood above the pack, continuing to go his own musical way. He was less interested in establishing a good beat for dancing than in exploring his musical imagination. A good example is "Ko-Ko."

From its opening tom-toms to its final crescendo, "Ko-Ko" fascinates with its drama, reportedly depicting ring dancing and drumming of slaves in New Orleans's legendary Congo Square. Some reports assert that "Ko-Ko" was an excerpt from a projected (and never completed) opera called *Boola.*

From "Creole Love Call" (1927) to "Ko-Ko" to portions of the "New Orleans Suite" (1970), Ellington was fascinated with the blues. He treated the form as a prism, now reflecting one color or mood, now another. "Ko-Ko" takes the form of a minor blues with an exotic, almost unearthly quality.

The recording consists of an eight-bar introduction, seven blues choruses, a repeat of the introduction, and a four-bar coda. After the introduction over baritone saxophonist Harry Carney's low-toned pedal point, valve trombonist Juan Tizol does a call-and-response with the band. With a markedly different trombone sound, slide trombonist "Tricky Sam" Nanton plays two choruses, manipulating his mute to utter striking cries of *wah-wah* and *ya-ya,* over menacing interjections by the band and Ellington. Ellington takes the spotlight in the fourth chorus, jabbing out dissonant harmonies at the piano. The wailing band takes the fifth chorus, and in the sixth, Blanton and the band engage in call-and-response. The seventh and final chorus increases the harmonic density and dynamic intensity.

The "jungle" effects—eerie moods, dramatic percussion, human-sounding cries of muted brass—of Ellington's Cotton Club years here become a deeper part of the musical structure, and, as in a bolero, each successive blues chorus builds in intensity. "Ko-Ko" includes memorable solos, but it's especially the orchestral writing that makes the piece unique. Musically and harmonically sophisticated, emotionally and intellectually stimulating, "Ko-Ko" ranks as one of Ellington's most esteemed recordings. "Ko-Ko" stands as a singular musical work and one of Ellington's crowning achievements. — *John Edward Hasse*

DISC 2 TRACK 8

CAB CALLOWAY AND HIS ORCHESTRA

HARD TIMES (TOPSY TURVY)

PERSONNEL: Mario Bauzá, Dizzy Gillespie, Lammar Wright (trumpets); Tyree Glenn, Quentin Jackson, Keg Johnson (trombones); Jerry Blake [aka Jacinto Chabani], Hilton Jefferson (alto saxophones); Chu Berry, Walter "Foots" Thomas (tenor saxophones); Andrew Brown (baritone saxophone); Benny Payne (piano); Danny Barker (guitar); Milt Hinton (bass); Cozy Cole (drums); Cab Calloway (director, vocal) **SOLOISTS:** Gillespie, Berry **MUSIC:** Edgar Battle, Cab Calloway, and Milt Noel; arr. Edgar Battle **RECORDED:** May 15, 1940, in Liederkranz Hall, New York **FIRST ISSUE:** Vocalion 5566. Matrix no. 27299-1.

The Great Depression is a fact that turns up over and over in popular songs of the 1930s, but "Hard Times (Topsy Turvy)" is a curiosity in many respects. It comes from 1940, several years later than most other similarly themed songs, which places it closer to the World War II era than the Depression. It's co-credited to arranger/composer Edgar Battle and to singer/bandleader Cab Calloway (whose name, one way or another, is on many of the original tunes his band recorded), while the third collaborator is the little-known Milton Noel Small (aka Milt Noel), who also wrote tunes for Fats Waller and Lucky Thompson.

The mood of the piece is equally paradoxical: it's mostly in a minor key but maintains a jubilant feeling, and the lyrics deliver a similarly mixed message. So too does the title: "Topsy Turvy" generally conveys whimsy in the sense of Gilbert & Sullivan—a few years earlier, there was a British song called "Topsy Turvy Talk." Contrastingly, "Hard Times" is a phrase usually associated with the blues—Ray Charles alone recorded two different songs with that title. Further confusing the matter, Battle was also the credited co-composer (with Eddie Durham) of the Count Basie classic "Topsy." (Both Bud Powell and Joe Lovano among others later recorded their own original tunes titled "Topsy Turvy.")

Calloway's vibrant vocal presages Ray Charles's "Busted," in that the situation being described in the words is bleak but the mood is very upbeat—as if Calloway could chase hard times away by "jivin' the very best I know." It's a typically Calloway-ian slice of slangy wordplay ("a striver from Strivers' Row"), animated considerably by outstanding solos from the young trumpeter Dizzy Gillespie and Chu Berry, who unfortunately was approaching the finish of his short life (which ended in a car crash in October 1941). Calloway himself concludes the piece by talking over the final bars in a spoken epilogue: "Jack, I'm still beatin' my chains, you better hit the road [another foreshadowing of Ray Charles], things are still topsy-turvy." —*Will Friedwald*

Front row: Cab Calloway; Jerry Blake, clarinet; Hilton Jefferson, Andrew Brown, alto saxes; Walter "Foots" Thomas, baritone sax. Second row: Danny Barker, guitar; Keg Johnson, Tyree Glenn, Quentin "Butter" Jackson, trombones. Back row: Dizzy Gillespie, Lammar Wright Sr., Jonah Jones, trumpets. Hotel Sherman, Chicago, 1940. Frank Driggs Collection

John Kirby, bass; Bernard Addison, guitar, Roy Eldridge, trumpet; Benny Carter, alto sax; Coleman Hawkins, tenor sax; Sid Catlett, drums. Recording studio, NY, May 25, 1940. Frank Driggs Collection

DISC 2 TRACK 9

THE CHOCOLATE DANDIES

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

PERSONNEL: Roy Eldridge (trumpet); Benny Carter (alto saxophone); Coleman Hawkins (tenor saxophone); Bernard Addison (guitar); John Kirby (bass); Sidney Catlett (drums) **SOLOISTS:** Hawkins, Eldridge, Carter **MUSIC:** Jimmy McHugh **LYRICS:** Clarence Gaskill **RECORDED:** May 25, 1940, in New York **FIRST ISSUE:** Commodore 1506. Matrix no. R2997.

From 1928 to 1946, the "Chocolate Dandies" rubric (anachronistic even in 1940) was applied to several all-star recording groups, most of which involved Benny Carter. This edition was organized by writer/critic Leonard Feather, whose intent was to reunite some of the illustrious alumni of Fletcher Henderson's Orchestra. Since Henderson himself was unavailable, no piano was used (although Carter played accompaniment on one of the titles). The three horn players—Carter, Hawkins, and Roy Eldridge—were frequent associates and lifelong friends, and their musical cross-influences were profound and complex. As evidenced by Hampton's "When Lights Are Low," even in an informal jam setting Carter usually liked to provide some framework for the soloists, but this date was completely spontaneous. Furthermore, these recordings were issued on twelve-inch 78 rpm discs, whose longer playing time (four minutes plus) allowed for a relatively extended performance as compared with the typical ten inch, three-minute studio recording of the period.

Hawkins takes the lead in the first chorus with a driving paraphrase of Jimmy McHugh's melody. A momentary pause at the beginning of the second chorus suggests some confusion about who would follow, but Hawkins quickly leaps into the fray with a typically hard-swinging solo and simply devours the changes. Altoist Phil Woods, recalling a record date he played with both Carter and Hawkins, described a Hawkins solo entrance as telling him, "Get out of the way, kid. Let a real man play!" (Carter and Woods 1996). Eldridge continues to stoke the flames for two choruses full of urgency and relentless swing. Having to follow two of jazz's most ferocious musical gladiators, Carter, who was never entirely comfortable in competitive settings, begins his solo conventionally enough. As was often the case in Hawkins's presence, Carter's own playing takes on a more propulsive, rhythmic quality. Beginning with the last eight bars of his first chorus, however, there is a dramatic shift: Carter introduces a descending line which foreshadows a similar but even more startling variation leading into the bridge of the second chorus. His blurring the lines of the song's structure, and his deliberate falling behind the beat, adds to the feeling of

cool detachment. He finishes the chorus in more conventional fashion before the other horns join in for the free-for-all last chorus. The piano-less rhythm section does a valiant job in keeping up the momentum, with Sid Catlett's myriad accents and shadings demonstrating why he was the spark behind so many classic sessions.
—Ed Berger

Front row: Jerry Jerome, Les Robinson, Bus Bassey, Neely Plumb, saxophones; Johnny Guarnieri, piano; Artie Shaw; Al Hendrickson, guitar; Anita Boyer, vocalist. Second row: Bruce Squires, Jack Jenney, Ray Conniff, trombones. Top row: Jack Cathcart, George Wendt, Billy Butterfield, trumpets; Nick Fatool, drums; Jud DeNaut, bass. String section not identified. Hollywood Palladium, 1940. Frank Driggs Collection

DISC 2 TRACK 10

ARTIE SHAW AND HIS ORCHESTRA

STARDUST

PERSONNEL: Billy Butterfield, Jack Cathcart, George Wendt (trumpets); Vernon Brown, Jack Jenney (trombones); Artie Shaw (clarinet, leader); Les Robinson, Neely Plumb (alto saxophones); Jerry Jerome, Bus Bassey (tenor saxophones); Alex Beller, Truman Boardman, Bill Brower, Ted Klages, Eugene Lamas, Bob Morrow (violins); Keith Collins, Al Harshman (violas); Fred Goerner (cello); Johnny Guarnieri (piano); Al Hendrickson (guitar); Jud DeNaut (bass); Nick Fatool (drums) **SOLOISTS**: Butterfield, Shaw, Jenney **MUSIC**: Hoagy Carmichael; arr. Lennie Hayton **LYRICS**: Mitchell Parish **RECORDED**: October 7, 1940, in Hollywood **FIRST ISSUE**: Victor 27230. Matrix no. 055097-1.

Pianist and songwriter Hoagy Carmichael, influenced by his friend Bix Beiderbecke's phrasing, composed "Stardust" in 1927, and the piece went on to become one of the most recorded songs in American history. "Stardust," writes James Lincoln Collier, "became a kind of symbol, *the* epitome of pop songs in a great age of pop songs" (1983, 247). Both the form and melodic line of "Stardust" are unconventional in the context of popular song. Its dreamy melody sounds as if it were an improvisation plucked from the air and captured on paper.

By the mid-1930s, "Stardust," at a slow tempo, was becoming an evergreen in the repertory of dance bands and jazz groups. The question was: who would make the definitive swing-band interpretation? Tommy Dorsey and Benny Goodman both recorded it in April 1936. In fact, their versions were released on opposite sides of the same 78 rpm disc, possibly the only such back-to-back coupling. Then, in 1940, Lennie Hayton made a masterly arrangement for Artie Shaw. Hayton was a veteran

of the Paul Whiteman band during the Bix Beiderbecke and Bing Crosby days. Shaw, a perfectionist, virtuoso clarinetist, and mercurial bandleader, led one of the most popular big bands of the Swing Era, producing dozens of recordings in the late 1930s and early 1940s.

Augmenting the band with a nine-piece string section, Shaw assembled his men to record what turned out to be a masterpiece. The arrangement, which omits the song's verse, calls for two readings of the chorus, with an interlude between and a coda ending with a violin shower of notes.

Gunther Schuller and Martin Williams have called this version of "Stardust" "just about perfect in every detail" (1983, 28). What makes it so is Hayton's art as an arranger, as he creates a lyrical, finely crafted treatment of Carmichael's music. There is also Billy Butterfield's clear-toned statement of the melody and Artie Shaw's beautifully constructed clarinet solo, with affecting flights into the high register. Shaw's clarinet playing is technically solid, creative, and warm, and his solo has the quality of inevitability and unimprovability that often distinguishes enduring art. A highlight of the recording is the brief but extraordinarily conceived and executed trombone solo of Jack Jenney.

This is a performance whose luminescence does not dim even after repeated listening. One can imagine young people standing at jukeboxes across America, selecting Shaw's "Stardust" over and over. This quality could have accounted for its success with the public: it was reportedly a million-seller for Shaw, his sixth. —*John Edward Hasse*

DISC 2, TRACK 11

GENE KRUPA AND HIS ORCHESTRA

LET ME OFF UPTOWN

PERSONNEL: Roy Eldridge (trumpet, vocal); Norman Murphy, Torg Halten, Graham Young (trumpets); John Grassi, Jay Kelliher, Babe Wagner (trombones); Clint Neagley, Mascagni "Musky" Ruffo (alto saxophones); Walter Bates, Sam Musiker (tenor saxophones); Bob Kitsis (piano); Remo Biondi (guitar); Ovid "Biddy" Bastien (bass); Gene Krupa (drums); Anita O'Day (vocal) **SOLOISTS:** O'Day, Eldridge **MUSIC AND LYRICS:** Earl Bostic and Redd Evans **RECORDED:** May 8, 1941, in New York **FIRST ISSUE:** OKeh 6210. Matrix no. 30443-1.

Front, far left: Anita O'Day. First row: Sam Musiker, Clint Neagly, Walter Bates, saxophones; Ray Biondi, guitar; Babe Wagner, Jay Kelliher, probably John Grassi, trombones. Top row: Unidentified, Biddy Bastien, bass; Gene Krupa, drums; Roy Eldridge, trumpet. Hotel Pennsylvania, New York, NY, 1941. Frank Driggs Collection

In 1934 Gene Krupa joined the newly organized big band of Benny Goodman, subsequently becoming the first jazz drummer to be widely known to the general public. His darkly handsome looks and thunderous solos on Goodman's "Sing, Sing, Sing" brought him pop-culture stardom, and he later appeared in several Hollywood films, including *Ball of Fire* (1941) and *The Best Years of Our Lives* (1946).

"I made the drummer a high-priced guy, and I was able to project enough so that I was able to draw more people to jazz," Krupa said (Simon 1967, 311). But it was his playing, sometimes loud and overbearing but always swinging, that won him the respect of his fellow drummers, many of whom imitated the setup of his kit (which included two tunable tom-toms) and emulated his flamboyant solos.

In 1938 Krupa left Goodman to start a popular big band of his own. Three years later, following in the clarinetist's footsteps, he integrated his all-white instrumental lineup by hiring the trumpeter Roy Eldridge. "Every time he played it was like a light going on in a dark room," Krupa recalled (Chilton 2002, 111). A phenomenally vital soloist who was influenced in equal measure by Louis Armstrong and Coleman Hawkins, Eldridge played with a saxophone-like technical fluidity rare among jazz trumpeters of his generation, and his innovative harmonic language made him a key figure in the transition from swing to bebop.

"Let Me Off Uptown," one of Krupa's biggest hits, is a bouncy riff tune co-written and arranged by Earl Bostic, an alto saxophonist who later won fame playing the style of black popular music known as "rhythm & blues." The smoothly swinging, vibrato-free vocal of Anita O'Day looks forward to her later career as a bop-oriented improvising singer. Eldridge follows O'Day with a pungent solo whose hot, raspy tone is immediately recognizable. The comic spoken interludes and cheering-crowd effects document a vaudeville-flavored stage-show routine of a kind that was still common at the time, though it was highly unusual for a black man and a white woman to perform such a routine together in 1941.

Krupa is not featured on "Let Me Off Uptown," but his propulsive accompaniment to Eldridge's climactic solo, with its crisp backbeats and splashing cymbal work, is a quintessential example of Swing-Era big-band drumming at its most effective. —*Terry Teachout*

DISC 2 TRACK 12

DIZZY GILLESPIE'S ALL-STAR QUINTETTE

SHAW 'NUFF

PERSONNEL: Dizzy Gillespie (trumpet); Charlie Parker (alto saxophone); Al Haig (piano); Curly Russell (bass); Sidney Catlett (drums) **SOLOISTS**: Parker, Gillespie, Haig **MUSIC**: Dizzy Gillespie and Charlie Parker **RECORDED**: May 11, 1945, in New York **FIRST ISSUE**: Guild 1002. Matrix no. G566-A1.

Gillespie-Parker Quintet: Harold "Doc" West, drums; Curly Russell, bass; Charlie Parker, alto saxophone; Dizzy Gillespie, trumpet. Town Hall, New York City, May 1945. Frank Driggs Collection

"Shaw 'Nuff" stands as a quintessential example of early modern jazz, fully realized by its two primary architects, Charles "Yardbird" Parker and John Birks "Dizzy" Gillespie, known by their monikers as "Bird & Diz." The composition contains several of the salient features of the music now commonly known as "bebop" or "bop." It is a contrafact piece, i.e., one consisting of a new melody composed over an existing, usually popular chord progression; "Shaw 'Nuff" is composed using the thirty-two-bar chord progression based on George Gershwin's "I Got Rhythm," known as "*Rhythm* changes." The ensemble's new and challenging asymmetrical phrasing and heightened syncopation, precisely executed at a blistering tempo (278 beats per minute), showcase two further hallmarks of their music. In his autobiography, *To Be or Not...to Bop,* Gillespie described the musical empathy he shared with Parker:

> *Our music was like putting whipped cream on jello. His contribution and mine just happened to go together, like putting salt on rice. Before I met Charlie Parker my style had already developed, but he was a great influence on my whole musical life. The same thing goes for him too because there was never anybody who played any closer than we did on those early sides like "Groovin' High," "Shaw 'Nuff" and "Hothouse." Sometimes I couldn't tell whether I was playing or not because the notes were so close together. He was always going the same direction as me when he was way out there in Kansas City and had never heard of me. The enunciation of the notes, I think belonged to Charlie Parker because the way he'd get from one note to another, I could never…. Charlie Parker definitely set the standard for phrasing our music, the enunciation of notes.* (Gillespie and Fraser 1979, 231–32)

This recording captures the urbane vitality and velocity of life in 1940s Harlem, New York City, mirrored in the musical innovations of Bird & Diz. From the opening, ominous vamp of the introduction, launching the explosive, breakneck melody with the horns in unison for the thirty-two-bar chorus, "Shaw 'Nuff" astounded musicians and critics. Parker takes the first of three one-chorus solos, improvising a brilliant display of long, rhythmically complex phrases crossing over bar lines and punctuated with vocal-like articulations. Gillespie enters with his patented exclamatory entrance to a high F, exploited in his earlier recordings, "Blue 'n' Boogie" for Guild and "Max Is Making Wax" for Manor Records. Catlett responds with a rim shot, while Russell sends his "walking" bass line up an octave as a contrapuntal complement to Gillespie's stratospheric descent. Gillespie also reprises the triplet chromatic trill and rip that he premiered on the recording of "Cherokee" with the Joe Marsala Sextet. Haig's piano solo is characteristically modern in the sparse left-hand accompaniment and his right-hand, spinning, horn-like phrases. The entire ensemble plays the recapitulation with the same precision as in the beginning, ending the performance with an unresolved cadence. The virtuosic music created by Bird & Diz has become the lasting performance standard for most jazz since. —*Anthony Brown*

DISC 2, TRACK 13

DIZZY GILLESPIE AND HIS ORCHESTRA

MANTECA

PERSONNEL: Dizzy Gillespie (trumpet, vocal); Dave Burns, Elmon Wright, Benny Bailey, Lammar Wright Jr. (trumpets); William Shepherd, Ted Kelly (trombones); Howard Johnson, John Brown (alto saxophones); Joe Gayles, George "Big Nick" Nicholas (tenor saxophones); Cecil Payne (baritone saxophone); John Lewis (piano); Al McKibbon (bass); Kenny Clarke (drums); Chano Pozo (bongo, conga, vocal) **SOLOISTS**: Gillespie (over ensemble), Nicholas, Gillespie, Pozo **MUSIC**: Dizzy Gillespie, Gil Fuller, and Chano Pozo; arr. Gil Fuller **RECORDED**: December 30, 1947, in New York **FIRST ISSUE**: Victor 20-3023. Matrix no. D7VB3090-1.

A number of respected musicians in the progressive Latin and jazz waves of the late 1940s experimented with fusions of the Afro-Cuban and Afro–North American styles; but it was the association of trumpeter Dizzy Gillespie and Cuban *conguero*/vocalist/dancer Chano Pozo, who was recommended to Gillespie in 1946 by Mario Bauzá (musical director of the Machito orchestra), that played the most prominent role in the mixture of Afro-Cuban music and the progressive bebop style that would be referred to as "Cubop." John Storm Roberts notes that "in Cubop, Latins and [North] Americans were trying to work together without losing any crucial elements of either style" (1979, 119). This was in certain aspects challenging because, although there were Afro-based similarities between the rumba and the jazz "bop" styles, the Afro-Latin and Afro–North American musical traditions were quite different. Nevertheless, Pozo's impact on music in North America endured, symbolized through the fusion music known as "Latin jazz." Prominent *conguero*/bandleader Mongo Santamaría stressed that Pozo's essential contribution was the exposure he gave the conga drum, which spearheaded its rise in popularity. Among the more important Pozo-Gillespie musical collaborations were the compositions "Afro-Cubano Suite," "Tin Tin Deo," and the profound "Manteca," a basic conga riff inspired by Pozo that received wide acclaim as the successful blend of the two Afro-American styles. The basic riff, an Afro-Cuban-derived rhythmic ostinato accented by bass, saxophones, trombones, and the trumpet section, was composed by Pozo, with Gillespie transcribing the notes into a sketch and composing the bridge section incorporating a jazz swing feel. He assigned

James Moody, tenor sax; Chano Pozo, conga; Dizzy Gillespie, trumpet. Duncan Schiedt Collection

Dizzy Gillespie, trumpet, leader, standing. Front row: James Foreman, piano; Vince Guerra, conga; Joe Gayles, Ernie Henry, John Brown, Yusef Lateef, Al Gibson, saxophones. Second row: Al McKibbon, bass; Andy Duryea, Sam Hurt, Charles Greenlea, trombones (order uncertain). Top row: Teddy Stewart, drums; Benny Harris, Willie Cook, Elmon Wright, trumpets. Orpheum Theater, Los Angeles, Fall 1949. Frank Driggs Collection

the full arrangement to Walter "Gil" Fuller. In an interview with Max Salazar, Gillespie recalled the making of the piece:

> *When Chano conceived the idea for "Manteca," it served for the first part, the sounds of the instruments. He sang the bass part which introduced the tune, sang the saxophone parts and then lashed out with his right hand and he stomped his foot to indicate the dynamic sounds of trumpets. I listened as he repeated the phrases and raised his voice in crescendo but he didn't take it anywhere. I told him it needed a bridge. I sat down at a piano and created a bridge and after we recorded it I didn't think much about it. It was just another good recording. Now everywhere I played people want to hear it. Was it a popular tune?* (Salazar 1999, 24)

This 1947 RCA Victor recording featured not only Pozo's and Gillespie's virtuoso performances but also a Gillespie orchestra that included eminent innovators of the jazz Bebop Era such as pianist John Lewis, bassist Al McKibbon, and drummer Kenny Clarke. The piece has been performed and recorded by a plethora of artists, including the Dizzy Gillespie Big Band, Cal Tjader, Poncho Sanchez, and Tito Puente, who in his first major popular recording, "Abaniquito" (1949), incorporated the "Manteca" melodic riff. In the documentary film on Afro-Cuban music, *Roots of Rhythm* (1994), Gillespie reminisces in detail on the manner in which he and Pozo co-composed the piece. "Manteca" has emerged as a basic standard and one of the most performed tunes in both the jazz and Latin jazz repertoires. —*Steven Loza*

Mary Lou Williams, 1945.
Frank Driggs Collection

DISC 2 TRACK 14

MARY LOU WILLIAMS

VIRGO FROM *THE ZODIAC SUITE*

PERSONNEL: Irving Randolph (trumpet); Mary Lou Williams (piano); Al Hall (bass); J.C. Heard (drums); and chamber orchestra consisting of small string section, flute, clarinet, bassoon, trombone, and French horn **SOLOIST:** Randolph **MUSIC:** Mary Lou Williams, orchestration by Milt Orent **RECORDED:** December 31, 1945, at Town Hall in New York City **FIRST ISSUE:** *Zodiac Suite,* VJC-1035.

By the time this recording was made in late 1945, Mary Lou Williams had already garnered a reputation as one of jazz's most innovative arrangers and pianists. Her arrangements for Andy Kirk, including "Mary's Idea," "Walkin' and Swingin'," and "Little Joe from Chicago," shaped much of the Kirk band's early sound and helped it transition from regional to national success. From 1930 until 1941 Williams served as the nexus of the band's rhythm section with a driving piano style that was rooted in the virtuosic swinging tradition of stride piano. This style was documented in 1930, when she recorded two improvised piano solos, "Night Life" and "Drag 'Em." The sides would later be released under the appellation Mary "Lou" Williams, as the recording engineer thought that "Mary" alone was too plain to put on the label. She would use this name for the rest of her life.

In the years following her sudden departure from the Kirk band, Williams would redefine herself as a pianist while working at Barney Josephson's Café Society in New York, hosting her own radio show on WNEW, and touring Europe in the early 1950s. In 1954 she would take a three-year hiatus from jazz, during which she converted to Roman Catholicism. The last twenty-plus years of her life would be devoted to jazz education, the rehabilitation of addicted jazz musicians, and expressing her faith through her jazz compositions.

The larger work that "Virgo" is part of reflected Williams's interest in astrology, her desire to write a work that commemorated fellow jazz musicians who were her close friends, and the influence of Duke Ellington and his fusion of jazz with concert music. The work initially consisted of written movements that were showcased weekly on her radio show in 1945. But after the first three weeks, Williams began improvising the works during the broadcast. In June 1945, along with bassist Al Lucas and drummer Jack "The Bear" Parker, she recorded ten of the suite's movements at the studios of Asch Records. Later she recorded the two remaining movements, "Cancer" and "Leo," as piano solos. Asch released the sides later that year as *Signs of the Zodiac*. In 1975 Folkways Records reissued the suite on LP, and recently jazz pianist Geri Allen recorded her own interpretation of the suite, called *Zodiac Suite: Revisited* (2006).

"Virgo," considered the sixth of the twelve movements of the *Zodiac Suite,* was dedicated to critic Leonard Feather, who Williams claimed "love[d] the blues." The piece is structurally a blues with a slightly altered form: instead of the traditional twelve-bar blues structure, Williams constructs an eight-bar melody that is harmonically rooted in the bop aesthetic, although the genre had not been widely recorded by this time. Williams's use of these colorful harmonies also speaks to why beboppers like Dizzy Gillespie, Thelonious Monk, Sarah Vaughan, and others sought an audience with the pianist nightly at her Hamilton Terrace apartment.

Williams can be heard on piano, but her playing is very subtle; she concentrates on invoking atmosphere, through interplay with Al Hall's swinging bass lines, and not being the center of the performance. Her vamping and fluid playing are enhanced by harmonic and melodic support in the strings at different intervals. Irving "Mouse" Randolph's soulful playing establishes the jazzy feeling of this work, which clearly indicates Williams's evolving perceptions of jazz during this period. While Williams never attempted to compose in the idiom of the jazz suite again, the innovative compositional style reflected here was later translated into the jazz masses she produced during the 1960s and 1970s. —*Tammy Kernodle*

Dexter Gordon, 1945. Frank Driggs Collection

DISC 2, TRACK 15

DEXTER GORDON

DEXTER RIDES AGAIN

PERSONNEL: Leonard Hawkins (trumpet); Dexter Gordon (tenor saxophone); Bud Powell (piano); Curly Russell (bass); Max Roach (drums) **SOLOISTS:** Gordon, Hawkins, Powell, Roach **MUSIC:** Dexter Gordon **RECORDED:** January 29, 1946, in New York **FIRST ISSUE:** Savoy 623. Matrix no. S 5879-1.

By the time Dexter Gordon came to make this record in early 1946, he had already made two other sessions under his own name. The first dated from 1943 in his hometown of Los Angeles—he had spent three years as a teenage star in Lionel Hampton's big band—and the second (a quartet) was cut just three months before this one, in October 1945. In the years between his debut and second sessions, the bebop jazz revolution had taken place. The young man who recorded on the West Coast in 1943 is more or less a swing player in the mold of Lester Young, but by 1946 Dexter, along with the prevailing fashion in jazz, had changed completely. We get snapshots of that process along the way as Gordon recorded sporadically with Billy Eckstine's big band and even more significantly with Dizzy Gillespie's small group in New York. Whereas Charlie Parker is seen as the principal creator of a new saxophone style in jazz for the alto instrument, there is a strong argument to suggest that Dexter Gordon pioneered a new way of playing the tenor saxophone, and that this track, "Dexter Rides Again," is the first really mature example of what he had developed.

In common with the opening themes of many a bebop piece, Gordon's melodic statement is a series of brief, choppy phrases on a chord sequence that is a slightly modified version of the song "Idaho." The repeated two-note motif which closes the theme and gives him the launchpad for his solo is an onomatopoetic reference to his name, "Dexter," and it returns again as the emphatic two-note coda to the entire piece.

We can hear similarities to some of Lester Young's phrases, in particular in the passing trills or ornaments that Dexter uses, and in the habit of repeating a phrase but transposing it a few notes up or down from its original place. But what is impressive here is the unstoppable flow of ideas, which matches Parker's way of playing, and—as was common practice among 1940s beboppers—the incorporation of an unrelated quotation, this time from "Jingle Bells." Hawkins's solo is a transitional swing-to-bop exercise, with none of the fluency or range that Gillespie was achieving at this stage, but Bud Powell's solo makes an interesting contrast to his trio recording of "Indiana" elsewhere on this set. It shows a similar, linear way of thinking about soloing, and he catches the phrasing and mood of Dexter's playing in his right hand while supplying the most minimal chordal accompaniment with his left.

As his career developed, Dexter would build solos such as the one he plays here for much longer durations, and during his many years in Europe in the 1960s and 1970s, it was common for a single song to last fourteen or fifteen minutes. However, the nucleus of his style and his modernization of Lester Young's approach are all to be heard in this 1946 example of his playing. —*Alyn Shipton*

DISC 2 TRACK 16

LESTER YOUNG-BUDDY RICH TRIO

I WANT TO BE HAPPY

PERSONNEL: Lester Young (tenor saxophone); Nat "King" Cole (piano); Buddy Rich (drums) **SOLOISTS:** Young, Cole, Young **MUSIC:** Vincent Youmans **LYRICS:** Irving Caesar **RECORDED:** ca. late March or early April 1946, on *The Jazz Scene* in Los Angeles **FIRST ISSUE:** *The Jazz Scene,* Mercury (unnumbered). Matrix no. 2198/354-1.

Lester Young and Buddy Rich, 1950. Institute of Jazz Studies, Rutgers University

Lester Young was one of the most influential saxophonists in the history of jazz, known as the "Pres" (aka "Prez") of them all, as Billie Holiday first called him. He was named as an early influence by Charlie Parker, Sonny Rollins, John Coltrane, Stan Getz, and literally hundreds of other musicians—and not only saxophonists. But Young's music is little known today compared with that of his disciples. It is even less known to the general public today that Nat "King" Cole was one of the most influential pianists before bebop. He was not, as one might assume, a singer who played piano but was a well-established, innovative, and much-imitated pianist before he ever sang on record. Bud Powell, Oscar Peterson, Horace Silver, and many others were influenced by him. The final member of the trio, Buddy Rich, was one of the most virtuosic drummers of all time, and one of the most imitated (although he's often been accused of a technical proficiency lacking in emotional feeling).

This recording shows Young after World War II, playing in high spirits and enjoying the greatest popularity of his career (disproving the common "wisdom" that he was a broken man after his army experience in 1944–45, during which he was court-martialed for smoking marijuana). It presents Cole functioning as both a piano soloist and a sterling rhythm section. (Among pre-bop musicians, a bass was not considered essential as long as one had a pianist with a strong left hand. Consider, for example, the Original Dixieland Jazz Band, Armstrong's Hot Fives, the Benny

Goodman Trio, and countless others.) And it offers Rich providing a highly musical and interactive accompaniment.

The song (with music by Vincent Youmans, words by Irving Caesar) had premiered in the hit musical *No, No, Nanette* in 1925. Rich enters alone, then Cole plays the A sections over a repeated bass note pattern, with Young playing only on the bridge. Then Young solos for a full chorus, supported by Cole's buoyant version of the stride style that was associated with the generation before him. This kind of piano "comping" is done with two hands—the left hand plays the bass notes. When Young belts out some blue notes, Rich responds with "Yeah." Young's second solo chorus begins and ends with his trademark honking that influenced Illinois Jacquet and a whole generation of rhythm & blues players. Cole gets a chorus, dropping the stride for his own sparkling swing style. The next two choruses are not so much a drum solo as a dialog between all three instruments. Cole's interjection is the kind of thing that made boppers-to-be take notice. By the time Young returns for two more choruses, the energy and joy are palpable, with some more vocal approvals from Rich. At the second A of the second chorus Pres plays the kind of winding, dissonant line that he used to great effect on the 1938 Basie hit "Jumpin' at the Woodside" (Cole reacts with some three-against-four cross-rhythms), and then he adds humor, quoting a circus tune at the bridge and "Bye Bye Blackbird" at the end. There is no better illustration of the social, interactive nature of this music than this effervescent recording. —*Lewis Porter*

Bud Powell, 1940s. Frank Driggs Collection

By the time Earl "Bud" Powell cut this disc at the age of twenty-two, he was already a seasoned jazz veteran, having learned his craft in and around New York as well as when he was in his late teens on the road with Cootie Williams's big band. As this version of a traditional jazz standard (later to be Louis Armstrong's concert-opening tune for many years) shows, Powell had developed a technique that emulated the single-line melodic improvisations of such players as Dizzy Gillespie and Charlie Parker. His dazzling right-hand runs owed a lot in terms of fingering and delivery to Art Tatum (Powell was a proficient imitator of Tatum's playing, particularly on ballads such as "It Could Happen to You"), but his light, left-hand accompaniment was born out of the style of such players as Clyde Hart and Billy Kyle, who aimed to avoid the rigid rhythmic conformity of stride piano.

Like his friend Thelonious Monk, Powell had contributed to many of the harmonic innovations that would define the bebop style of the mid-1940s; unlike Monk, though, Powell had a classically trained technique. At this early stage in his career he could already match the speed and accuracy of bebop horn players. Just four months before this session Powell had recorded with a group assembled by the drummer Kenny Clarke and known as the Be-Bop Boys,~~-~~evidence of his ability to joust on level terms with the trumpeters Kenny Dorham and Fats Navarro as well as the saxophonist Sonny Stitt.

However, Powell was beginning to suffer from acute mental health problems. Following what is thought to have been a racially motivated beating around the head by the police in early 1945, Powell was institutionalized for the first time. From this point onwards, his life would be dogged by breakdowns and periods in mental hospitals. In January 1947, when Powell's first discs under his own name were recorded, he was in a long period of remission and had been working consistently throughout 1946, playing at the highest possible level. In later years, his precision and speed were to be affected by his poor health, alcoholism, and anti-schizophrenic drugs, but his earliest recordings allow us to hear him at his best.

DISC 2 TRACK 17

BUD POWELL

INDIANA

PERSONNEL: Bud Powell (piano); Curly Russell (bass); Max Roach (drums) **SOLOISTS:** Powell, Roach **MUSIC:** James F. Hanley **LYRICS:** Ballard MacDonald **RECORDED:** January 10, 1947, in New York **FIRST ISSUE:** Roost 518. Matrix no. 2992.

"Indiana" is one of the first group of eight sides he recorded with his own trio, and it clips along at over 300 beats per minute. With an eight-bar introduction and a similar-length coda, there are six full choruses of the piece. In the first, the theme is stated in a Tatum-esque manner, and then Powell produces three flawless choruses of high-speed invention, demonstrating his formidable powers as a bebop improviser. Although some of these figures are "pianistic," his lines would transfer perfectly to alto saxophone or trumpet. His fifth chorus exchanges eight-bar units with Max Roach's brushwork, and the piece finishes with a chorus that picks up a contrafact of the theme used by many beboppers.

For a few years Powell was able to recapture such dazzling brilliance—notably on pieces such as his own "Tempus Fugit"—but prophetically the title of that number predicted his eventual inability to reproduce virtuosity to order. In a final, tragic twist, these sides were recorded by a small firm that went out of business before they were issued. Teddy Reig, club owner and entrepreneur, eventually brought them out on his label (associated with the Royal Roost club), but by then Powell's abilities were in decline, and the records looked back to what were already former glories.
—Alyn Shipton

Tommy Potter, bass; Charlie Parker, alto sax; Miles Davis, trumpet; Duke Jordan, piano. 1947. Frank Driggs Collection

DISC 2 TRACK 18

CHARLIE PARKER QUINTET

EMBRACEABLE YOU

PERSONNEL: Charlie Parker (alto saxophone); Miles Davis (trumpet); Duke Jordan (piano); Tommy Potter (bass); Max Roach (drums) **SOLOISTS:** Jordan, Parker, Davis **MUSIC:** George Gershwin **LYRICS:** Ira Gershwin **RECORDED:** October 28, 1947, in New York **FIRST ISSUE:** Dial 1024. Matrix no. D1106-A.

Although Charlie "Yardbird" Parker is best known for his fast and fiery bebop improvisations, he was also a masterful player of ballads. This performance of "Embraceable You" is taken at 75 beats per minute, a very slow tempo for the era (by comparison, when Coleman Hawkins made his famous ballad recording of "Body and Soul" eight years earlier, Hawk played it at 90 beats per minute). But Parker pushed for extremes in all phases of his life and music, and even his slow, lyrical performances find him probing and pushing the music in new directions.

Here he even dispenses with George Gershwin's famous melody, which helped establish this song as a hit when it appeared (as a feature for Ginger Rogers) in the 1930 musical *Girl Crazy.* During the opening chorus, Bird makes only one brief allusion to the written melody; for the rest, he engages in a brilliant thematic improvisation. As originally pointed out by the critic Gary Giddins, he opens with the first six notes of the obscure pop song "A Table in a Corner" and cogently develops this motif over the next several bars. Yet Parker is soon in full flight, alternating short, lyrical passages with rapid-fire, bar-crossing excursions implying a tempo double that being played by the rhythm section. In time, this approach to playing ballads would become widely imitated, but in 1947 it was a very daring way of interpreting a popular standard.

Miles Davis has the unenviable task of following Parker's solo. A decade later, Davis would emerge as one of the greatest balladeers in jazz, but at the time of "Embraceable You," the twenty-one-year-old trumpeter was still struggling to develop his own personal sound. Although his solo shows flashes of the stylist Davis would become, for the most part his cautious approach only serves to show, by comparison, how far ahead Parker was of most of his contemporaries in the mid-1940s. —*Ted Gioia*

DISC 2 TRACK 19

WOODY HERMAN AND HIS ORCHESTRA

FOUR BROTHERS

PERSONNEL: Stan Fishelson, Bernie Glow, Marky Markowitz, Ernie Royal, Shorty Rogers (trumpets); Earl Swope, Ollie Wilson (trombones); Bob Swift (bass trombone); Woody Herman (clarinet); Sam Marowitz (alto saxophone); Herbie Steward, Stan Getz, Zoot Sims (tenor saxophones); Serge Chaloff (baritone saxophone); Fred Otis (piano); Gene Sargent (guitar); Walter Yoder (bass); Don Lamond (drums) **SOLOISTS**: Sims, Chaloff, Steward, Getz, Herman **MUSIC**: written and arr. Jimmy Giuffre **RECORDED**: December 27, 1947, in Hollywood **FIRST ISSUE**: Columbia 38304. Matrix no. HCO 3061-1.

Front row: Woody Herman (leader), Stan Getz (tenor sax), Herbie Steward (tenor sax), Sam Marowitz (alto sax), Zoot Sims (tenor sax), Serge Chaloff (baritone sax). Second row: Walter Yoder (bass, behind Herman), Fred Otis (piano), Earl Swope, unknown, Ollie Wilson (trombones). Back row: Don Lamond (drums), unknown, Ernie Royal, Stan Fishelson, Shorty Rogers, Marky Markowitz (trumpets). 1947. Duncan Schiedt Collection

It became a custom in the jazz journalism of the 1940s to refer to the successive Woody Herman bands as "herds." The problem is that the ordering was wrong. What is known as the "First Herd" was the second; the true First was the so-called Band That Plays the Blues of the late 1930s, which recorded numbers such as "Woodchopper's Ball" for Decca. That band was a cooperative, owned by its members, and Woody said it was impossible to make a decision without a meeting in a men's room. But as its members went into World War II military service, Woody, its elected leader, bought up their shares, and the band evolved according to his tastes—modern, with a tilt toward Stravinsky, ardently shared by its new and younger players. This was the band with the Candoli brothers, Ralph Burns, Neal Hefti, Flip Phillips, Bill Harris, Dave Tough, and Chubby Jackson, wild and funny and exuberantly crazy: the band that recorded on Columbia such tunes as "Caldonia," "Northwest Passage," and "Happiness Is Just a Thing Called Joe."

Woody disbanded that orchestra because his beloved wife Charlotte was not well, and he stayed at home in Los Angeles until she was better. But he soon grew restless and went about assembling his next band, called the "Second Herd."

The saxophone sections in bands usually comprised two altos, two tenors, and baritone. But this one was different. The evolution of saxophone playing had come far, with good tenor players, inspired by Lester Young, able to execute up into the registers of the alto. So Herman put together a section featuring three tenors and a baritone. And what a saxophone section it was, including Stan Getz, Herbie Steward (who was replaced by Al Cohn), Zoot Sims, and, on baritone, Serge Chaloff.

John Coltrane once said, "We all envy Stan's tone." Stan Getz had perhaps the most beautiful tone in all the annals of jazz, but John Haley ("Zoot") Sims came close. Legend has it that when someone asked Getz for his idea of the perfect tenor player, he said, "My technique, Zoot's time, and Al Cohn's ideas."

"It's true," said Lou Levy, who played piano in the band. "He said it to me." According to another legend, when Getz joined the band in 1947, he sight-read the book on the first night and never opened it again. "If he did," Herman said, "I never saw him." And arranger and composer Ralph Burns, who wrote the "Summer Sequence" that propelled Getz to fame, said, "I could believe it of Stan if nobody else. He was a fantastic reader. When Stan came in, it was unbelievable for me as a writer. Anything I could write, Stan could play immediately. The rest of them had to woodshed it" (personal communications with author).

But when Al Cohn (not heard in this performance) stood up to solo, all the musicians turned to listen. And Serge Chaloff was one of the finest of all baritone players, that small but doughty breed who mastered an instrument that in lesser hands was merely cumbersome.

This then was the "Four Brothers" band. The composition was written by Jimmy Giuffre. The source of the title seems to be lost to history; possibly it was a play on the title of the novel and movie *The Four Feathers*.

Wherever it came from, it gave a name and identity to an incredible saxophone section and indeed a whole band, one of the finest to arise in the Big-Band Era. —*Gene Lees*

Thelonious Monk, 1947.
Frank Driggs Collection

DISC 2 TRACK 20

THELONIOUS MONK QUARTET

MISTERIOSO

PERSONNEL: Thelonious Monk (piano); Milt Jackson (vibraphone); John Simmons (bass); Rossiere "Shadow" Wilson (drums) **SOLOISTS:** Jackson, Monk **MUSIC:** Thelonious Monk **RECORDED:** July 2, 1948, in New York **FIRST ISSUE:** Blue Note 560 (78 rpm). Matrix no. BN 329-0.

When Thelonious Monk recorded "Misterioso" in the summer of 1948, his recording career as a bandleader was less than eight months old. The press had just begun to take notice of the thirty-year-old pianist/composer, presenting him as a mysterious, eccentric, underground figure whose legendary jam sessions at Minton's Playhouse helped birth bebop. Anointed the "High Priest of Bebop," several of his compositions ("52nd Street Theme," "'Round Midnight," "Epistrophy") had already been recorded by contemporaries before Monk ever signed a recording contract. Yet, as much as Monk contributed to the bebop revolution, he also charted a new course for modern music. His spare, open-chord voicings relished in dissonance, and he preferred angular lines, medium tempos, and space over bop's penchant for speed, density, and virtuosity. As a composer, he was less interested in writing new melodies over popular chord progressions than in creating a whole new architecture for his music, one in which harmony and rhythm melded seamlessly with the melody.

While bebop was all the rage in 1948, Monk's recognition and monetary rewards lagged far behind those of Dizzy Gillespie and Charlie Parker. He worked intermittently, and just four days before this recording session, he lost a job at the Royal Roost after he was arrested for possession of marijuana. He ended up serving a thirty-day jail term and losing his cabaret card (a police-issued identity card mandatory for anyone working in establishments that serve alcohol) for nearly a year.

Given Monk's relative obscurity and the fact that he preferred young, unknown players, it is not surprising that his first discs for Blue Note sold poorly. So for this session, Alfred Lion and Frank Wolff, the label's founders, added popular vibraphonist Milt Jackson as a featured artist. Thelonious also hired a decidedly non-bebop rhythm section in bassist John Simmons and drummer Shadow Wilson. Simmons recorded with everyone, from Big Sid Catlett to Coleman Hawkins, and Wilson was a big-band drummer best known for his brilliant work with the Count Basie Orchestra.

The choice of personnel for this modern quartet made up of Swing-Era veterans and modernists paid off. The band cut six sides in eight takes, and virtually everything released from these sessions verged on the spectacular. "Misterioso" has the distinction of being Monk's first blues on record. Unlike most blues riffs, the melody is built on even eighth notes of ascending and descending parallel sixths—with Monk playing the bottom note and Jackson the top. It begins like a slow-moving locomotive, but, once we are past the melody, the train takes off and swings so hard you might forget your destination. Jackson's bluesy, swinging solo is backed by Monk's playful reassertion of the theme. Monk's own solo distills virtually all of his musical proclivities—thematic development, arpeggios emphasizing the most dissonant sonorities, a fondness for whole-tone runs (scales built entirely on whole steps—there are no chromatic intervals), and the old stride pianists' trick of the "bent note."

Today most critics agree that "Misterioso" is a masterful rendition of a modern blues, but when Blue Note released the 78 in 1949, it was thoroughly panned, held up in *Down Beat* as evidence of Monk's "technical inadequacies" (Levin 1949, 14). Monk soon fell back into obscurity; he hardly worked and did not return to the studio for a couple of years. In 1951, he was arrested on false charges of heroin possession and lost his cabaret card for six years. —*Robin D. G. Kelley*

Tadd Dameron, 1947.
Frank Driggs Collection

DISC 2 TRACK 21

TADD DAMERON SEXTET

LADY BIRD

PERSONNEL: Fats Navarro (trumpet); Allen Eager, Wardell Gray (tenor saxophones); Tadd Dameron (piano); Curly Russell (bass); Kenny Clarke (drums) **SOLOISTS**: Navarro, Eager, Dameron, Gray **MUSIC**: Tadd Dameron **RECORDED**: September 13, 1948, in New York **FIRST ISSUE**: Blue Note 559. BN333-0.

Cleveland-born Tadd Dameron, who emerged from the Bop Era, is unquestionably one of the great composer/arrangers of modern jazz, as evidenced on this delightful 1948 recording. Dameron was somewhat reticent to even be characterized as an arranger, once telling writer Ira Gitler, "I'm the most misplaced musician in the business, because I'm a composer. I'm not an arranger or a pianist. They forced me to be an arranger, because nobody would play my tunes unless I would write them out. I don't like to arrange music" (Gitler 1966, 266).

Protestations aside, "Lady Bird," written for and performed here by a sextet with the brilliant but short-lived trumpeter Theodore "Fats" Navarro, is quintessential Tadd Dameron. On the frontline of this recording Navarro is joined by the tenor saxophonists Wardell Gray and Allen Eager. This version of "Lady Bird" arranged for sextet allows for Dameron's characteristic textural nuance to blossom.

A sixteen-bar piece clocking in at 2:50 yet including pithy solos by all the lead instruments, "Lady Bird" is a masterpiece in miniature. It reflects the restrictions imposed by the limits of the recording universe of the time—quite a contrast to what Dameron rather critically observed as an annoying tendency towards overblowing in succeeding years. For Dameron, finding the beauty in the chords and the instrumental combinations he wrote for was of foremost concern, and "Lady Bird" aptly reflects that guiding philosophy.

Though he was certainly of the Bop Era, Dameron wasn't so heavily invested in the heated, frantic tempos and breakneck velocity of his peers, standing a bit off-center with Thelonious Monk in that respect. An interesting sidebar in Dameron's development is the mentoring from Mary Lou Williams that he and Monk shared. Her nurturing was essential to the development of both, and "Lady Bird" subsequently became part of her repertoire. "Lady Bird" and other Dameronia also suggest the influence of film, the study of which was a hobby of sorts for Dameron.

Navarro, his apt nickname reflecting the attractive avoirdupois of his beautiful tone, steps up first following the succinct theme statement. Dameron's consistent chordal accompaniment supports Navarro and the other soloists in logical sync with bassist Dillon "Curly" Russell and bop drum pioneer Kenny Clarke's expert accents and rhythmic underpinning. Though Clarke's cymbals sound a tad tinny here, overall this is an agreeable recording achievement for its day. Dameron's piano, which has been characterized as "arranger's piano" much like his successor Gil Evans's minimalist piano approach, is limited to mainly chording here, as was Dameron's custom.

The finely balanced intro yields a theme statement with the two tenors' harmonic assuredness faultlessly complementing Navarro's lead. Eager accepts the baton from Fats with aplomb, issuing a marvelous legato statement. Dameron's chording bridges the two tenors, Wardell Gray contrasting nicely, with an edgier take

on Dameron's masterful chart; they play the theme statement and out. "Lady Bird" is without question a triumph of bebop composition and a concise representation of Tadd Dameron's place in jazz history. —*Willard Jenkins*

DISC 2 TRACK 22

MACHITO AND HIS AFRO-CUBAN ORCHESTRA

TANGA

PERSONNEL: Machito (vocal, maracas, conductor); Mario Bauzá, Frank "Paquito" Davilla, Bob Woodlen (trumpets); Gene Johnson, Fred Skerritt (alto saxophones); José Madera, Flip Phillips (tenor saxophone); Leslie Johnakins (baritone saxophone); René Hernandez (piano); Roberto Rodriguez (bass); Luis Miranda (conga); José Mangual (bongo); Ubaldo Nieto (timbales) **SOLOISTS:** unknown trumpet (possibly Davilla or Woodlen), Johnson, Phillips **MUSIC:** Mario Bauzá **RECORDED:** December 1948, in New York **FIRST ISSUE:** *The Jazz Scene,* Mercury (unnumbered).

Center: Machito, maracas. Front row: Leslie Johnakins, baritone sax; unknown, tenor sax; Gene Johnson, Fred Skerritt, alto saxes; José Madera, tenor sax; Back row: Luis Miranda, conga drum; Frank Davilla, trumpet; Mario Bauzá, musical director/trumpet; José Mangual, bongos; Bobby Woodlen, trumpet; Ubaldo Nieto, drums; Fernando Arbello, trombone; René Hernandez, piano; Roberto Rodriguez, bass; unknown, trombone. 1947–48. Frank Driggs Collection

In the 1940s, Francisco Raúl Gutiérrez Grillo Jr. ("Machito") and his music director Mario Bauzá blended Cuban rhythms and forms with the trumpet and saxophone sections of big-band jazz to create the first Latin jazz ensemble. The two men, who had been boyhood friends, moved from Cuba to New York City, where Machito was soon singing with popular Latin groups, including Xavier Cugat, and starting to add bebop ideas to his own mostly Cuban ensemble.

Bauzá, meanwhile, had studied oboe and clarinet at the Municipal Academy of Havana from the age of seven and become the bass clarinetist with the Havana

Philharmonic, but he had fallen in love with jazz on a trip to New York in 1926. Inspired by Frankie Trumbauer's playing with Paul Whiteman, he returned to Cuba and began to learn Trumbauer's instrument, the C-melody saxophone. He returned to New York in 1930 and worked with both Cuban ensembles and Noble Sissle. Legend has it that he learned the trumpet in fifteen days for a recording session with the Don Azpiazú Orchestra. By 1936 he was Chick Webb's musical director, and he brought Ella Fitzgerald into the band that same year. (He can be heard playing lead trumpet on "Harlem Congo.") After working with Don Redman and Fletcher Henderson, Bauzá joined the trumpet section of Cab Calloway's band in 1939. Wanting to introduce his friend Dizzy Gillespie into this band, he called in sick and suggested Gillespie as his replacement. Later, he would introduce Gillespie to Chano Pozo.

Bauzá joined Machito's group in 1940 when it landed a job as the house band at La Conga Club in midtown Manhattan. Bauzá began by firing the musicians who could not read music, enlarging the size of the band, and rehearsing his own arrangements, adding jazz voicing to the Latin rhythms: "Our idea was to bring Latin music up to the standard of the American orchestra," he said (Roberts 1999, 66). But Bauzá wanted to add more jazz, and in 1943 he wrote and recorded "Tanga" (the name means "marijuana" in Cuban slang). It became not only the theme song for Machito's band but also a model for the emerging "Cubop" (as Afro-Cuban jazz was often called by jazz players) of Dizzy Gillespie ("Manteca") and Stan Kenton ("23 Degrees North, 82 Degrees West").

"Tanga" is a simple back-and-forth vamp that opens easily for solos or for layers of riffs (and so resembles the riff tunes of the early Basie band). Bauzá was a master of the interlocking riffs that gradually build the energy of the groove. He also moves the vamp up a key periodically when he wants another boost. As the end nears, the voicing in the brass gets more complicated, betraying Bauzá's intense study of jazz.
—*José Bowen*

John Levy, bass; George Shearing, piano; Marjorie Hyams, vibes; Chuck Wayne, guitar; Denzil Best, drums. Bop City, NY, or Royal Roost, 1945–50. Frank Driggs Collection

DISC 2 TRACK 23

THE GEORGE SHEARING QUINTET

SEPTEMBER IN THE RAIN

PERSONNEL: George Shearing (piano, leader); Marjorie Hyams (vibraphone); Chuck Wayne (guitar); John Levy (bass); Denzil Best (drums) **SOLOIST:** Shearing **MUSIC:** Harry Warren **LYRICS:** Al Dubin **RECORDED:** February 17, 1949, in New York **FIRST ISSUE:** MGM 10426. Matrix no. 49S86.

The pianist George Shearing is exceptional in several respects, but for two reasons in particular. Firstly he is British-born, and made his reputation in the international jazz world at a time when very few Europeans had done so. Secondly he is blind, which meant that building a career in a new country, the United States, was a particularly remarkable achievement. By the early 1940s Shearing was well known in England, playing with Claude Bampton's All-Blind Band, a swing orchestra consisting entirely of partially sighted players, and also broadcasting and recording as a piano soloist. On his discs he played stride, swing, and boogie-woogie, and also composed strikingly original pieces such as "Delayed Action," about one of the fused bombs that German aircraft dropped on his hometown of London during World War II.

In 1947, Shearing moved to America, having already become Britain's top poll-winning jazz pianist, but it was not until he formed this quintet that he achieved a commercial breakthrough in the United States with the Shearing Sound. This was a mixture of his "locked-hand" piano soloing (a close harmony style based on that of Milt Buckner but further developed by Shearing) and ensemble arrangements that transposed the saxophone section voicing of the Glenn Miller band to the instrumentation of piano, guitar, and vibraphone.

"What I did was to give the guitar the notes allocated to the lowest saxophone voice, the baritone," Shearing said, "and give the vibes the notes allocated to the clarinet…above the rest of the reed section, and I played the notes in between…on the piano" (Shearing and Shipton 2004, 115). His gentle-sounding but harmonically sophisticated band found favor with a public that was tiring of the high-speed excesses of bebop, and this record of "September in the Rain" sold more than 900,000 copies. After a long career, Shearing was knighted by the Queen of England in January 2007 for his services to jazz. —*Alyn Shipton*

DISC 2 TRACK 24

LENNIE TRISTANO SEXTET

WOW

PERSONNEL: Lee Konitz (alto saxophone); Warne Marsh (tenor saxophone); Lennie Tristano (piano); Billy Bauer (guitar); Arnold Fishkin (bass); Harold Granowsky (drums) **SOLOISTS:** Konitz, Bauer, Marsh, Tristano, Konitz, Bauer, Marsh **MUSIC:** Lennie Tristano **RECORDED:** March 4, 1949, in New York **FIRST ISSUE:** Capitol 57-60003. Matrix no. 3413-3.

Lennie Tristano, 1949. Frank Driggs Collection

Lennie Tristano was part of the revolution in the 1940s and 1950s that created modern jazz, but he was an almost silent partner. Tristano produced only a handful of studio albums, and his influence was largely through his more famous students, whom he began to gather after moving to New York in 1946. Though blind, he finished a degree at the American Conservatory in Chicago in only three years. In New York, he was soon playing with Dizzy Gillespie and Charlie Parker and was even named *Metronome* magazine's Musician of the Year in 1947. He had already attracted a group of students interested in his intensity of expression, long melodic lines, experiments in dissonance, "locked-hands" approach to the piano, and his ability to play in different times with his left and right hands. By the time he brought these "students" into the studio to record "Wow," they were totally at ease with Tristano's radical approach.

"Wow" and Miles Davis's "Boplicity" were both recorded in 1949. Both would be models for later cool jazz, and they share a subdued basic pulse and an instrumentation and tone palette that suggest classical chamber music. "Wow," however, offers a radical rhythmic alternative to bebop. The melody lines remain long and angular, but the slower and less accented bass and drum pulse allow the trio of two saxes and guitar to superimpose a panoply of constantly changing rhythms *against* the basic pulse, culminating in the "double-time" figures at the bridge. Tristano's stunning piano solo initially sounds like Bud Powell channeling Thelonious Monk, but the variety of rhythm, architecture, and intellectual remove are pure Tristano.

Like the title, "Wow" is set up (almost) as a palindrome. It begins with a complete statement of the tune (AA^{1}BA) followed by Konitz, Bauer, and Marsh solos (sax, guitar, sax) with a longer piano solo making up the middle of the work. The sax/guitar/sax solo pattern repeats (though shorter and in the same sequence as before, so the palindrome is broken), and the piece concludes with only the final BA from the melody. So while there are eight- , sixteen- , and thirty-two-bar phrase units (AABA), Tristano has disguised them. The chord progression is disjointed, the solos are not made up of complete choruses, and Tristano's melody constantly flows over and against the symmetrical musical phrase lengths we expect.

Konitz, Marsh, and Bauer, along with fellow Tristano students Bud Freeman, Art Pepper, and Bill Russo, became important figures in cool jazz. Bill Evans and John Lewis were also influenced by this music. Cool's subtle beat, classical structures, pastel tone colors, and detached restraint, however, were only part of Tristano's legacy. At a later session in 1949, Tristano suggested that the band continue to play, but without drums or any preconceived melody, harmony, or rhythm. "Digression" and "Intuition" became the first free jazz recordings. In 1951, he recorded "Ju-Ju," using multitracking and overdubbing for one of the first times in jazz. At the same time, Tristano withdrew from playing and opened the first jazz school. With his former students now as faculty, he was content to let this be his legacy. —*José Bowen*

DISC 3

DISC 3 TRACK 1

MILES DAVIS NONET

BOPLICITY

PERSONNEL: Miles Davis (trumpet); J. J. Johnson (trombone); Sandy Siegelstein (French horn); Bill Barber (tuba); Lee Konitz (alto saxophone); Gerry Mulligan (baritone saxophone); John Lewis (piano); Nelson Boyd (bass); Kenny Clarke (drums) **SOLOISTS:** Mulligan, Davis, Lewis **MUSIC:** Miles Davis, arr. Gil Evans **RECORDED:** April 22, 1949 in New York **FIRST ISSUE:** Capitol 57-60011. Matrix no. 3766-2E.

Junior Collins, French horn; Bill Barber, tuba; Kai Winding, trombone; Gerry Mulligan, baritone sax; Miles Davis, trumpet; Al Haig, piano; Lee Konitz, alto sax; Joe Shulman, bass. *Birth of Cool* Sessions, New York City, 1949. Frank Driggs Collection

Did it make a difference that Miles Davis II was a St. Louis dentist and owned a ranch in Arkansas, where his son learned to ride horses? Having this background meant that the young Miles Davis III learned the trumpet from Elwood Buchanan, who played in the symphony and trained Davis to play with a clear, round tone rather than with the vibrato used by popular trumpeter Harry James. It meant that his mother forced him to finish high school rather than letting him go on the road at seventeen, isolating him from the latest sounds for another year and perhaps allowing him a little more time to formulate his unique approach. It also meant that he went to the Juilliard School of Music in 1944. He soon dropped out, though, choosing instead to play and record with Charlie Parker.

By 1948, he was hanging out at Gil Evans's apartment on West 55th Street and asking Evans, Gerry Mulligan, and John Lewis to contribute arrangements for an unusual nine-piece band he wanted to form. In September, the band played for two weeks at the Royal Roost and two nights at the Clique Club, but Davis brought the band together again three times over the next two years to record a dozen new compositions for release as singles. The *Birth of the Cool* album (with eleven of the twelve singles) was released as a complete LP album only in 1957. (Record albums were called "albums" because they originally looked like photo albums with slots for multiple single records bound like a book. When LP records were introduced, the name "album" stuck.) The initial public impact, therefore, was limited, but many of the musicians, including Mulligan, Lewis, and Lee Konitz, went on to be major figures in the cool and West Coast styles.

Davis composed "Boplicity" under the pseudonym Cleo Henry (after his mother Cleota Mae Henry Davis). Initially, it hardly sounds like the bebop of its day: the

nonet instrumentation with baritone saxophone, French horn, and tuba was unprecedented, and the music is highly arranged, with solos integrated into the larger texture. The beginning of Davis's solo sounds like a composed melody, and indeed, within seconds, he is seamlessly playing a melody with the entire band. As soloists, Davis, Mulligan, and Lewis all take a remarkably soft, melodic, and minimalist approach; there are entire measures of silence between phrases. The rhythm section is subdued, and the band plays softly and slowly throughout. All of this reflects what would become a new cool aesthetic, closer to the most understated classical chamber music than the frenetic speed and aggression of bebop.

And yet there are still traces of bebop. The music is modern; it is meant as art and not for dancing. While the melody is slow, it is still complicated and angular. Despite the attempts to blur the form and the avoidance of a string of AABA solos (and the extension of the second chorus), the form still largely resembles three choruses of AABA. The first chorus is a statement of the melody. Mulligan gets the second AA to solo, and the band (soon with Davis in the lead) takes the next BA. Davis gets the third AA for himself, and Lewis gets the final B before the band restates the theme in the final A: a modified but recognizable head arrangement.

This collaboration of white and black musicians, and perhaps white and black styles, angered some African Americans: to some it represented a bebop tamed for Middle America. For the middle-class Davis, who would continue to wrestle with his own identify as elite artist and/or popular entertainer, however, this paradox would remain central to his career. —*José Bowen*

DISC 3 TRACK 2

COUNT BASIE OCTET

THE GOLDEN BULLET

PERSONNEL: Clark Terry (trumpet); Buddy DeFranco (clarinet); Charlie Rouse (tenor saxophone); Serge Chaloff (baritone saxophone); Count Basie (piano); Freddie Green (guitar); Jimmy Lewis (bass); Buddy Rich (drums) **SOLOISTS**: Basie, Chaloff, DeFranco, Terry, Rouse, Chaloff, DeFranco, Terry, Rouse, Chaloff, Basie, Rich **MUSIC**: Count Basie and Bernie Ebbins **RECORDED**: May 16, 1950, in New York **FIRST ISSUE**: Columbia 38888. Matrix no. CO 43263-1.

Count Basie, 1950. Duncan Schiedt Collection

Although the Count Basie Orchestra was one of the most popular big bands in the late 1930s and throughout the 1940s, by 1950 the economic climate had forced Basie to disband, and to go out on the road with a septet. It was no longer viable for him to front a full-time, thirteen-piece group; swing gradually became less popular, and public attention turned increasingly towards rhythm & blues, despite bebop's emergence as a new jazz style. By playing in smaller jazz clubs, as well as its usual round of theaters and concerts, Basie's small band was able to survive. He brought in one or two musicians such as Charlie Rouse and Serge Chaloff (as well as the tenor saxophonist Wardell Grey, not on this record) who brought a bebop flavor to their solos and mixed in some contemporary flavor with the band's established swing rhythm section.

Indeed, as demonstrated in the opening choruses of this twelve-bar blues, the rhythm section took on even more of its 1930s sound when the guitarist Freddie Green rejoined them on a tour to Chicago. Apparently uninvited, he told Basie he wasn't going to throw away the years he'd spent with the band by not continuing to play with its new, smaller incarnation. Thus we have the instrumentation of the octet we hear on this recording. However, the flexible bass playing of Jimmy Lewis, covering his instrument's entire range with accurate intonation and tremendous rhythmic propulsion, was a decisive break with the past; it abandoned the simple but driving arpeggiated style of Walter Page for something more subtle, which would become the hallmark for big-band bass playing in the decades that followed.

Count Basie Septet: Charlie Rouse, Freddie Green, Buddy DeFranco, Clark Terry, Jimmy Lewis, Gus Johnson, Count Basie (at the piano). May–October 1950. Frank Driggs Collection

Another harbinger of change, putting this disc very much on the cusp between what became known as Basie's "Old Testament" band of the 1940s and his "New Testament" group of the mid-1950s, was the presence on this recording session of Buddy Rich on drums. Airshots of Rich's own big band from the late 1940s suggest that he had already developed his swing drumming style from his earlier days with Tommy Dorsey and was now prefiguring the powerful, flamboyant style that Sonny Payne was to epitomize in the mid-1950s with Basie. The drumming on this disc is somewhat less elaborate than either Payne's or Rich's work in a big-band setting, but there's a good impression of what Rich brought to the band's style in his chorus after Basie's piano solo and in his punctuations in the two choruses before the final one, behind the head arrangement of riffs.

According to the trumpeter Clark Terry, who was in Basie's lineup before moving to his better-known job with Duke Ellington, Rich simply turned up at the studio on the day of the session to see Basie, who was an old friend. "We played the first take of the first piece," Terry told me (2001), "and Buddy was sitting there, grooving, and all of a sudden he said to Gus Johnson [Basie's regular drummer], 'Hey, take the day off. Take the money and I'll do the date!'" —*Alyn Shipton*

Shorty Rogers, 1954. © Roy Harte Jazz Archives / CTSIMAGES.COM

DISC 3 TRACK 3

SHORTY ROGERS AND HIS GIANTS

POPO

PERSONNEL: Shorty Rogers (trumpet); John Graas (French horn); Gene Englund (tuba); Art Pepper (alto saxophone); Jimmy Giuffre (tenor saxophone); Hampton Hawes (piano); Don Bagley (bass); Shelly Manne (drums) **SOLOISTS:** Pepper, Giuffre, Rogers, Hawes **MUSIC:** Shorty Rogers **RECORDED:** October 8, 1951, in Hollywood **FIRST ISSUE:** Capitol 15763. Matrix no. 9117.

Jazz was profoundly affected by the light, ethereal sound of the Miles Davis nonet that recorded the *Birth of the Cool* sessions for Capitol in 1949. However, as was often the case with Davis, having done something revolutionary, he turned his back on it and explored new directions. Shorty Rogers (born Milton Rajonsky), who had been a member of the trumpet section and a staff arranger in the big bands of both Woody Herman and Stan Kenton, was one of the major figures to pick up where Davis had left off. In this small-group session from 1951 there are clear affinities with Davis's sound in both the instrumentation (featuring tuba and French horn) and the writing.

Yet Rogers brought other elements to the music as well, and in doing so he became one of the founders of what became known as "West Coast jazz," often perceived as cool and detached but actually owing considerable heat and excitement to Rogers's other enthusiasm, the Count Basie band of the 1930s.

"Popo" catches precisely this balance between the cool poise of the ensemble writing or Rogers's own harmonically adventurous trumpet solo and the fiery heat of both Art Pepper's alto saxophone and Hampton Hawes's bluesy piano.

The musicians here (with the exception of Hawes, who was universally acknowledged as one of the most hard-swinging freelance piano players in California) were Kenton and/or Herman alumni, but they had mostly come off the road and settled in the Los Angeles area. A lot of their playing took place at the Lighthouse Club on Hermosa Beach, a forty-five-minute drive from downtown L.A. This club owed its musical policy to the ex-Kenton bassist Howard Rumsey, who oversaw bands that played virtually every night of the week (with a marathon afternoon-to-late-night session on Sundays). Rogers recalled customers coming straight in from the beach, covered in sand, to perch on a barstool and listen to the music. This sunny informality also pervades the music.

More importantly for Rogers and for his long-term colleague Jimmy Giuffre, their nightly work at the club coincided with their study of composition with Dr. Wesley LaViolette. They were in the fortunate position of being able to try out their compositional ideas on paper by day and then hear them being played the same night by the band. As a result, Rogers in particular became an even more prolific composer than he had been in his Kenton and Herman days, and was eventually lost to jazz for some decades as he wrote film and television scores for Hollywood. This recording catches him straddling two musical styles but adeptly balanced between his growing assurance as a composer and his technical skill as a trumpeter. —*Alyn Shipton*

DISC 3 TRACK 4

THE GERRY MULLIGAN QUARTET WITH CHET BAKER

WALKIN' SHOES

PERSONNEL: Gerry Mulligan (baritone saxophone); Chet Baker (trumpet); Bobby Whitlock (bass); Chico Hamilton (drums) **SOLOISTS:** Mulligan, Baker **MUSIC:** Gerry Mulligan **RECORDED:** October 15/16, 1952, at Gold Star Studios, Los Angeles **FIRST ISSUE:** Pacific Jazz PJ606, *Gerry Mulligan Quartet*, PJLP1 (10-inch LP). Matrix no. 222.

Chet Baker, Newport Jazz Festival, 1955. © Herman Leonard Photography / CTSIMAGES. COM

Gerry Mulligan began his musical career as an arranger. He dropped out of high school to provide a steady flow of danceable versions of pop songs for the Tommy Tucker big band as it toured the country. When he moved to New York in 1946, he became an arranger for Gene Krupa's band and then for Claude Thornhill's. He met Miles Davis and became one of the arrangers for the famous *Birth of the Cool* sessions. By the time he moved to Los Angeles in the spring of 1952, he was already known for the counterpoint (multiple melody lines) in his work, and he quickly found work arranging for the Stan Kenton Orchestra, where "Walkin' Shoes" had its debut. In the meantime, Mulligan had started jamming with Chet Baker on Monday nights at the Haig on Wilshire Boulevard. The club was so small that when the Red Norvo Trio (of vibes, guitar, and bass) began a run as the headliner, the owners decided the grand piano they had bought for Erroll Garner could go.

Mulligan saw this as an opportunity: "The piano is an orchestra and as such naturally offers many wonderful possibilities, both as a solo instrument and also in conjunction with an ensemble. However, its use with the rhythm section, where its function is to 'feed' the chords of the progression to the soloist, has placed the piano in a rather uncreative and somewhat mechanical role" (Welding 1983).

While the group became famous for working without a piano, that was hardly their only innovation. The baritone saxophone was not common as a solo instrument, and both Baker and Mulligan played with an unusual lightness and relaxed melodic invention. On "Walkin' Shoes," the horns play both together and in counterpoint with each other, and with the bass and drums as well. Even in this short piece, the texture varies constantly. At the bridge, the sax and horn play in unison, leaving lots of space, but the line finishes with the bass joining them in harmony. The next A section begins with the drums in counterpoint or "conversation" with the horn melody. Baker and Mulligan also had terrific rapport and improvised together: note the repeated background melody (riff) that Mulligan plays behind the Baker solo.

Baker had just burst on the scene in the previous year, winning the trumpet chair in Charlie Parker's quintet for a three-week tour of Southern California. Within months, the Gerry Mulligan Quartet was selling out at the Haig and making successful recordings. Sadly, it all ended just as quickly. Both Baker and Mulligan were addicted to heroin, and the following summer Mulligan was arrested. By the time he got out of prison, he discovered that Baker had figured out how to turn his gentle singing and extraordinary hair into pop stardom, and Mulligan was left to re-form the quartet with Bob Brookmeyer. —*José Bowen*

Gerry Mulligan and Zoot Sims, New York City, 1955. © Herman Leonard Photography / CTSIMAGES.COM

Front left: Stan Kenton, leader, piano. First row: Bill Holman, tenor sax; Lee Konitz, Vinnie Dean, alto sax; Richie Kamuca, tenor sax; Tony Ferina, baritone sax. Second row: Bob Burgess, trombone, Bill Russo, arranger, trombone; Don Dennis, trumpet. Rustic Cabin, NJ, 1952. Frank Driggs Collection

DISC 3 TRACK 5

STAN KENTON

23 DEGREES NORTH, 82 DEGREES WEST

PERSONNEL: Buddy Childers, Maynard Ferguson, Conte Candoli, Don Dennis, Ruben McFall (trumpets); Bob Burgess, Frank Rosolino, Keith Moon (trombones); Bill Russo (trombone, arranger); George Roberts (bass trombone); Vinnie Dean, Lee Konitz (alto saxophones); Richie Kamuca, Bill Holman (tenor saxophones); Bob Gioga (baritone saxophone); Stan Kenton (piano); Sal Salvador (guitar); Don Bagley (bass); Stan Levey (drums); Denon Kenneth Walton (bongos) **SOLOISTS**: Rosolino, Konitz **MUSIC**: Bill Russo **RECORDED**: September 11, 1952, in Chicago **FIRST ISSUE**: Capitol (E) CL/45CL-14269, on the LP *New Concepts in Artistry in Rhythm*. Matrix no. 10578-3.

Beginning in 1941, Stan Kenton led a series of innovative and often controversial jazz bands. Like Basie, Ellington and later, Art Blakey, Kenton was a great talent scout, and he filled his bands with gifted young players. As was the case with Ellington, what Kenton wrote depended largely on the figures in the band. The 1952 edition of his band, heard here, featured trumpeters Maynard Ferguson and Conte Candoli, trombonist Frank Rosolino, and saxophonists Lee Konitz and Richie Kamuca—all of whom would become well known. In fact, an uncommonly large number of jazz soloists—Art Pepper, Stan Getz, Bud Shank, Anita O'Day, June Christy, and many others—got early career boosts from playing in Kenton's band.

Kenton and his arrangers—Pete Rugolo, Shorty Rogers, Gerry Mulligan, Bill Russo, Bill Holman, Neal Hefti, et al.—employed powerful brass sections and unconventional sax voicings. Kenton loved to experiment, as indicated in the names he chose for his ensembles—Artistry in Rhythm Orchestra, Progressive Jazz Orchestra, Innovations in Modern Music Orchestra, and the Los Angeles Neophonic Orchestra—and his penchant for the new and unconventional sparked considerable controversy.

Kenton's many recordings included a wide repertory of swing-band material such as "Eager Beaver," "Taboo," "Concerto to End All Concertos," "Interlude," "Elegy for Alto," "The Peanut Vendor," and "Intermission Riff." Kenton also featured such large works as Johnny Richard's suite "Cuban Fire" and his adaptation of Leonard Bernstein's *West Side Story,* and Bob Graettinger's "third-stream" compositions.

Composer Bill Russo named his big, bold, brassy Afro-Cuban piece "23 Degrees North, 82 Degrees West," for the map coordinates of Havana. His mastery of orchestration and ability to capitalize on the talents of both the individual soloists and the band were rarely matched; Russo's model was undoubtedly Duke Ellington, to whom he was deeply devoted. Russo's singular introduction was borrowed by arranger Nelson Riddle for the well-known segue in Sinatra's "I've Got You Under My Skin."

To their credit, soloists Rosolino and Konitz play with a fire and passion that match the intensity and excitement of the composition.

Kenton's biggest legacy is in jazz education: he was the founder of jazz education as we know it. In 1959, he established summer jazz clinics at Indiana University and Michigan State University, which led ultimately to Jamey Aebersold's jazz camps and many other educational endeavors. —*David Baker*

Sonny Rollins, tenor sax; Clifford Brown, trumpet; Richie Powell, piano; Max Roach, drums; George Morrow, bass. 1955. Frank Driggs Collection

DISC 3 TRACK 6

CLIFFORD BROWN-MAX ROACH QUINTET

DAAHOUD

PERSONNEL: Clifford Brown (trumpet); Harold Land (tenor saxophone); Richie Powell (piano); George Morrow (bass); Max Roach (drums) **SOLOISTS:** Brown, Powell, Land, Roach **MUSIC:** Clifford Brown **RECORDED:** August 6, 1954, in Los Angeles **FIRST ISSUE:** EmArcy EP 1-6075 / *Clifford Brown and Max Roach,* EmArcy MG 26043 [10" LP].

In the beginning, there was the bass drum. Then Jo Jones (listen to "One O'Clock Jump") and Chick Webb ("Harlem Congo") moved the beat to the hi-hat cymbals and lightened the boom-boom-boom of the bass drum. Max Roach and Kenny Clarke (who can be heard playing on "Lady Bird," "Boplicity," and "Django") created the basis for modern drumming by playing the time with a stick on the ride cymbal, as can be heard on "Daahoud." While swing drummers were playing for dancers, bebop rhythm was lighter, and even more of the basic pulse was carried by the bass player. As he plays the ride cymbal with his right hand and keeps time with the hi-hat cymbals with his left foot, Max Roach uses his other hand and foot to disrupt and stimulate the basic flow with the snare drum, crash cymbal, and bass drum: dropping "bombs" into the music. During the trumpet and tenor sax solos, the piano also adds "hits" in between the basic pulse; we call this "comping" (since it is a form of accompanying).

After playing with Dizzy, Bird, and Miles, Roach was asked if he would like to lead his own band in 1953. He invited Clifford Brown to co-lead the band with him. Brown was one of the most promising young talents in jazz and also a mathematician, chess player, and sober role model. Along with Sonny Rollins (who would join at the end of 1955), this band took some of the edge off bebop and created a more

lyrical, medium-tempo approach that would soon be called "hard bop."

"Daahoud" demonstrates how Brown brought a more compositional emphasis to bebop. During the "hits" and at the bridge, the tenor sax moves away from the melody and plays in harmony with the trumpet. There is also a counterline from the piano, and, instead of using an existing popular harmonic sequence, Brownie creates an original, twisting progression to go with his angular but highly structured bop melody.

Brown's virtuoso solo shows his fluid classical tone (inspired by Fats Navarro) and unusually crisp attack of every note. His gift for improvised melody is even more awesome at the speed of this solo; his long bebop lines always sound relaxed and composed. The volume and bombs are reduced for a piano solo by Richie Powell (brother of Bud), and Harold Land provides a chorus of Texas tenor (with some funky backgrounds from Powell) before we get a rare full chorus (AABA) of drum solo. Most drummers prefer either to trade four-bar sections with another soloist or to have an "open" section, but Roach is such a controlled and structured drummer that he can keep perfect time for thirty-two bars and still play a solo of both subtlety and virtuosity.

In no other band are the drummer and trumpet leaders so equally matched in technique, rhythmic precision, and melodic invention. After just over two years of recordings and performances that clearly indicated the presence of a major new force in jazz, Brown and Richie Powell were killed in a car crash in June 1956. The jazz world was stunned, and when Benny Golson penned "I Remember Clifford" in Brown's honor, it became a favorite ballad for jazz players. —*José Bowen*

DISC 3 TRACK 7

THE MODERN JAZZ QUARTET

DJANGO

PERSONNEL: Milt Jackson (vibraphone); John Lewis (piano); Percy Heath (bass); Kenny Clarke (drums) **SOLOISTS:** Jackson, Lewis **MUSIC:** John Lewis **RECORDED:** December 23, 1954, at Rudy Van Gelder Studio, Hackensack, NJ **FIRST ISSUE:** *The Modern Jazz Quartet*, Prestige PRLP 170 [10" LP].

John Lewis, Milt Jackson, and Kenny Clarke all played in Dizzy Gillespie's big band in 1946, and Lewis and Clarke also played on Miles Davis's "Boplicity" in 1949. When Percy Heath joined them to form the Modern Jazz Quartet in 1952, they created one of the longest-running bands in jazz history, playing together for forty years (except for the substitution of Connie Kay on drums in the year after "Django"). With Lennie Tristano and the Dave Brubeck Quartet, the MJQ would help define the experimental yet understated nature of cool jazz.

With plenty of musical training and a master's degree from the Manhattan School of Music, John Lewis was also interested in classical music. Along with Gunther Schuller, Lewis would be a key figure in the "third stream" movement to integrate the jazz and classical traditions. Lewis's leadership of the MJQ reveals some of the same tendencies: the band played with a softness and delicacy that created a jazz analog of chamber music. His compositions often used overlapping melodies and other classical techniques. With the vibes as the lead instrument, the MJQ signaled a cool jazz move to more pastel tone colors. The MJQ even imitated the concert etiquette of classical music by wearing tuxedos and playing in concert halls instead of jazz clubs.

The MJQ really had two leaders, Lewis and Jackson, and "Django" demonstrates how the tension between Lewis's formal compositions and Jackson's exuberant improvisations worked to their mutual advantage. "Django" is highly structured with multiple sections of different lengths. It begins and ends with a slow, arching, twenty-bar theme. In between, the band gently swings while Jackson and Lewis each take two choruses on a related AABC structure, where A is six bars long, B is eight bars, and C is twelve bars. There is a double-time reminiscence of the theme between the two solos.

Percy Heath, bass; Connie Kay, drums; John Lewis, piano; Milt Jackson, vibraphone. Mid-1950s. Duncan Schiedt Collection

The music picks up the moment Jackson begins to improvise, but Lewis continues to hint at the theme and a slower tempo in the background. The band continues to play with this tension: when the drums finally begin to dig in at C, the bass shifts to a boogie pattern, and the stress mounts until everyone gets into the groove at the beginning of the next chorus. Jackson's solo combines long bebop lines, playful rhythmic invention, and intricate melodic development, but with an ease that suggests he just wants to play the blues. Lewis's first chorus shows the influence of Bud Powell with his single-note lines in the right hand, but Lewis's playing is dainty, restrained, and structured. His second chorus features more of a "locked-hands" approach with all of the notes sounding together. He brings the end of the solo down to a whisper to set up the repeat of the theme, and the piece ends on a somber tone.

Eventually, Jackson wanted more freedom, and the band broke up for a few years in 1974; when they were together, though, Lewis proved to be yin to Jackson's yang. Lewis needed Jackson's spontaneity, and Jackson created his best solos when he had to overcome Lewis's tight structures. —*José Bowen*

DISC 3 TRACK 8

HORACE SILVER AND THE JAZZ MESSENGERS

THE PREACHER

PERSONNEL: Kenny Dorham (trumpet); Hank Mobley (tenor saxophone); Horace Silver (piano); Doug Watkins (bass); Art Blakey (drums) **SOLOISTS**: Dorham, Mobley, Silver **MUSIC**: Horace Silver **RECORDED**: February 6, 1955, at Rudy Van Gelder Studio, Hackensack, NJ **FIRST ISSUE**: *Horace Silver Quintette,* Blue Note 5062 [10" LP].

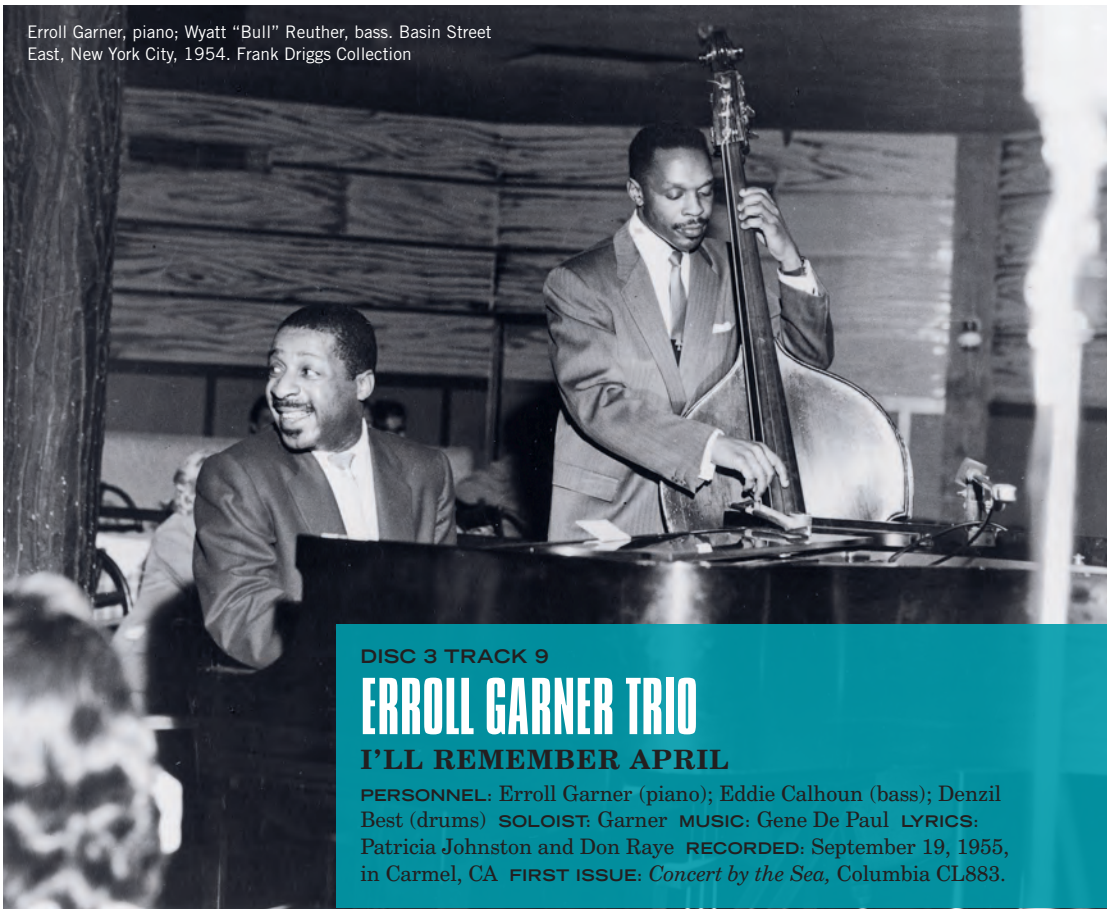
Horace Silver, undated. Frank Driggs Collection

Horace Silver thought the keys to musical composition were melodic beauty, meaningful simplicity, and rhythm. Added to his funky piano and Art Blakey's powerful drumming, these became the basis of hard bop. Silver was a master of short, catchy tunes with dance grooves, like "The Preacher," which propelled this new style of jazz into the public eye.

After playing in a bebop style in the early 1950s with Stan Getz, Silver began to simplify his style, adding blues and gospel elements to his playing. Note, for example, how he starts his solo in "The Preacher." Instead of a long stream of single notes, as Bud Powell might unleash, Silver starts with a simple blues lick. Most of Silver's tunes (like this one) were bluesy, but not in a twelve-bar blues form; Silver preferred short riffs that combined into memorable tunes. His left hand sometimes doubled the bass line in patterns that substituted little melodies for the usual constant "walking" (and foreshadowed the use of bass lines as themes in later soul and funk).

In popular African American culture, *funk* was an earthy smell of body odor, and when Silver used it in a song title, "Opus De Funk" (1953), the term started being applied to his compositions and piano playing. When Miles Davis hired Silver in 1954, it was because Davis wanted "a more funky kind of blues" (Davis and Troupe 1989, 177).

After their famed album series *A Night at Birdland* (1954), with Clifford Brown (recorded as the Art Blakey Quintet), Blue Note's Alfred Lion invited Blakey and Silver out to Hackensack, New Jersey, to record as Horace Silver and the Jazz Messengers. (They would soon split; Silver would record with his own quintet, while Blakey retained the Jazz Messengers name and recorded the album *Hard Bop,* which gave this new movement a name.) Lion's initial response to Silver's new, churchy tunes and this medium-tempo soulful playing was that it was "simplified bop" and was too "old timey," but it was also the start of a new style in jazz. —*José Bowen*



Erroll Garner, piano; Wyatt "Bull" Reuther, bass. Basin Street East, New York City, 1954. Frank Driggs Collection

DISC 3 TRACK 9

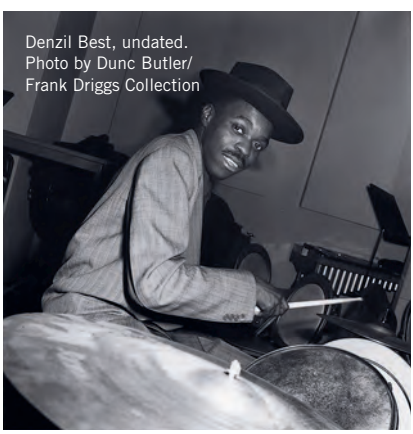
ERROLL GARNER TRIO

I'LL REMEMBER APRIL

PERSONNEL: Erroll Garner (piano); Eddie Calhoun (bass); Denzil Best (drums) **SOLOIST:** Garner **MUSIC:** Gene De Paul **LYRICS:** Patricia Johnston and Don Raye **RECORDED:** September 19, 1955, in Carmel, CA **FIRST ISSUE:** *Concert by the Sea,* Columbia CL883.

Erroll Garner ranks among the most popular jazz pianists of the post-World War II era. The *Concert by the Sea* LP, from which this track is drawn, was one of the biggest-selling jazz albums of the 1950s and is still widely heard today. Although the sound quality of this music, recorded at a converted church near the California coastline in Carmel, is poor even by the standards of the period, the performance captures Garner at his finest and demonstrates the core virtues of this remarkable if somewhat idiosyncratic artist.

The song "I'll Remember April" is a popular jazz standard, first featured in the 1942 Abbott and Costello movie *Ride 'Em Cowboy* but perhaps best known in its later recording by Judy Garland. Garner's dense, pounding, two-handed introduction gives no hint of which tune he is about to play—indeed, this pianist often started his performances with cryptic and unconventional opening gambits. When he finally settles into the familiar melody, Garner adds to the surprise by dropping into a relaxed pianissimo. Sudden shifts of this sort were another of his trademarks—few jazz pianists have ever been better at shaping the dynamics of a trio performance—and we encounter similar changeups several times during this track.



Denzil Best, undated. Photo by Dunc Butler/ Frank Driggs Collection

Although Garner's effervescent improvisations capture our attention, some of his most unconventional and interesting techniques are revealed in the various ways he accompanies his melodic lines. Often his

left hand delivers repeated on-the-beat chords, similar to the way a rhythm guitarist might strum out the harmonies. At other times, he will punch out a strong off-the-beat note or chord, a provocative burst of energy that reminds us how a bebop drummer might "drop a bomb." Few pianists were more adept at integrating right and left hands into a happy partnership in which a certain unresolved tension between their respective roles adds to the excitement of the end results.

Later jazz pianists have rarely tried to assimilate the innovations of this artist; that is surprising given the appeal and power of Garner's recorded output, which still can engage and dazzle us decades after his passing. Perhaps his unconventional and self-taught techniques—Garner never learned to read music—are responsible for this neglect; his techniques are so personal and quirky that they may resist incorporation into more conventional jazz piano approaches. In any event, Garner may be best known for his pop song "Misty," one of the most frequently recorded standards of modern times, but jazz fans will continue to admire him for his swinging, small-combo efforts such as this classic track. —*Ted Gioia*

DISC 3 TRACK 10

THE CHICO HAMILTON QUINTET

JONALEH

PERSONNEL: Buddy Collette (clarinet); Fred Katz (cello); Jim Hall (guitar); Carson Smith (bass); Chico Hamilton (drums) **SOLOISTS:** Collette, Hall **MUSIC:** Carson Smith **RECORDED:** January 4, 1956, in Los Angeles **FIRST ISSUE:** *The Chico Hamilton Quintet in Hi-Fi,* Pacific Jazz PJ-1216.

Jim Hall, guitar; Carson Smith, bass; Chico Hamilton, drums; Buddy Collette, tenor sax; Fred Katz, cello. The Strollers, Long Beach, CA, undated. Frank Driggs Collection

In 1956, the Chico Hamilton Quintet left Los Angeles to play a double bill at Basin Street East in New York City, opposite the Clifford Brown-Max Roach Quintet. Comparing "Jonaleh" with "Daahoud," it is easy to recognize the differences that led observers to hear a style split between West Coast cool and East Coast hard bop. Brown and Roach played head arrangements in swinging grooves and presented a standard instrumentation of trumpet and tenor over the usual piano, bass, and

drums. They played in a more lyrical style, but the energy of New York bebop was still audible in the drum "bombs" and the fluidity of Brown's trumpet. The Chico Hamilton Quintet seemed to come from another world entirely.

The instrumentation of "Jonaleh" is anything but standard. Buddy Collette plays the clarinet here, but he was just as likely to the play the flute or sax. Replacing the piano with guitar was less radical, but cello was a very unusual fifth instrument. The piece begins as a series of unusual, repeated vamps with the bass and drums functioning as extensions of this chamber ensemble. Finally, a melodic line appears in the clarinet over a "walking" bass with an equally important counterline in the cello. Hamilton continues to use brushes instead of sticks, keeping the texture light as the band swings through solos. Hamilton had studied with Count Basie's drummer Jo Jones and was in high demand as a swing drummer. By 1952, when he played with Gerry Mulligan and Chet Baker, however, he was looking for a new way to play. His delicate brushes and subtle approach became a hallmark of cool jazz.

Chico (originally Foreststorn) Hamilton indeed came from the West Coast and went to Jefferson High School in Los Angeles, where he formed an unofficial school band with Ernie Royal, Dexter Gordon, Charlie Mingus, and Buddy Collette. Despite their common geographic origins, they would go on to play in very different styles. There were many West Coast players who played in a cool style (Brubeck, Mulligan, Baker, and Hamilton, for example), but art is never uniform, and the exceptions, especially in jazz, are often important. —*José Bowen*

DISC 3 TRACK 11

LUCKY THOMPSON TRIO

TRICROTISM

PERSONNEL: Lucky Thompson (tenor saxophone); Skeeter Best (guitar); Oscar Pettiford (bass) **SOLOISTS:** Thompson, Pettiford, Thompson **MUSIC:** Oscar Pettiford **RECORDED:** January 24, 1956, in New York **FIRST ISSUE:** *Lucky Thompson, Vol. 1: Featuring Oscar Pettiford,* ABC-Paramount ABC-111.

Lucky Thompson, undated. Frank Driggs Collection

The term *chamber jazz* is often applied to small groups from duos to sextets, but this mid-1950s trio of tenor, bass, and guitar led by the iconoclastic Eli "Lucky" Thompson is the epitome of the genre. The present track was originally released under the title "Tricotism," but over time (and subsequent cover versions) has come to be known as "Tricrotism."

Lucky Thompson was a remarkably fluent soloist; his delicate, fluffy tone was ideal for an intimate setting such as this, but in a career that saw him active on both the West and East coasts during the 1940s, he also contributed robust solos to larger bands of all sizes. Despite being part of the bebop revolution (he worked with Dizzy Gillespie's Sextet in Hollywood, alongside Charlie Parker, in 1945–46), Thompson's tone and timing harked back to an earlier era, and there are strong signs here of Lester Young's influence in both the lightness of his sound and the relaxation of his phrasing.

Oscar Pettiford's theme falls easily under the fingers of a double bassist, but the unison between bass and tenor is the hallmark of a performance where the responsibilities of the trio are shared evenly, from the doubling of tenor and guitar in the introduction to the way the guitar drops out under Thompson's first solo chorus. Pettiford's own bass chorus is a marvel of fluency, marking him as jazz's most flexible and creative bass soloist since Jimmie Blanton's tenure with Duke Ellington some fourteen years earlier. This bass solo is pure musical invention and might have been improvised on any instrument, such as a saxophone or guitar, the melodic lines being unrestricted by the physical limitations of the instrument. Pettiford was a huge influence on other bassists such as Ray Brown and Charles Mingus. With Skeeter Best's minimal but perfect guitar, few better examples exist in jazz of intense creativity on a small and intimate scale.

Following two sessions by this trio, Thompson relocated to Europe, working there in the late 1950s and much of the 1960s before leaving music altogether after his final return to the United States in the 1970s. He died in obscurity in the Pacific Northwest. —*Alyn Shipton*

DISC 3 TRACK 12

SONNY ROLLINS

ST. THOMAS

PERSONNEL: Sonny Rollins (tenor saxophone); Tommy Flanagan (piano); Doug Watkins (bass); Max Roach (drums) **SOLOISTS:** Rollins, Roach, Rollins, Flanagan, Rollins **MUSIC:** Sonny Rollins **RECORDED:** June 22, 1956, in Hackensack, NJ **FIRST ISSUE:** *Saxophone Colossus,* Prestige PR7079.

At the time of this recording by a studio band under his own name, Theodore "Sonny" Rollins was working regularly in the quintet jointly led by Max Roach and the trumpeter Clifford Brown, but Brown would be killed in an automobile accident just four days after this session, abruptly ending the group's career. For the two years leading up to that point, the Brown-Roach Quintet had been at the forefront of modern jazz development, particularly since Rollins joined them in late 1955. Rollins had made his name as a teenage prodigy in Harlem and had joined Miles Davis at the age of nineteen, also recording with Bud Powell before the 1940s were out. He was, by 1956, the preeminent bebop tenor saxophonist, capable of lightning speed and of endlessly fascinating melodic improvisation. In addition to his work with the Brown-Roach Quintet and occasional recordings with Davis, he had kept up a prolific output of discs under his own name.

The year 1956 marked a watershed for Rollins; his newfound freedom from a lengthy involvement with narcotics led to a remarkable burst of creativity. As well as fronting a Brown-Roach album, *Sonny Rollins Plus Four,* he issued his own celebrated albums, *Tenor Madness* (which includes a joust with the up-and-coming John Coltrane) and *Saxophone Colossus,* from which this track comes. This latter album demonstrated Rollins's considerable range as a soloist. As well as the beautifully delineated ballad "You Don't Know What Love Is," it also contained an inventive version of the Brecht-Weill song "Moritat" (aka "Mack the Knife") and his own piece, "Blue 7," which became something of a musicological cause célèbre when Gunther Schuller used it to demonstrate Rollins's improvisational methods of developing small motifs derived from fragments of his original theme. But the high point of the album, and the track which pointed to what was to become a regular feature of almost all Rollins's live concerts for the next half-century, was "St. Thomas," exploring West Indian calypso music.

Sonny Rollins. Ridgecrest Inn, Rochester, NY, 1958. © Paul Hoeffler / CTSIMAGES.COM

It was a folk song from the Virgin Islands, where my mother was born. When I recorded it, I made a little jazz arrangement of it, but it was basically the traditional song, so in that sense I didn't invent "St. Thomas." But let me also point out that the Virgin Islands used to be possessed by Denmark, so St. Thomas, St. Croix, and St. John were Danish-owned, and there was a Danish folk song [with French words] called "Vive la compagnie." I heard it sung one time, and I realized it was virtually the same song, so I guess the St. Thomas islanders took their song from that Danish folk song, just as I adapted it for my jazz version. (Rollins 2007)

Consequently, this is a good example of a jazz musician taking a "world music" source as food for improvisation, and also of using it as the basis for a subsequent stream of original work, typified by Rollins's later calypso "Don't Stop the Carnival."

—*Alyn Shipton*

Sun Ra, 1970. © Jan Persson / CTSIMAGES.COM

DISC 3 TRACK 13

SUN RA AND HIS ARKESTRA

CALL FOR ALL DEMONS

PERSONNEL: Art Hoyle, Dave Young (trumpets); Julian Priester (trombone); James Scales (alto saxophone); John Gilmore (tenor saxophone); Pat Patrick (baritone saxophone); Sun Ra (keyboards, leader); Wilburn Green (electric bass); Richard Evans (bass); Robert Barry (drums); Jim Herndon (timpani) **SOLOISTS:** Ra, Gilmore, Hoyle, Scales, Herndon, Ra, Young **MUSIC:** Sun Ra (Herman Blount) **RECORDED:** July 12, 1956, in Chicago **FIRST ISSUE:** *Jazz by Sun Ra,* Transition TRLP J-10

In the 1950s, the pianist and bandleader Sun Ra formed his pioneering, avant-garde big band, which became known as his Arkestra. An eccentric figure who dressed his musicians in a mixture of ancient Egyptian costumes and space-age clothes, Ra had grown up in Birmingham, Alabama, as Herman Blount. After having moved to Chicago, he played in several swing bands, including a 1946–47 season with Fletcher Henderson that profoundly affected him. He changed his name to Le Sony'r Ra, and dubbed himself a "cosmic communicator."

This 1956 band included many of his long-term musical associates, who lived communally and traveled with Ra. Much of their work is documented in homemade recordings issued on the Saturn and Evidence labels. The best balance between intense creativity and good recording quality, however, is on studio recordings like this, or the remarkable 1958 album *Jazz in Silhouette.* The Arkestra collectively constructed a sound-world that both absorbed and rebelled against big-band orthodoxies. This duality is apparent here in the playful atonality of Ra's piano introduction and the subversive ensemble harmonies of the opening band chorus, compared to the energetic, old-fashioned swing that backs John Gilmore's tenor saxophone solo and Art Hoyle's boppish trumpet. The other soloists are, in order, Scales, Herndon, Ra, and Young.

Ra went on to develop a highly individual approach to big-band writing, many of the roots of which are to be heard here. In particular he employed section voicings that combined brass and reeds together in unorthodox combinations, rather than contrasting their sounds as most arrangers did. He also was partial to multipart compositions such as this one, although in later life he was as likely to rework Disney themes or Henderson charts as to create entirely new themes. Ra explained the title of this piece by saying: "In ancient Greece the word *demon* meant living spirit. The Grecians were not an ignorant people, they had both culture and wisdom. This song is my tribute to them" (Lock 1999, 17). —*Alyn Shipton*

DISC 3 TRACK 14

NAT "KING" COLE AND HIS TRIO

WHEN I GROW TOO OLD TO DREAM

PERSONNEL: Nat "King" Cole (vocal, piano); John Collins (guitar); Charlie Harris (bass); Lee Young (drums); Stuff Smith (violin) **SOLOISTS:** Smith, Collins **MUSIC:** Sigmund Romberg **LYRICS:** Oscar Hammerstein II **RECORDED:** September 24, 1956, in Los Angeles **FIRST ISSUE:** *After Midnight,* Capitol EAP1/EBF1/W-782.

Nat "King" Cole, undated. Frank Driggs Collection

Nat "King" Cole's best-known jazz album is *After Midnight,* which was taped in 1956, long after the pianist and singer had established himself as a major pop vocal star. In contrast to Cole's best-selling singles, which utilized big string sections and meticulous arrangements, *After Midnight* was meant to sound like a casual jam session, with Cole playing off the cuff with four different great jazz soloists. The recording came out perfectly, and it's generally assumed that *After Midnight* was carefully planned in advance as a special jazz project. But, according to Cole's younger brother Freddy (a marvelous pianist/singer in his own right), *After Midnight* is exactly what it appeared to be, with no contrivance. A lifelong baseball junkie, Nat was at a ballgame, and, when his team won, his mood was so euphoric that, as Freddy told me, "He just felt like he had to play. So he called all the guys [his rhythm section of guitarist John Collins, bassist Charlie Harris, and drummer Lee Young], and they started recording."

Cole also called his producer, Lee Gillette, who set up studio time at the relatively new Capitol Records Tower in Los Angeles; along the way they were joined by another rabid baseball fan, trumpeter Harry "Sweets" Edison. Five tunes later, they were done, and Cole and Gillette were so pleased with the results that they decided to go forward and use this format—Cole and his rhythm section with different guest stars—as the basis for an album. Adding to the spontaneity of the project, the repertoire consisted almost entirely of tunes Cole already knew, a combination of jazz standards and the pianist's own signature songs.

The next two sessions (all done in August and September 1956) utilized valve

trombonist Juan Tizol and alto saxophonist Willie Smith. Then, Cole and company made what might be the most remarkable of the four dates when they joined forces with the veteran violinist Hezekiah "Stuff" Smith. Although the violin has only a small place at the jazz table, Smith, who had led a legendary small band on New York's "Swing Street" in the late 1930s, would almost universally rate as the greatest of all hot fiddlers.

Originally written as a waltz for a 1934 Hollywood operetta, "When I Grow Too Old to Dream" already had a long history with jazz and black performers. The vocal group The Cats and the Fiddle crafted a famous double-talk jive arrangement that was also recorded by pianist/singer Rose Murphy, and it was widely performed by swing bands (The Savoy Sultans, Benny Goodman) and even beboppers (Sonny Stitt, Dizzy Gillespie); Charlie Parker reworked its chords into "Charlie's Wig."

The interplay between Cole's voice and Smith's violin is remarkable throughout: Smith introduces the proceedings, and Cole phrases the lyrics with a laconic, laid-back approach very different from his usual on-the-beat style. Cole sings magnificently (particularly on the coda, where he repeats the final phrase, "Your love will live in my heart," three times), and Smith and guitarist John Collins solo eloquently, but the one possible regret is that Cole himself doesn't take a chorus on piano. (If Norman Granz had produced it, every track would be three times as long, and everybody would solo at length on every number.) It seems like a minor complaint in light of how *After Midnight* easily finds its way onto nearly everybody's top ten list of all-time-great jazz vocal albums. —*Will Friedwald*

DISC 3 TRACK 15

LOUIS ARMSTRONG AND ELLA FITZGERALD

STOMPIN' AT THE SAVOY

PERSONNEL: Louis Armstrong (trumpet, vocal); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); Louie Bellson (drums); Ella Fitzgerald (vocal) **SOLOISTS**: Fitzgerald (scat), Armstrong (trumpet), Bellson, Armstrong (trumpet), Fitzgerald and Armstrong (trade choruses of scat and made-up lyrics) **MUSIC**: Benny Goodman, Edgar Sampson, Chick Webb **LYRICS**: Andy Razaf **RECORDED**: July 23, 1957, in Los Angeles **FIRST ISSUE**: *Ella and Louis Again*, Verve MGV4017. Matrix no. 21138-1

Ella Fitzgerald and Louis Armstrong, Decca Records, New York City, 1950s. Frank Driggs Collection

Composed in 1934 by arranger Edgar Sampson for drummer Chick Webb, "Stompin' at the Savoy" immediately became the signature song of both Webb's orchestra and the Savoy Ballroom in Harlem itself. Over the years, thanks as well to persistent playing by Benny Goodman, "Stompin'" also became a key anthem for the entire Big-Band Era. Beyond the 1940s, it was frequently reprised in later generations by leaders seeking to either evoke ~~or~~ comment upon ~~the~~ Swing Era in general, as in Bill Holman's modish 1955 arrangement for the Stan Kenton Orchestra.

During the 1930s and 1940s, music publishers had a tradition of commissioning lyrics even for tunes that were essentially swing-band instrumentals. One of the usual go-to-guys for such assignments was the preeminent African American lyricist Andy Razaf, who was also called upon to write words for such Swing-Era hits as "Christopher Columbus" and "In the Mood." Razaf regarded these chores as merely a way to pay the bills and a bring-down from his goal to write hit librettos for Broadway shows. In nearly all these cases, the lyrics were included on the published sheet music but virtually never sung.

Vocally speaking, the first notable interpreter of Razaf's words for "Stompin' at the Savoy" was, surprisingly, the young Judy Garland, billed as a "thirteen-year-old swing singer" and making her recording debut. Even more surprisingly, Ella Fitzgerald, the vocalist with Chick Webb's band who was firmly ensconced as the "Princess of the Savoy," completely ignored the song for twenty years until producer Norman Granz put it on the tunestack for *Ella and Louis Again,* the singer's 1957 reunion with her old friend and even older influence, Louis Armstrong.

Compared to "Black and Blue" or "Memories of You," Razaf's words to "Savoy" are hardly his best work. The song is a bone-simple paean to the thrills of jitterbugging at Harlem's hottest dance spot; Razaf probably wrote it in less time than it takes to sing it, although the triple rhyme is clever, and so is the way he incorporates the Savoy's slogan, "The Home of Happy Feet." The ending seems like a sardonic twist on Tin Pan Alley love songs: "So let me stomp away—with you." (How romantic!)

Normally done as a medium-up fast foxtrot, Fitzgerald and Armstrong do it here first slower and then faster than usual. Fitzgerald starts with the Razaf text almost at a ballad tempo, then she presides over an abrupt tempo change with a few lines of ingenious scatting. On trumpet, Armstrong then plays a jubilant chorus, as only he can, full of cool fire. The two take it out singing together, initially playing with the words (with Armstrong interjecting references to the long-deceased Chick Webb) but gradually turning them into a longer, semi-scatted chorus. The spontaneity of the whole thing quickly becomes the point: when Fitzgerald asks Armstrong, while still singing, "What'll we do, what'll we do?" he responds, no less musically, "One more, Ella! Don't grab your coat now [meaning, don't leave just yet, keep going!]. Norman Granz say 'One more,'—he must be lookin' at Lionel Hampton." Thus, a lyric that had been ignored for two decades finally makes up for lost time and is herewith interpreted by two of the all-time greatest voices in jazz. —*Will Friedwald*

Stan Getz, 1960. © Herman Leonard Photography / CTSIMAGES.COM

J. J. Johnson, 1953. © Herman Leonard Photography / CTSIMAGES.COM

Stan Getz is most often thought of as a great ballad player, a tenor saxophonist with a warm and sumptuous tone, a musician who was capable of expressing deep emotions. John Coltrane once said, "We'd all like to sound like that [Stan Getz] if we could" (Giddins 2004, 566). Getz was one of the first musicians with whom the word *cool* was associated: in his early years he had a dry-ice sound that set him apart from other bebop tenor saxophonists who were influenced by Lester Young. Later, however, he broadened his sound and did his best playing at slower tempos. J. J. Johnson too was a bopper, and had worked to become the fastest and most accurate slide trombonist of his era. Yet he also was a fine interpreter of ballads, with a poised, soft-edged tone.

But on this track both musicians are playing a very fast blues, a setting that doesn't allow them to show off their most distinctive characteristics. The tempo pushes Getz to pull out some barroom rhythm & blues tricks, including a few notes that come close to honking; and Johnson has to bring some blues warmth to what might normally for him be a high-speed display of bop figures. The twelve-bar blues is the simplest form in jazz, typically having only a few chords and the barest of melodies; when it is used as a basis for improvising, its success is almost entirely dependent on what the soloists can do with it. "Blues in the Closet" was a favorite of promoter Norman Granz (of "Jazz at the Philharmonic" fame), the producer of this recording and the concert from which it came. He had it recorded by many of the people whom he signed for his Norgran recording company, and it became something of a standard tune for instrumental jazz. Here it's given a minimal arrangement: the first chorus has the two horns in unison, the second one is played in simple harmony, and a series of solos by the horns follows. But the rhythm section is not merely a backdrop for the horns, and it makes itself heard throughout, especially in Oscar Peterson's nudging, prodding, riffing piano accompaniment. Both horn players also stay busy behind one another's solos, playing various riff figures that give energy to the soloist and help shape what he plays. All together, they have constructed a miniature big band, with horn, reed, and rhythm section, and spontaneously built a swing arrangement. When Getz finishes his solo, he and Johnson begin a collective improvisation that at several points threatens to turn into a "chase"—the kind of competitive, bravura display that was popular in early 1940s jam sessions. Instead, they listen closely and follow each other along various mutually discovered trails of melody. —*John Szwed*

DISC 3 TRACK 16

STAN GETZ AND J.J. JOHNSON

BLUES IN THE CLOSET

PERSONNEL: J. J. Johnson (trombone); Stan Getz (tenor saxophone); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); Connie Kay (drums) **SOLOISTS:** Johnson, Getz **MUSIC:** Oscar Pettiford **RECORDED:** October 19, 1957, at the Opera House, Chicago **FIRST ISSUE:** *Stan Getz and J. J. Johnson at the Opera House,* Verve MGV8265.

DISC 3 TRACK 17

OSCAR PETERSON TRIO

OL' MAN RIVER

PERSONNEL: Oscar Peterson (piano); Ray Brown (bass); Ed Thigpen (drums) **SOLOIST:** Peterson **MUSIC:** Jerome Kern **LYRICS:** Oscar Hammerstein II **RECORDED:** July 14–August 9, 1959, in Chicago **FIRST ISSUE:** *Oscar Peterson Plays the Jerome Kern Songbook,* Verve MGV-2056.

Oscar Peterson and Ray Brown, 1965. Duncan Schiedt Collection

Of all the jazz pianists who came to prominence in the twentieth century, Oscar Peterson was, after Art Tatum, the most technically accomplished—and one of the most controversial. The first well-known jazz soloist to be born in Canada, Peterson received extensive classical training as a boy, and his studies gave him a command of the keyboard that would be unrivaled by any other pianist of his generation. Influenced by Tatum and Nat Cole, he spent his career leading a series of hard-swinging trios whose live performances and recordings were immensely popular, though many critics (if by no means all) dismissed his playing as glib and superficial to the point of vacuity. In turn Peterson placed an unusually high premium on technical polish, going so far as to describe the much-admired piano playing of Bud Powell as "uneven and unfinished" in *A Jazz Odyssey,* his 2002 memoir (195).

Peterson recorded prolifically, even after suffering a stroke in 1993 that weakened his left hand. Most of his recordings were produced by Norman Granz, the impresario who brought him to the United States in 1949 and managed his career thereafter. This up-tempo performance of Jerome Kern's and Oscar Hammerstein's "Ol' Man River," the best-known song from the 1927 musical *Show Boat,* comes from a series of Granz-produced "songbook" albums in which Peterson's trio performed the works of such American songwriters as Kern, Harold Arlen, George Gershwin, Cole Porter, and Richard Rodgers. Because these albums were made for and marketed to popular audiences, the piano solos tended to be concise and focused in a way that is not always true of those heard on Peterson's specifically jazz-oriented recordings, which sometimes run to the verbose.

Despite the brevity of the performance, most of the characteristic features of Peterson's style are displayed to good advantage here, in particular the crisply articulated, immaculately fingered right-hand runs that were his trademark. Also characteristic is the straightforward, almost plain harmonic vocabulary employed by the pianist, who typically steered clear of the chromatic alterations pioneered by

Tatum and subsequently embraced by the beboppers. Unlike them, Peterson was essentially a Swing-Era pianist who assimilated certain surface aspects of bop into his playing while remaining largely untouched by its radical rhythmic and harmonic innovations. In this he exemplifies the more immediately accessible musical idiom of the 1950s and after that would come to be known as "mainstream jazz."

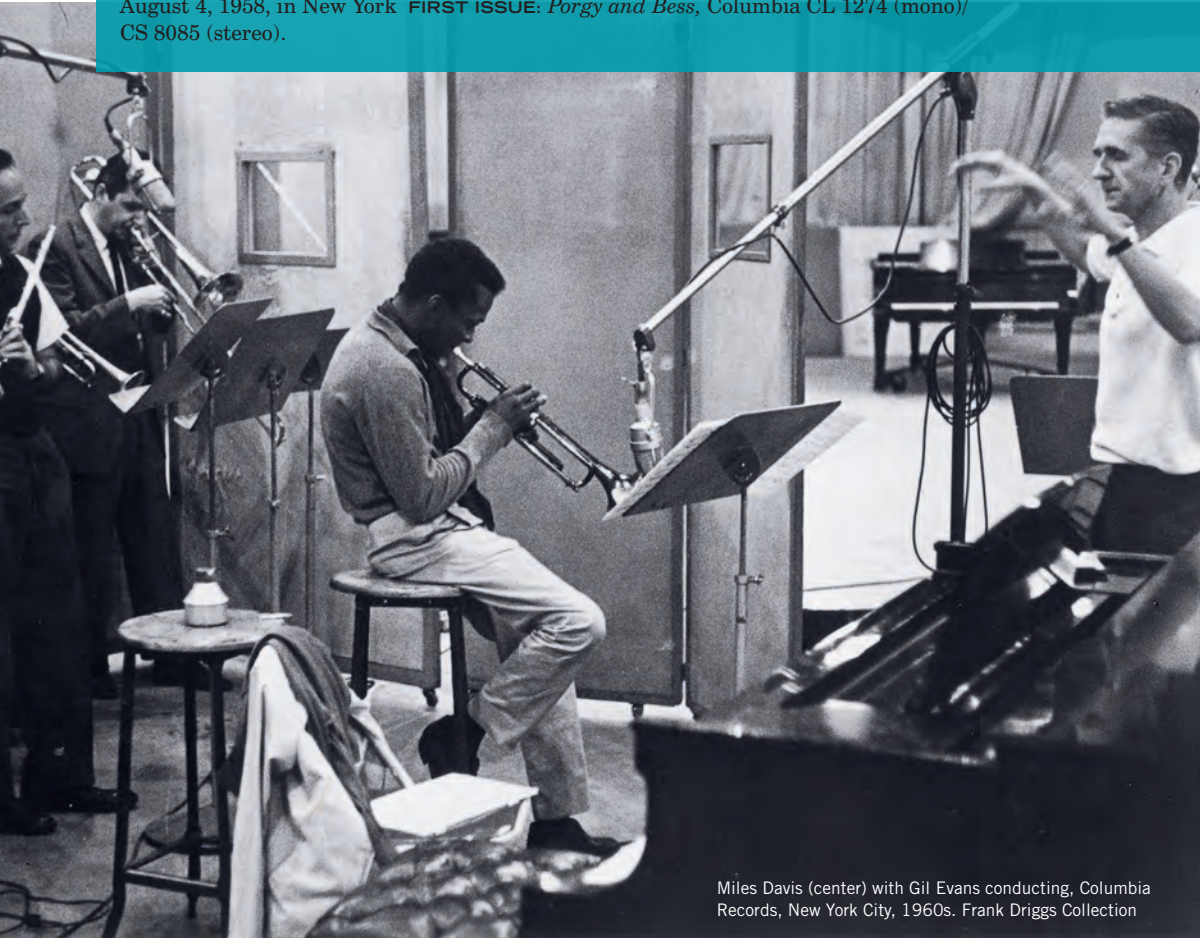
The group heard here also features the bassist Ray Brown, Peterson's closest musical collaborator, who worked with him from 1951 to 1966. Brown's huge tone and unerring sense of swing provided a firm foundation for Peterson's flamboyant explosions of virtuosity. The drummer is Ed Thigpen, who played in Peterson's trio from 1959 to 1965 and whose preternaturally smooth and elegant brushwork is one of the highlights of this brief but potent recording. —*Terry Teachout*

DISC 3 TRACK 18

MILES DAVIS: ORCHESTRA UNDER THE DIRECTION OF GIL EVANS

SUMMERTIME

PERSONNEL: Miles Davis (trumpet, flugelhorn); Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (trumpets); Joe Bennett, Frank Rehak, Jimmy Cleveland (trombones); Dick Hixson (bass trombone); Willie Ruff, Julius Watkins, Gunther Schuller (French horns); Bill Barber (tuba); Jerome Richardson (flute, clarinet); Romeo Penque (flute, alto flute, clarinet); Danny Bank (alto flute, bass clarinet); Cannonball Adderley (alto saxophone); Paul Chambers (bass); Jimmy Cobb (drums); Gil Evans (conductor) **SOLOIST**: Davis **MUSIC**: George Gershwin, Ira Gershwin, and DuBose Heyward, arr. Gil Evans **RECORDED**: August 4, 1958, in New York **FIRST ISSUE**: *Porgy and Bess,* Columbia CL 1274 (mono)/ CS 8085 (stereo).



Miles Davis (center) with Gil Evans conducting, Columbia Records, New York City, 1960s. Frank Driggs Collection

"Summertime," which opens George Gershwin's 1935 musical/opera *Porgy and Bess,* is the great American lullaby. Its minor-key melody is reminiscent of the Negro spiritual "Sometimes I Feel Like a Motherless Child." Built around a pentatonic scale, "Summertime" evokes blues, spirituals, and African American folk culture. Jazz musicians adopted it wholeheartedly; it has become one of the most recorded of jazz standards, with more than 1,500 versions.

By 1957, trumpeter Miles Davis had evolved his style from bebop to cool jazz to hard bop, and had become the leading soloist in jazz. That year, he began recording a series of new collaborations with arranger/composer Gil Evans. Like Duke Ellington, Billy Strayhorn, and Eddie Sauter, Evans wrote "mixed voicings"—putting brass and reeds together in unusual combinations, rather than pitting reeds, trumpets, and trombones against each other, as most big-band writing had done. Evans brought not only a distinctive approach to voicings, harmony, and timbres but also a willingness to work closely with the prickly Davis—no small challenge.

For *Porgy and Bess,* Evans welcomed brass instruments—French horn, tuba, and bass trombone—and flutes to expand the typical big-band color palette and afford darker textures. Evans's reorchestration is, in the words of Jack Chambers, "a new score, with its own integrity, order and action" (1983, 292). The album is widely considered the foremost jazz interpretation of Gershwin's work, and *Porgy and Bess* deservedly became one of Davis's best-selling records.

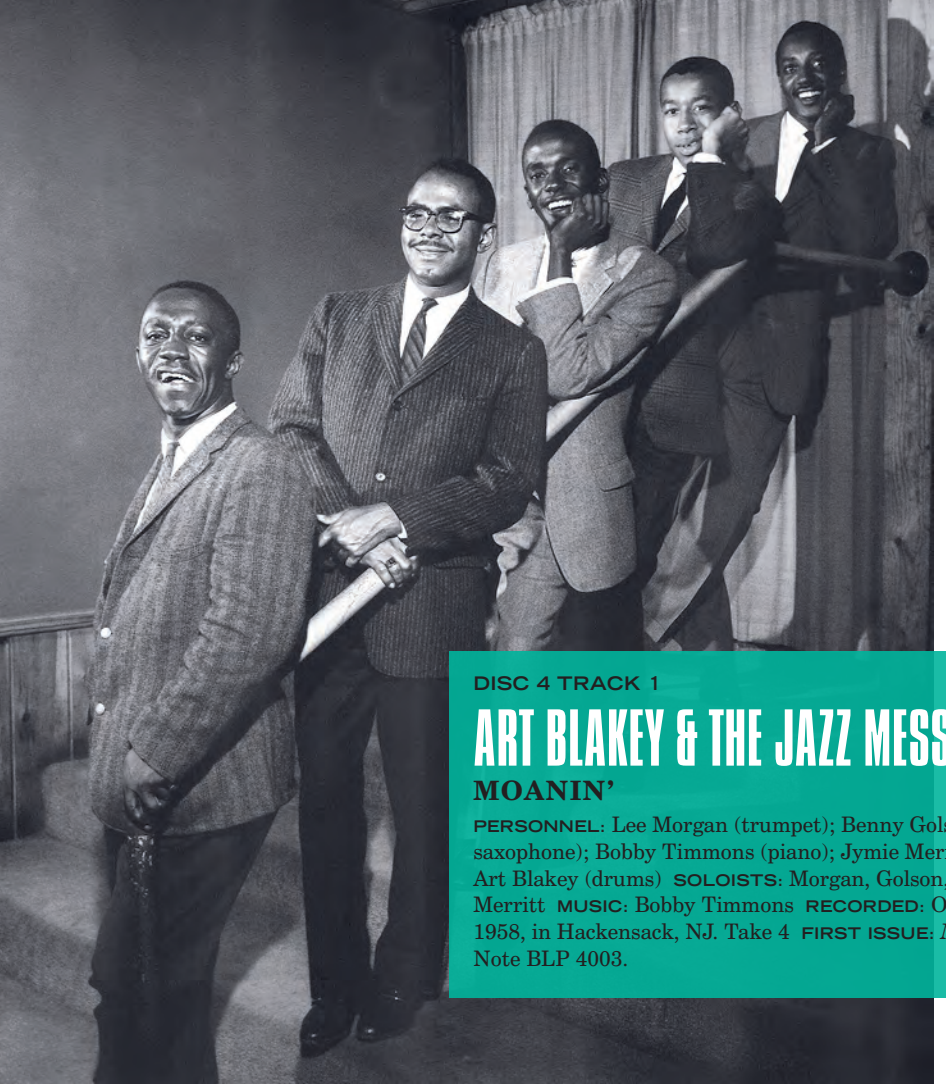
One of the album's highlights is Davis's sensitive, Harmon-muted reading of "Summertime." Evans specified Davis as the only soloist, in a kind of concerto for jazz trumpet. The idea of a concerto—a soloist with an accompanying orchestra—was long established in Western classical music, but it had taken Ellington to prove its value in jazz, with such compositions as "Jeep's Blues" (1938) featuring saxophonist Johnny Hodges, "Boy Meets Horn" (1938) for trumpeter Rex Stewart, and "Concerto for Cootie" (1940) for trumpeter Cootie Williams. Here, Evans's orchestration cushions and envelops Davis's poignant playing like a mother tenderly cradling an infant.

Evans's score replaces Gershwin's original countermelody vamp with one of his own. The rising seven-note motif provides continuity against which Davis ruminates. This recurring countermelody (or vamp) acts as a call-and-response to Davis's melodic phrases. Davis is like a gospel singer, conveying inspired two-bar phrases; the choir answers steadily, rhythmically, with two-bar responses, serving as a foil and providing dramatic contrast.

The tempo is faster than the leisurely original of the opera, yet this "Summertime" still evokes the poignancy and tenderness of a lullaby through the gentleness of the Evans orchestration, Davis's lonely, introspective, muted sound, and his understated, brooding soloing.

This recording combines a remarkable composition with an equally memorable reorchestration, fuses the talents of two disparate musicians, and couples a recurring call with a masterly response throughout. Like much great art, Davis's solo unites opposites—passion and coolness, emotion and reserve—into one aesthetically satisfying whole. —*John Edward Hasse*


DISC 4



Art Blakey, Benny Golson, Bobby Timmons, Lee Morgan, Jymie Merritt. Ridgecrest Inn, Rochester, NY, Fall 1958. © Paul Hoeffler / CTSimages.com

DISC 4 TRACK 1

ART BLAKEY & THE JAZZ MESSENGERS

MOANIN'

PERSONNEL: Lee Morgan (trumpet); Benny Golson (tenor saxophone); Bobby Timmons (piano); Jymie Merritt (bass); Art Blakey (drums) **SOLOISTS:** Morgan, Golson, Timmons, Merritt **MUSIC:** Bobby Timmons **RECORDED:** October 30, 1958, in Hackensack, NJ. Take 4 **FIRST ISSUE:** *Moanin'*, Blue Note BLP 4003.

The 1958 recording of "Moanin'" provides a clear example of the influence of black gospel music in shaping the hard bop evolution of modern jazz. Hard bop is a more blues-based, groove-oriented variant of bop or bebop, as distinguished from another offshoot, the usually more relaxed and cerebral cool jazz, associated with the West Coast.

Although The Golden Gate Quartet and Sister Rosetta Tharpe recorded jazz-tinged gospel songs in the late 1930s, gospel music's infusion into American mainstream popular music began most notably in the late 1940s with Mahalia Jackson, the "Queen of Gospel." With the rise of "crossover" and black-owned radio stations by the mid-1950s, and with rhythm & blues incorporating a more identifiably gospel flavor on recordings by Ray Charles, Clyde McPhatter, James Brown, and others, black church-oriented popular music was insinuated into the nation's mainstream as "soul music." Jimmy Smith's organ trio recordings and Horace Silver's 1955 recording "The Preacher" with the Jazz Messengers heralded the indelible inclusion of gospel music in jazz.

Originally a pianist who switched to drums after Erroll Garner auditioned for the band, Art Blakey had already achieved a name for himself in the mid-1940s as the drummer for Fletcher Henderson's and Billy Eckstine's orchestras. In 1954 he had launched the Jazz Messengers, with former co-leader Silver, to critical acclaim. Art Blakey's Jazz Messengers served as the "academy" for what is known as "straight ahead jazz," grooming and launching the careers of many of the most influential leaders in jazz from 1956 to 1990.

"Moanin'"—even the title signifies its black church roots—opens with Bobby Timmons's piano stating the "call" of the motific phrase, and the group responding with a two-note "Amen" (B-flat and F chords). The eight-measure main theme of the composition is built on this antiphony within two-bar phrases, with the horns and

piano alternating roles as "preacher" and "congregation" in the second A. The solos are archetypal in their inspiration and influence, capturing the range of emotive expression from jubilation to contemplation in this music that would become marketed as "soul jazz" by 1960. Blakey provides his trademark rock-steady shuffle beat to accompany the eight-bar bridge of the tune, and cues the soloists' entrances with his signature crescendo press roll, even using it to boost Timmons's second solo chorus. Lee Morgan launches his solo with a brash, bluesy swagger, showcasing a sophisticated funkiness and earthy surety in his trumpet tone, phrasing, and timbral exploitations. Benny Golson's two-chorus saxophone solo is truly a study in contrast, beginning with the measured lyricism of a stately gentleman; then he builds and modulates his cadence and intensity in the second chorus as if emulating an inspirited preacher delivering an impassioned sermon. Timmons crafts a solo that demonstrates his prodigious facility and versatile mastery of gospel, blues, rhythm & blues, and jazz. Bassist Jymie Merritt's one-chorus solo provides dynamic and timbral contrast, an introspective interlude before the restatement of the theme, capped with a coda and piano cadenza. Significantly, "Moanin'" remains the most popularly successful recording by Art Blakey & the Jazz Messengers. —*Anthony Brown*

DISC 4 TRACK 2

COUNT BASIE AND HIS ORCHESTRA

MEET B. B.

PERSONNEL: Wendell Culley, Snooky Young, Thad Jones, Joe Newman (trumpets); Henry Coker, Al Grey, Benny Powell (trombones); Marshall Royal (alto saxophone); Frank Wess (alto saxophone, flute); Billy Mitchell, Frank Foster (tenor saxophones); Charles Fowlkes (baritone saxophone); Count Basie (piano); Freddie Green (guitar); Eddie Jones (bass); Sonny Payne (drums) **SOLOISTS**: Wess (flute), Coker, T. Jones, Basie **MUSIC**: Quincy Jones **RECORDED**: December 18, 1958, in New York **FIRST ISSUE**: *One More Time,* Roulette R-52024.

Front Center: Count Basie, leader/piano; First Row: Benny Powell, Henry Coker, Bill Hughes, trombones; Freddy Green, guitar; Marshall Royal, 1st alto sax, Bill Graham, alto sax; Frank Wess, tenor sax, flute; Frank Foster, arranger/tenor sax; Charles Fowlkes, baritone sax; Second Row: Joe Newman, trumpet; Wendell Culley, 1st trumpet; Thad Jones, arranger/trumpet, Reynald Jones, trumpet; Eddie Jones, bass; Sonny Payne, drums. Paramount Theatre, New York City, 1957. Photo by Popsie Randolph/Frank Driggs Collection

The 1930s version of the Basie band was built on the blues, riffs, and extended solos (listen to "One O'Clock Jump"). After Basie scaled down to septet size (1950–51), the big band was reborn in 1952 as a "writers" band; it featured a constant stream of new material from the best arrangers, including Neal Hefti, Benny Carter, and this example from Quincy Jones, who would go on to arrange and produce some of the best records by Ray Charles, Michael Jackson, and many others. Thanks to Basie biographer Albert Murray, the two editions of the Basie band were dubbed the "Old Testament" and the "New Testament," adding up to a veritable bible of swing.

In 1957, Basie signed a contract with Morris Levy and his fledgling Roulette Records label, and the band found an important new home. The cover of their first release for Roulette featured a mushroom cloud and the equation $e=mc^2$ on an album that became known as *The Atomic Mr. Basie,* an LP of Neal Hefti compositions. The band was also being supplied with wonderful new compositions and arrangements from its own members, including Ernie Wilkins, Frank Foster, and Frank Wess.

Basie's instructions to his arrangers were to keep it simple and let the band swing. "Meet B. B." was written in honor of trumpeter Benny Bailey, a big influence on Quincy Jones as a young trumpet player. It begins with trumpeter Joe Newman and his Harmon mute playing the delightful melody with Frank Wess on flute. There are elegant counterlines for the rest of the band, but nothing to interfere with the flow of the swing. (The complexity that Jones added to his own recording of this piece suggests that Basie's instructions were effective if somewhat constraining for arrangers.) After a full chorus (AABA) of the theme, Wess (flute), Henry Coker (trombone), Thad Jones (trumpet), and Basie are each given only a half-chorus (AA or BA) for solos. The Basie solo begins with a languid repetition of the last brass shout and contains so much space that it hardly seems he is being featured at all.

The entire performance is at soft or medium volume. Even the final "shout" chorus (AABA), in which the entire band swings together, remains subdued: the momentary trumpet outbursts draw nary a drum fill, as Sonny Payne just chugs along. Instead, it is short and quiet interjections by Basie that somehow spur the band to increasing rhythmic fusion. An extra eight bars of melody (A) serve as an ending. "Meet B. B." is three and a half minutes of hugely understated but intense swing. As Freddie Green, the sole holdover from the Old Testament band, is reported to have said, "Count don't do much, but he does it better than anyone else." —*José Bowen*

DISC 4 TRACK 3

MILES DAVIS SEXTET

SO WHAT

PERSONNEL: Miles Davis (trumpet); Cannonball Adderley (alto saxophone); John Coltrane (tenor saxophone); Bill Evans (piano); Paul Chambers (bass); Jimmy Cobb (drums) **SOLOISTS**: Davis, Coltrane, Adderley, Evans **MUSIC**: Miles Davis **RECORDED**: March 2, 1959, in New York **FIRST ISSUE**: *Kind of Blue,* Columbia CL 1355 (mono)/CS 8163 (stereo).

Until the late 1950s, virtually all jazz featured changing harmonic progressions or chords. Miles Davis led the development of a radically different approach, built around "modes," scales that derive from medieval church music. "I think a movement in jazz is beginning away from the conventional string of chords," he said in 1958, "and a return to emphasis on melodic rather than harmonic variation. There will be fewer chords but infinite possibilites as to what to do with them" (Hentoff 1958, 12).

In the spring of 1959, exactly a decade after making the innovative *Birth of the Cool* recordings, Davis recorded the album *Kind of Blue,* which defined this cutting edge. This new direction eschewed the familiar methods of improvising in jazz: embellishing or paraphrasing the melody, or relying on often-changing harmonies against which to weave an improvised line. Rejecting the harmonic gymnastics of bebop, the modal method provides soloists Coltrane, Adderley, Evans, and Davis with new challenges as well as the opportunity to focus on the melody. By greatly slowing down the harmonic rhythm, Davis's daring modus operandi conveyed a great sense of unclutteredness, space, and freedom, and thus helped open a door to a new kind of musical modernity.

The opening and most celebrated track, "So What," consists of a simple, two-bar call-and-response pattern: an eight-note bass ostinato answered by just two chords sounding onomatopoetically like *so what.* This pattern is repeated, more or less verbatim, sixteen times to form a thirty-two-bar chorus. What is highly unusual about the B section or bridge of the piece is that, instead of providing contrasting melodic material, it repeats the A material, just a half-step higher.

The enigmatic opening duet—tonally ambiguous and out of tempo—played by pianist Evans and bassist Chambers announces that this is not a typical jazz track and that Chambers is taking the bass beyond timekeeping to a robust melodic role.

Next, Chambers lays out the simple eight-note call, and the horns respond with their two-note answer. Davis then takes two choruses: his beautifully sculpted sixty-four-bar solo is, in the words of late composer George Russell, "one of the great lyrical solos of the century" (Carr 1998, 148) and became one of the most-transcribed and best-loved solos in all of jazz. Davis's understated, economical solo, built of short, melodious motifs, effectively balances sound and silence (rests).

Two saxophone solos follow; their flurries of notes contrast with the spareness of Davis's and Evans's solos. Coltrane's cohesive solo predicts his work as the leading

John Coltrane, tenor sax; Cannonball Adderley, alto sax; Miles Davis, trumpet; Bill Evans, piano. Columbia Records, New York City, 1958. Frank Driggs Collection

jazz modal improvisor of the 1960s, and Adderley's solo displays his swinging bop- and blues-rooted style in a new, abstract context. The call-and-response pattern returns behind Evans's moody, impressionistic, chordal solo, as the horns interject *so what*s. The band returns to the responsorial melody, then the horns drop out, and the rhythm section electronically fades out.

Davis once famously said, "Don't play what you know, play what you don't know." Here, each of his players' solos sounds clean, fresh, and original, as they nimbly respond to the challenge of a very unfamiliar piece and, moreover, a novel organizing principle.

"So What" and the album from which it is drawn, *Kind of Blue,* influenced a generation of players in jazz (Coltrane, Wayne Shorter, Herbie Hancock) to pursue modally based improvisation. Arguably Davis's most important recording, *Kind of Blue* is the best-selling jazz recording and, for many, the definitive jazz album.
—*John Edward Hasse*

DISC 4 TRACK 4

JOHN COLTRANE QUARTET

GIANT STEPS

PERSONNEL: John Coltrane (tenor saxophone); Tommy Flanagan (piano); Paul Chambers (bass); Art Taylor (drums)
SOLOISTS: Coltrane, Flanagan, Coltrane
MUSIC: John Coltrane **RECORDED:** May 5, 1959, in New York **FIRST ISSUE:** *Giant Steps*, Atlantic 1311.

John Coltrane with Paul Chambers, bass. Boston, 1965. © Lee Tanner / The Jazz Image

Tommy Flanagan, piano. Boston, 1958. © Lee Tanner / The Jazz Image

John Coltrane was a tenor and soprano saxophonist, composer, and bandleader who changed the direction of jazz. His brief career was one of constant evolution, and the innovations of each period of his development had ramifications for the playing of virtually every contemporary jazz player. He expanded the harmonic vocabulary of jazz through an extremely sophisticated set of chord substitutions, stacking chords and scales on top of each other, establishing a wider range of scales to play against chords, and employing more sophisticated linking devices (turnarounds, cycles, patterns, and formulae). His playing falls into three style periods: (a) his "vertical" period of playing against changing harmonies, to 1959; (b) his modal period, 1959–65; and (c) his experimental period, 1965–67. Among his innovations was helping to change the basic rhythmic unit of jazz from the eighth note to the sixteenth note.

In May 1959, when this piece was recorded, it represented the culmination of his period of "running the changes," but astonishingly, early 1959 also marked the beginning of simplicity for him: in March he recorded "So What" and other modal tunes—completely different from "Giant Steps"—on Miles Davis's landmark album *Kind of Blue*. Davis had long ago dispensed with running the changes.

"Giant Steps" became the title track of his first Atlantic album as a leader. Coltrane liked the harmonies so much that he used similar chord progressions on at least half a dozen other compositions, including "Countdown," issued on the same album.

As a composition, "Giant Steps" is a densely packed sixteen bars. It is considered an extremely "vertical" piece—that is, the harmony changes about as rapidly as the melody. It also was a highly influential piece, opening up a new paradigm. In the past the benchmark would have been a fast tempo and fast-moving changes, such as the bridge of the beboppers' favorite "test" piece, "Cherokee." Coltrane once told me that "Giant Steps" was his étude, by which he meant the piece featured a built-in problem he needed to solve: how to master fast-moving harmonies at blistering tempos.

"Giant Steps" is taken at a breakneck tempo of 276 beats per minute. After playing the melody (or "head") through twice, Coltrane proceeds to improvise brilliantly for twelve choruses, using the devices, patterns, and scales that, since that time, have provided the teaching materials for several generations of aspiring student and professional players. His use of original patterns has since made the playing of fast-moving chordal sequences accessible in a way never before imagined. We in the academic community owe Coltrane a huge debt for paving the way to solve one of improvisation's highest challenges. Most importantly, Coltrane's playing is living proof that this sort of virtuosity need not be achieved at the expense of musicality.

Reportedly Coltrane had been working on these changes for quite some time, but they were brand new to the accompanying group. Pianist Tommy Flanagan plays four choruses, Coltrane plays two more choruses of improvisation, and the head is repeated twice.

"Giant Steps" became a test piece for jazz musicians, a staple of jazz education programs, and a modern jazz standard, with hundreds of recordings. —*David Baker*

Charles Mingus, undated. Photo by Paul Hoeffler / Frank Driggs Collection

DISC 4 TRACK 5

CHARLES MINGUS

BETTER GIT IT IN YOUR SOUL

PERSONNEL: Jimmy Knepper (trombone); John Handy (alto saxophone); Booker Ervin, Shafi Hadi (aka Curtis Porter) (tenor saxophones); Horace Parlan (piano); Charles Mingus (bass); Dannie Richmond (drums) **SOLOISTS:** Mingus, Handy, Parlan, Ervin, Richmond **MUSIC:** Charles Mingus **RECORDED:** May 5, 1959, at Columbia 30th Street Studio, New York **FIRST ISSUE:** *Mingus Ah Um,* Columbia CL 1370 (mono)/CS 8171 (stereo).

Charles Mingus was a brilliant, intense, erratic, and powerful man, all qualities that transferred to his music. He began playing the piano and trombone and then tried again on the cello, but his life changed at age thirteen, when his friend Buddy Collette (heard on "Jonaleh") convinced him to trade in his cello for a bass. He began studying composition with Lloyd Reese and playing in Reese's rehearsal band. After high school Mingus was in demand and even toured with Louis Armstrong before deciding he needed further studies, this time with Herman Rheinschagen, who had played in the New York Philharmonic.

Though he made his first recordings as a leader as early as 1945, he gained considerable experience as a sideman with singer Dinah Washington and ensembles of diverse styles and sizes including tenor saxophonist Illinois Jacquet's octet, Lionel Hampton's big band (1947–48) and the Red Norvo Trio (1950–51), and in the famous 1953 Massey Hall concert in Toronto, with Dizzy Gillespie, Charlie Parker, Bud Powell, and Max Roach. His stint with Duke Ellington earlier that year lasted just one month, but Ellington would remain a lifelong influence.

Like Ellington, Mingus was a composer who combined a myriad of influences and valued the individuality of his players, but his music also featured abrupt changes in time, collective improvisation, and his breathless ability to increase gradually the speed of the band. Like Ellington as well, Mingus liked to rework his own compositions, and he was constantly borrowing and redeploying his material. "Better Git It in Your Soul" is one of several fast, gospel-flavored pieces including "Wednesday Night Prayer Meeting" and "Slop." While there are unique bits of melody, each is based in the blues and includes hand-clapping and churchy shouts of encouragement. He

relished the bravado of transforming all of this into a fast 6/8 time, with the emphasis on beats 1 and 4, proving that he could make unusual meters swing, and swing fast, where others could not.

Mingus had begun experimental composing in the late 1940s, but this side of him flourished after he founded his "jazz workshop" in 1955, leading groups ranging from quartets to eleven pieces. Impatient with notation, he would sometimes sing individual parts to the musicians. Over the next decade, he would often blur the lines between composition and improvisation with a series of performances and recordings that featured fluid recombinations of long-term musical associates such as those appearing here—none longer than drummer Dannie Richmond.

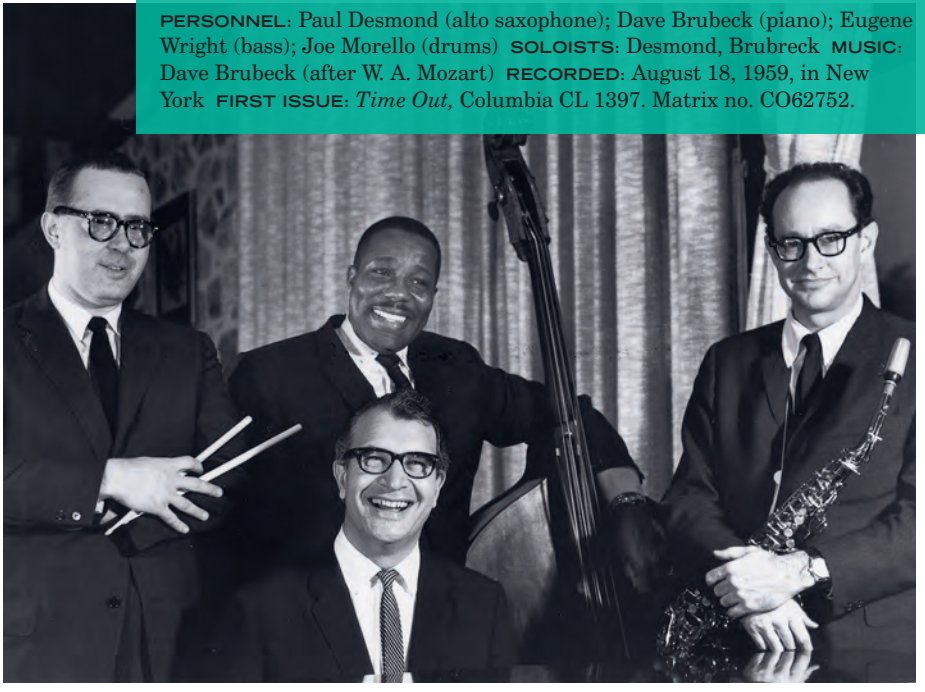
The unusual meter and the odd structure of the theme (AABA: 10+10+8+10) are almost invisible behind the intensity of the swing in "Better Git It in Your Soul." The band drives relentlessly through a series of piano grooves and solos that are rhythmically very tight, while still allowing the players melodic freedom: the counterpoint of the theme is worthy of Bach, but it was created without notation and by the players displacing the melodies. —*José Bowen*

DISC 4 TRACK 6

THE DAVE BRUBECK QUARTET

BLUE RONDO À LA TURK

PERSONNEL: Paul Desmond (alto saxophone); Dave Brubeck (piano); Eugene Wright (bass); Joe Morello (drums) **SOLOISTS:** Desmond, Brubeck **MUSIC:** Dave Brubeck (after W. A. Mozart) **RECORDED:** August 18, 1959, in New York **FIRST ISSUE:** *Time Out,* Columbia CL 1397. Matrix no. CO62752.



Dave Brubeck Quartet: Joe Morello, drums; Gene Wright, bass; Dave Brubeck (seated), piano; Paul Desmond, alto sax. ca.1962. Frank Driggs Collection

In the late 1950s, Dave Brubeck, who had been a student of the classical composer Darius Milhaud, made a determined effort to experiment with the introduction of different time signatures into jazz. The result was the 1959 album *Time Out,* which included pieces in several different meters, including 5/4, 5/8, 9/8, and 7/4. The two most famous pieces it contains are Paul Desmond's "Take Five" (which was the first internationally famous jazz composition in 5/4) and Brubeck's own "Blue Rondo à la Turk." This latter number is principally in 9/8, using a 2+2+2+3 structure for three measures, followed by a fourth measure in a 3+3+3 configuration. The piece is in

rondo form, in the sense that the theme recurs throughout, interspersed by variations; some of these remain in 9/8, although most of the "variations" are sections of 4/4 jamming on a twelve-measure blues.

The theme itself is based on Mozart's "Rondo Alla Turca," the third movement of his Sonata no. 11 for piano in A Major, K. 331. However, whereas Mozart was responding to a vogue for Turkish atmosphere by writing what was essentially a pastiche, Brubeck went further, and adopted for his main theme a traditional Turkish rhythm (known as *karsilama*) that he had heard on a tour of the Middle East. Although unorthodox time signatures are now more commonplace in jazz, in the 1950s variations from 4/4 were highly unusual and took some getting used to for both players and audiences. A recording of the quartet from the Newport Jazz Festival, some six weeks before they entered the studio to make this record, shows that the band wanted to try out the piece in live performance before making the definitive studio version.

Having started his recording career with an experimental octet in the late 1940s, Brubeck moved by way of a trio to a quartet similar in style to the one heard here, when the alto saxophonist Paul Desmond joined him in 1951. Morello and Wright arrived in 1956 and 1958 respectively, creating one of the most popular jazz groups in North America, particularly on college campuses. Their cool, relaxed sound, enhanced by Desmond's ethereal, almost flute-like tone on the saxophone, helped to define "West Coast jazz." There are obvious stylistic similarities with the clean simplicity of the quartet that Gerry Mulligan led with Chet Baker, and with the Giants, the band that Shorty Rogers led in the wake of Miles Davis's *Birth of the Cool* nonet.

Brubeck regarded himself from the outset as a composer as well as a pianist. His repertoire has always contained a leavening of standards, but his quartet's originality was in large measure due to the freshly written music it played. This has continued to be a feature of Brubeck's work into the twenty-first century. Although he has also premiered several large-scale compositions for choirs, orchestras, and jazz ensembles, his regular quartet was still playing a high percentage of new material at the time of this writing. —*Alyn Shipton*

DISC 4 TRACK 7

ORNETTE COLEMAN QUARTET

RAMBLIN'

PERSONNEL: Don Cherry (pocket trumpet); Ornette Coleman (alto saxophone); Charlie Haden (bass); Billy Higgins (drums) **SOLOISTS**: Coleman, Cherry, Haden **MUSIC**: Ornette Coleman **RECORDED**: October 9, 1959, in New York City **FIRST ISSUE**: *Change of the Century,* Atlantic LP 1327. Matrix no. 3874.

In 1959 the jazz world was divided over the sound of the Ornette Coleman Quartet. Enthusiasts included the Modern Jazz Quartet's pianist and musical director John Lewis, who hailed the band's work as "the only really new thing since the mid-'40s innovations of Charlie Parker, Dizzy Gillespie and Thelonious Monk" (1999), and theorist Gunther Schuller, who praised Coleman's "subtleties of reaction, subtleties of timing and color, that are, I think, quite new to jazz" (Williams 1959). But Miles Davis suggested "the man is all screwed up inside" and was one of many established figures who questioned Coleman's principles of freedom (Goldberg 1965, 231).

Born in Texas in 1930, and a largely self-taught musician who served his time playing rhythm & blues on the tenor sax in rough bars and joints across the South-

west, Coleman arrived in Los Angeles in 1953. By this time he had developed his own approach to music; it was grounded in the bebop of Charlie Parker and the blues but embodied a radically different approach to tune structures and harmony from the conventional chord sequences that had underpinned most jazz until then. He wrote dozens of original melodies, and he practiced assiduously to develop his alto technique. His bassist Charlie Haden described the music as playing on the "feeling" of a piece rather than its chord structures, and in due course Coleman himself codified it into a complex theory that he called "harmolodics." A major tenet of this theory was, "If I'm playing with someone else and they can do better, they have the right to change it" (Coleman 1997).

With the benefit of hindsight we can see that Coleman's music was not as revolutionary as it seemed at the time. Most of his pieces (of which "Ramblin'" is a good example) conform to the "head-solos-head" pattern of much 1950s modern jazz, and the themes that he and pocket trumpeter Don Cherry play are tightly notated and performed in unison or close harmony, just as bebop or hard bop groups might have done. However, "Ramblin'" also displays a lot of the group's originality. It moves between a sixteen- and a twelve-measure structure, and while it occasionally adopts

Ornette Coleman, undated. Duncan Schiedt Collection

the conventional twelve-bar blues pattern (as under the first part of Coleman's opening alto solo), it generally takes a more open approach to chords, with Haden setting down a chordal vamp or playing a "walking" line that often implies more than one harmonic sequence at the same time.

The "feeling," however, is of the country blues, and this is markedly apparent in Haden's bass solo itself; he uses a sixteen-bar structure and plays double stops (sounding more than one note at once) to give the impression of a country mandolin or guitar player playing a chord and "bending" notes above it. Cherry's behind-the-beat trumpet solo and Higgins's rim shots and soloing behind the final ensemble also draw heavily on the blues vocabulary.

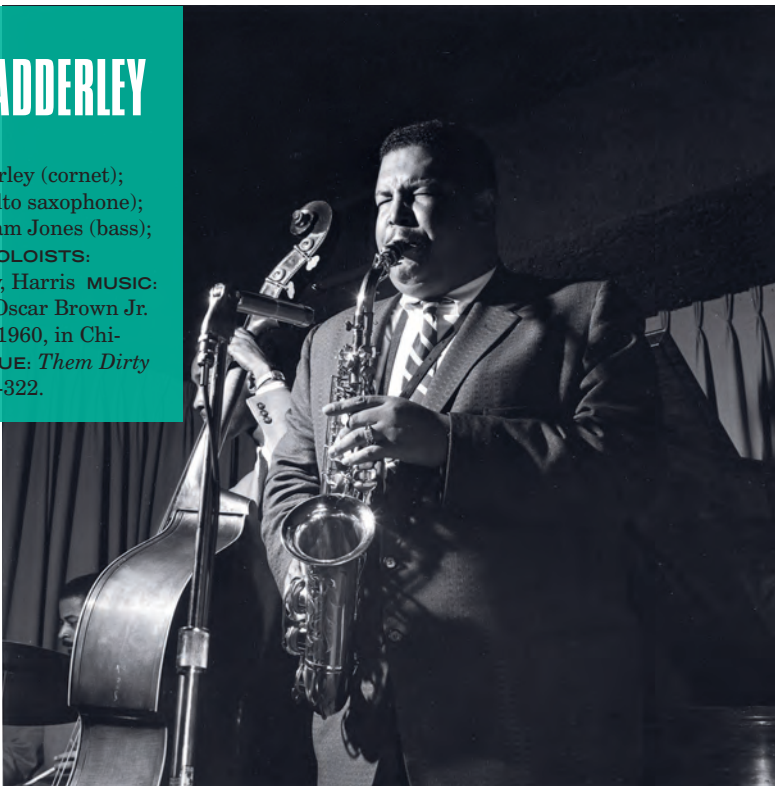
Change of the Century was Ornette Coleman's fourth studio album, and it found his original quartet at its most cohesive—documenting definitive versions of pieces such as "Ramblin'" (which had been privately recorded on live sessions earlier) and creating a launchpad for a distinguished career that has continued well into the twenty-first century. *—Alyn Shipton*

DISC 4 TRACK 8

CANNONBALL ADDERLEY

WORK SONG

PERSONNEL: Nat Adderley (cornet); Cannonball Adderley (alto saxophone); Barry Harris (piano); Sam Jones (bass); Louis Hayes (drums) **SOLOISTS:** C. Adderley, N. Adderley, Harris **MUSIC:** Nat Adderley **LYRICS:** Oscar Brown Jr. **RECORDED:** March 29, 1960, in Chicago. Take 4 **FIRST ISSUE:** *Them Dirty Blues,* Riverside RLP12-322.



Cannonball Adderley. Cafe Bohemia, New York City, 1957. Photo by Popsie Randolph / Frank Driggs Collection

Upon arriving in New York City in the summer of 1955, alto saxophonist Julian "Cannonball" Adderley immediately created a sensation. Alto saxophone giant Charlie "Yardbird" Parker had died in March of that year, and some musicians hailed Adderley as "the new Bird." In 1957, after leading his own quintet, Adderley joined the Miles Davis Sextet and played on the trumpeter's landmark albums *Milestones* and *Kind of Blue.*

Adderley was influenced by Lester Young, Charlie Parker, Sonny Stitt, Eddie "Cleanhead" Vinson, Benny Carter, and Louis Jordan, and in turn influenced a whole generation of alto saxophonists, including Gary Bartz, James Spaulding, David Sanborn, and Grover Washington Jr.

Adderley was a musician of uncommon power, breathtaking virtuosity, and enormous versatility. More than most of his contemporaries, he embodied the best of

both hard bop and funky jazz, with a vision of things to come. Writer Peter Keepnews assessed Adderley's contributions: "It was his ability to synthesize various strains that ran through the history of black music in 20th century America—in particular, that cry and the rhythmic urgency that always lay at the music's core—that made Julian Adderley an important musician. And it was the simplicity and emotional directness with which he expressed that synthesis, I think, that made him a successful musician.... He was one of those musicians who helps keep the long and vitally important history of this music in perspective by digesting some of its major elements and offering them to the public in a fresh and personal way" (2006).

Adderley seemed most comfortable playing his brother Nat's music, and "Work Song" is one of Nat's finest, most enduring, and most frequently played works: it became a jazz standard. Lyrics, added by singer Oscar Brown Jr., begin with "Breaking rocks out here on the chain gang," evoking the notorious prison labor that had been common, especially in the South.

In this performance, all of the soloists—the Adderley brothers and pianist Barry Harris—are at the top of their game, and the rhythm section provides a chain-gang-steady beat. After two statements of the melody, Cannonball Adderley, Nat, and Barry Harris each play three solo choruses, and the band plays the melody twice through followed by a short coda.

Cannonball Adderley's playing, particularly here, reflects his saturation in the African American traditions of blues, gospel music, and rhythm & blues—with blue notes, vocal inflections, and the like. His style of playing would come to be called "soul jazz." This track provides evidence of his florid style, infectious swing, intensity, and gifts as a communicator. No wonder Adderley, as saxophonist and bandleader, helped keep jazz popular in the 1960s and 1970s, a time when its audience was shrinking. —*David Baker*

DISC 4 TRACK 9

SARAH VAUGHAN

WRAP YOUR TROUBLES IN DREAMS

PERSONNEL: Jimmy Jones (arranger, piano, leader); unknown (trumpet [possibly Harry "Sweets" Edison]); unknown (baritone saxophone, tenor saxophone, trombone, guitar, bass, drums); Sarah Vaughan (vocal) **MUSIC:** Harry Barris **LYRICS:** Ted Koehler and Billy Moll **RECORDED:** October 19, 1960, in New York **FIRST ISSUE:** *The Divine One,* Roulette SR 52060.

Sarah Vaughan, 1950s.
Frank Driggs Collection

The magnificent Sarah Vaughan was born in Newark, New Jersey, to parents who were amateur musicians. By age seven Vaughan sang in the neighborhood church choir, whose leader gave her piano and organ lessons. In high school, Vaughan was less well known as a singer than as the girl who played organ and piano for the school's glee club and dance orchestra, and in church.

Following a tradition in jazz singing, Vaughan entered the Apollo Theater's amateur contest in 1942 and won a week's engagement as an opening act for Ella Fitzgerald. Billy Eckstine, then with Earl Hines's band, attended one of the shows, and young Vaughan took him by surprise, singing "Body and Soul" with a true jazz artist's sense of timing and improvised line. Soon she was playing second piano opposite Hines and singing and playing in a band that featured the world's leading bop pioneers-to-be, Charlie Parker and Dizzy Gillespie. Vaughan grew into a modernist singer whose major aesthetic challenge (like that of her counterparts in the bop idiom) was to harness her manifold musical capacities. In 1944 she joined Eckstine's own decidedly experimental bebop band including Parker and Gillespie with Art Blakey in the drum chair. Then, after a stint with John Kirby, she began appearing as a soloist, usually with trios or quartets tailored to her special strengths.

Beginning in the 1950s, she released a stream of uncompromising jazz records (including two outstanding samba albums) along with the pop albums she made to pay the bills. At their best, even the pop records offered opportunities for her bebop-oriented, church-soulful virtuosity to shine through. But her greatest jazz sessions—most of which teamed her with the masterful pianist/arranger Jimmy Jones and/or with units culled from the Count Basie band—represent her most enduring work.

Her "Wrap Your Troubles in Dreams" is a case in point. By 1960, when Vaughan made this recording, this song of the Depression was nearly thirty years old, and had been featured in two movies and on innumerable records. With Howard McGhee on trumpet and Oscar Pettiford on bass, tenor saxophonist Coleman Hawkins had created a masterful recording of it in 1945—claiming it as territory for the jazz moderns. With that version in mind, Jimmy Jones wrote this arrangement of "Wrap" that grants the song as well as Vaughan—by then in command of a four-octave range and the era's most virtuosic jazz singer—an A-major key framework that is at once spare and full of musical tricks and turns that invite her out to play. The tasty introductory figure, repeated later, features the drums and horns shifting slyly from 4/4 to 5/4, as Vaughan enters; the 4/4 feel returns and is maintained—for the most part—through the performance. Here is Vaughan, the artist of color, tone, and microtone—her luminous voice swooping through the melody's descending chromatic lines and across other intervals, including quick, perfectly negotiated octave leaps. In this polyrhythmic setting, Vaughan, ~~th~~e virtuoso of harmony and invented melody,—also shows a rhythm-section soloist's ability to shift and play with the now sure-footed/now slipped-on-the-ice nuances of bebop-tempered time and tempo. Her performance here, aided by Jones's tasteful piano fills, and an excellent bassist, probably George Duvivier, transmutes the sentimental lyrics (with their fake promise to "just remember that sunshine always follows the rain") into an asymmetrically cut diamond of temporal and melodic changes, a model for the modernist improviser on any instrument. And her voice does capture a blues-hopeful dreaminess we can believe in, for here it is, in conversation with the other instruments, turning and gliding through the changes! Sarah Vaughan "let you know with sound and word and utter gorgeousness what hip is," writes Amiri Baraka (1991, 568). No wonder the philosopher Cornel West uses Vaughan as his example of the disciplined, spirit-filled artist offering, in her work, gestures toward perfection—Sarah "the divine one" indeed.

—Robert O'Meally

DISC 4 TRACK 10

JOHN COLTRANE QUARTET

MY FAVORITE THINGS

PERSONNEL: John Coltrane (soprano saxophone); McCoy Tyner (piano); Steve Davis (bass); Elvin Jones (drums) **SOLOISTS:** Coltrane, Tyner (beginning/fade) **MUSIC:** Richard Rodgers **LYRICS:** Oscar Hammerstein II **RECORDED:** October 21, 1960, at Atlantic Recording Studios, in New York **FIRST ISSUE:** Atlantic 45-5012 (45 rpm Extended Play, Side A). This two-sided single (Part 1/Side A 2:42 + Part 2/Side B 3:02) was edited from the longer version (13:41), released on *My Favorite Things*, Atlantic 1361, 1960.

John Coltrane, soprano sax. Boston, 1965. © Lee Tanner / The Jazz Image. Elvin Jones, drums. Boston, 1965. © Lee Tanner / The Jazz Image

In the spring of 1959, John Coltrane recorded two starkly contrasting masterpieces of jazz. With Miles Davis, he recorded the minimalist "So What." At the other end of the spectrum, he recorded his ferociously complex ode to bop, "Giant Steps," a race through many keys at once. He would need a different band and a different approach to combine the modal openness of "So What" with the passion and intensity of "Giant Steps." So in 1960, he left Davis and started putting together what would become his "classic" quartet. By July he had hired McCoy Tyner, a fiery pianist whose use of left-hand drones would provide the perfect home for Coltrane's new modal explorations. Then in September, he added the powerful rhythmic complexity of Elvin Jones on drums. Tyner and Jones brought enough intensity and even physical stamina to provide Coltrane the energy he needed behind him. In October (over a year before Jimmy Garrison would finalize the classic lineup on bass), they spent a week recording what would become three albums, including *My Favorite Things*.

The arrangement is masterful. While Coltrane leaves the basic structure and even the original (difficult) key intact, he transforms and subverts this delightful children's song from the Broadway musical *The Sound of Music* into a vehicle for extensive improvisation. The original song has a structure of AAA^{1}B, where all of the A sections are about happy things, and B is the section "when the dog bites." When earlier jazz musicians improvised over popular songs, they improvised over the entire form of the chorus; in other words, you can usually follow along with the melody during each solo if you wish. Here, however, the bass largely ignores the chord changes and stays on one note (a "pedal point" or "drone"), a fairly common musical setup in the Indian music that would come to fascinate Coltrane. Coltrane plays the A melody and then improvises over the drone (while Tyner oscillates between two chords), not allowing the song to move forward. Eventually he plays the melody

again, and then the vamp continues as the next solo commences. The length of the piece would vary widely, stretching to 13:40 on the original recording and often much longer in live versions. To signal that the piece was over, Coltrane would play the B melody.

Coltrane had been struggling to extend the range of the tenor saxophone, and he was delighted to discover the higher-ranging soprano saxophone. It had not been prominently used in jazz since Sidney Bechet, but Coltrane also liked its exotic sound, and this recording reintroduced it to the mainstream of jazz.

The piece became such a surprising hit that this single version was also released. It is simply the first 2:42 of the original LP version with a fade at the beginning of Tyner's piano solo. —*José Bowen*

Bill Evans. Boston, 1963. © Lee Tanner / The Jazz Image

DISC 4 TRACK 11

BILL EVANS

WALTZ FOR DEBBY

PERSONNEL: Bill Evans (piano); Scott LaFaro (bass); Paul Motian (drums) **SOLOISTS:** Evans, LaFaro **MUSIC:** Bill Evans **LYRICS:** Gene Lees **RECORDED:** June 25, 1961, at the Village Vanguard in New York **FIRST ISSUE:** *Waltz for Debby,* Riverside RLP399.

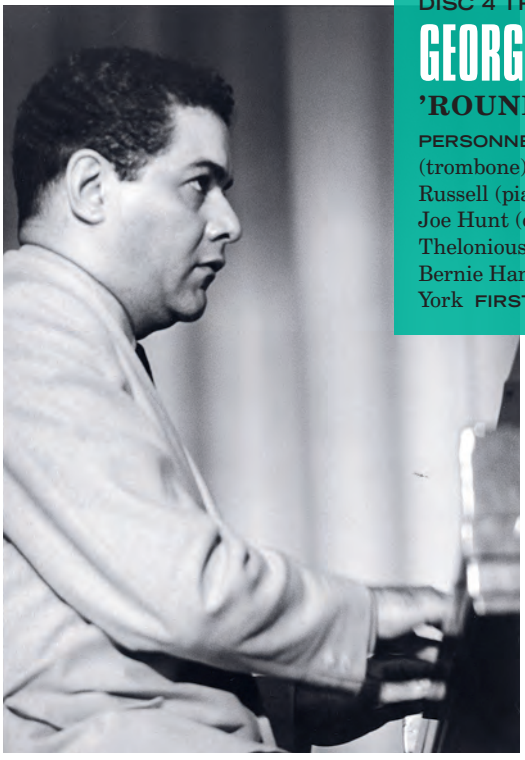
Although Bill Evans had recorded a version of this composition on his 1956 debut album *New Jazz Conceptions,* the originally issued title track of the album drawn from his Village Vanguard recordings is justly celebrated as not only the finest recorded version of the piece—a musical portrait of the pianist's niece—but also the pinnacle of achievement by his trio with LaFaro and Motian. LaFaro was killed ten days later in an automobile accident, but his perfect synergy with Evans and Motian, and particularly his elevation of the bass to an equal and opposite trio voice to the piano, displaying consummate technique and extraordinary taste and emotive power, makes this a fitting memorial to his great talent.

The opening features a duet of more than a minute between Evans and LaFaro, the bass offering what amounts to a counterpoint to the piano theme and allowing a certain degree of ebb and flow in the tempo for this first run-through in 3/8 time. Then Motian joins in, and the trio slides gently into 4/4 with a more defined sense of the beat; this in turn allows LaFaro to move effortlessly between providing a bass line and offering a solo commentary on Evans's playing. Whereas the trios of Oscar Peterson had displayed combative jousting between the members, and Nat "King" Cole's had allowed the guitarist some solos, Evans's 1961 trio was a colloquy, an even

exchange between the members, with the dividing lines between action and reaction entirely blurred.

When LaFaro finally launches into his clearly articulated solo, he also lays down a marker of technical proficiency—both in his pinpoint accuracy in the upper register and the speed of his execution—that had not been achieved in jazz bass playing up to that point. He accomplishes this by using flexible metal strings and a lower action (i.e., the height between the strings and the fingerboard) than had been customary in the preceding decade, yet he does so with no sacrifice to his tone, which is full, rounded, and satisfying. Motian supplies a coloristic backdrop to the bass, leaving plenty of room for LaFaro's lines to breathe, but he also offers Evans hard-edged support.

Evans was profoundly affected by LaFaro's death, but when he resumed playing, this piece was to remain a cornerstone of his repertoire. Previously an influential member of Miles Davis's band, contributing much of the underlying thinking to the album *Kind of Blue,* Evans would spend most of the rest of his career from 1961 leading his own trios. His image, helped perhaps by the tender sensitivity of this very track as well as his scholarly, bespectacled appearance, is one of a cerebral, intellectual pianist, but he was also a hard-swinging soloist who had learned from a wide range of earlier players, notably Bud Powell. Listen again to "Waltz for Debby," and the edge and incisiveness are always there in his playing, even if for much of the time it is contained within a velvet glove. —*Alyn Shipton*



George Russell, undated. Photo by Joe Alper / Frank Driggs Collection

DISC 4 TRACK 12

GEORGE RUSSELL SEXTET

'ROUND MIDNIGHT

PERSONNEL: Don Ellis (trumpet); David Baker (trombone); Eric Dolphy (alto saxophone); George Russell (piano, arranger); Steve Swallow (bass); Joe Hunt (drums) **SOLOIST**: Dolphy **MUSIC**: Thelonious Monk and Cootie Williams **LYRICS**: Bernie Hanighen **RECORDED**: May 8, 1961, in New York **FIRST ISSUE**: *Ezz-thetics,* Riverside RLP-375.

Thelonious Sphere Monk was a pianist and composer, and a seminal figure in the origination and development of bop in the 1940s. As both pianist and composer Monk was so original as to justify the term *unique.* This may explain why in the first twenty years of his relatively brief career there was so much resistance to and misunderstanding of his work, and why ultimately Monk's unorthodox way of playing the piano and his very particular composing style, essentially inimitable, left no ongoing, living tradition. He eventually gained considerable popularity and artistic acclaim, even appearing on the cover of *Time* magazine in 1964; but he never achieved the full recognition that his remarkable talents merit.

"'Round Midnight" (originally titled "'Round About Midnight") was Monk's first major composition, initially recorded in 1944 by the Cootie Williams band. Cast in

the usual thirty-two-bar AABA format, it is just about perfect as a tune in its melodic and harmonic construction. That's why it became a standard very early on and eventually his most popular work, as well as a favorite among musicians to improvise upon.

George Russell was a composer, theorist, and occasional drummer and pianist. He came to prominence in the mid-1940s as an arranger (and composer) for Dizzy Gillespie's orchestra, and is best known for works such as "Stratusphunk," 1960; "Concerto for Billy the Kid" (by Bill Evans), 1956; "All About Rosie," 1957; and his important theoretical tract *The Lydian Chromatic Concept of Tonal Organization,* 1953/1959/2005.

In 1960 Russell took up playing the piano in conjunction with forming his sextet. This recording, performed with somewhat different personnel than the group he originally chose, features the great altoist Eric Dolphy as the soloist. Dolphy was one of the very finest altoists in the lineage of Charlie Parker and was also a superior bass clarinetist and flutist, although at this writing he is rather unremembered and underappreciated.

It is very unusual to open a beloved standard—I've often thought of "'Round Midnight" as a kind of "sacred anthem" of jazz—with a prefatory section that at first hearing seems to have absolutely nothing to do with the music that it purports to introduce. A few isolated twangs on bass strings; eerie shiverings on high-register strings inside the piano; ominous, menacing groans and growls from David Baker's trombone; anxious yelps from a half-valve trumpet; loud bleatings as of a sheep, answered by the whinnying neighs of a wounded horse, followed by George Russell's weirdly dissonant piano chords: What kind of music is that? What's it got to do with Monk's serene ballad? Russell decided to play upon the song's title, to create a kind of musical evocation of nighttime alone in a city, with its strange, spooky sounds, its sense of eeriness—maybe even of a wild Halloween night.

In any case, this introductory section is a masterpiece, a creative tour de force. It is also one of the most extraordinary examples of "free jazz"—all the more, in this instance, because of its wit and unbridled humor.

With a grand, upwardly sweeping glissando on the piano, Russell signals that the nightmarish intro is over; the tune is about to begin. But not quite yet. An eight-bar prologue (which, like the first of the two codas in this performance, has been a standard part of "'Round Midnight" since Dizzy Gillespie's 1946 recording) is presided over by Eric Dolphy. From here on out, for two choruses, it's all Dolphy. For the first chorus he hews pretty close to Monk's famous melody line, although richly embroidered with typical Dolphyian runs and embellishments. This is delivered with a full, beautifully centered, powerful tone, which is somehow never loud or blaring. In the second chorus, in double time, Dolphy lets loose, unleashing one roulade after another of wide-ranging, cascading, thirty-second-note runs, every note a gem. In one three-bar segment lasting a mere eight seconds, Dolphy plays eighty beautifully placed pitches, and, like a great gymnast who vaults through the air and lands perfectly with both feet, so too he alights perfectly on the upcoming E-flat minor tonic.

At one point in the midst of these blazing runs he climbs triumphantly to a high G, the flatted fifth of D-flat, arguably the emotional high point of the whole performance. It is high technique at the service of profound expression. And in all the intensity and passion of Dolphy's playing there is always the "cry of the blues."

The other horns stay mostly out of the way, although finally, in the first of two codas, Ellis and Baker are inspired to break in with a rattling flutter-tongue accompaniment. The second coda, again in free jazz (as a complement to the introduction, although now less nightmarish), features several imperious, full-fisted, declamatory, atonal chords on the piano, signaling the end of a most special reinterpretation of Monk's great classic. —*Gunther Schuller*

Ella Fitzgerald and Duke Ellington, 1960s.
Duncan Schiedt Collection

DISC 4 TRACK 13

ELLA FITZGERALD WITH THE DUKE ELLINGTON ORCHESTRA

COTTON TAIL

PERSONNEL: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (trumpets); Lawrence Brown, Buster Cooper (trombones); Chuck Connors (bass trombone); Johnny Hodges (alto saxophone); Jimmy Hamilton (clarinet, tenor saxophone); Russell Procope (alto saxophone, clarinet); Paul Gonsalves (tenor saxophone); Harry Carney (baritone saxophone); Duke Ellington (piano, leader); Jimmy Jones (piano); John Lamb (bass); Louis Bellson (drums); Ella Fitzgerald (vocal) **SOLOISTS:** Fitzgerald, Gonsalves, Hamilton, Ellington **MUSIC:** Duke Ellington **RECORDED:** October 19, 1965, in Los Angeles **FIRST ISSUE:** *Ella at Duke's Place,* Verve (V6)-4070.

Duke Ellington's forward-looking "Cotton Tail" is built upon a series of variations on the chord progressions of Gershwin's 1930 perennial "I Got Rhythm." With his first recording of "Cotton Tail" in 1940, Ellington opened a window on the future, as the piece's rhythmic inflections, melody line, and overall daring pointed ahead to what would soon become known as "bebop." After "Cotton Tail" became a sensation, audiences would demand that Ben Webster reproduce his inspired tenor sax solo from the RCA Victor record, note for note.

Ella Fitzgerald was one of the greatest of American singers in any genre of music. In her work she combined a warm and lovely voice, superb rhythmic sense, considerable versatility, a great range (three and a half octaves), meticulous intonation, and improvisatory gifts as a fine natural melodist. She was known as a singer's singer. Influenced by scat pioneer Louis Armstrong, Fitzgerald became, in the minds of many experts, the leading practitioner of scat singing.

Beginning in 1956, producer Norman Granz recorded Fitzgerald in a celebrated series of interpretations of classic popular songs—an unrivaled treatment of "the great American songbook." She did a two-LP Ellington tribute, and in 1965, she again teamed with the Ellington band for the album *Ella at Duke's Place.*

On "Cotton Tail," Ellington shares piano duties with Jimmy Jones; in the first chorus, Ellington plays eight bars of the melody, followed by four bars of the melody from Jones. Fitzgerald scats in the second chorus, and at the beginning of chorus three quotes the first part of Ben Webster's famous 1940 solo. The band takes the fifth chorus; in the sixth, she trades eight-bar phrases with Paul Gonsalves and then with Jimmy Hamilton, both on tenor. In the seventh chorus, they heighten the drama by trading contrasting four-bar phrases with each other; and in the eighth, Fitzgerald continues to scat with the band. A fourteen-bar coda completes the piece, replete with stop-time, Cat Anderson's high note, and a final, dissonant chord from Ellington.

The 1940 "Cotton Tail" was relatively brisk—180 beats to the minute—but here, Ellington takes it at the breathtaking pace of 230 beats to the minute. This is not the Ellington band at its best (the rapid-fire playing by the saxophone section—a "sax soli"—is impressive but could be tighter), but it does display Fitzgerald's incomparable gifts as a scat artist and shows Paul Gonsalves to good advantage. With his virtuosity, drive, and individuality, Gonsalves was Ellington's main tenor player from 1950 to the end of his and Ellington's life in 1974. For those who admiringly recalled the unmatched 1940 recording, this one did ratchet up the tempo, virtuosity, and excitement.

Ellington faced a problem familiar to any long-standing band: how do you keep old material interesting to the musicians and to the public? This recording is a good example of how Ellington met that challenge by periodically refreshing old tunes with new arrangements, tempos, and guest artists. —*John Edward Hasse*

DISC 5

Top: Art Blakey, drums. Boston, 1962. *Bottom:* Curtis Fuller, trombone; Freddie Hubbard, trumpet. Boston, 1962. © Lee Tanner / The Jazz Image

DISC 5 TRACK 1

ART BLAKEY & THE JAZZ MESSENGERS

ONE BY ONE

PERSONNEL: Freddie Hubbard (trumpet); Wayne Shorter (tenor saxophone); Curtis Fuller (trombone); Cedar Walton (piano); Reggie Workman (bass); Art Blakey (drums)
SOLOISTS: Shorter, Hubbard, Fuller, Walton **MUSIC:** Wayne Shorter **RECORDED:** June 16, 1963, at Birdland, New York
FIRST ISSUE: *Ugetsu: Art Blakey's Jazz Messengers at Birdland,* Riverside RLP 464 NY.

Art Blakey was one of the most powerful and hardest-swinging jazz drummers, but he was also a great teacher of his style of hard bop. The Jazz Messengers were Blakey's mini-university: every few years he would "graduate" his current band and hire younger players to take their place. Keith Jarrett (briefly) and Wynton and Branford Marsalis and Terence Blanchard are among those who got early exposure in later editions of the Jazz Messengers.

Blakey encouraged his young bandmates to compose tunes for the band. Wayne Shorter initially joined in 1959 and played in two editions of the band, spending a total of five years with the Jazz Messengers and eventually becoming the musical director.

After a short introduction, "One by One" unfolds in the standard thirty-two-bar form AABA. This performance is a "head arrangement," with one "chorus" (AABA) of melody at the beginning and the end, and one chorus (a complete thirty-two-bar AABA cycle) for each soloist.

Both as a player and a composer, Shorter has a gift for combining complicated harmony with flowing melodies; "One by One" is a typical Shorter mix of new and old. Shorter divides the standard A and B sections in half and uses the same melody ("c") for the second part of each section:

A	*A*	*B (bridge)*	*A*	*This is a typical AABA song form.*
a-c	*a-c*	*b-c*	*a-c*	*Wayne Shorter's unique twist in "One by One."*

In performance, Blakey takes this compositional feature and creates high drama: "a" is a series of "hits" played sedately without groove. Blakey's transition is a thunderous tom-tom burst that leads to a swinging bluesy tune ("c"), but Blakey still withholds the groove; instead he builds tension with his trademark press rolls on the snare drum. Finally, the temporary release comes in the bridge as Blakey digs in, just as the tune ("b") goes to a single, long note. Rather than bringing it all together in the next "c," though, Blakey again sustains the tension by lowering the volume.

Shorter takes the first solo with typically long, meandering phrases. The band plays the melody at the beginning of the bridge ("b"), now as a background, as Shorter continues to float over the beat. Freddie Hubbard then provides a demonstration of his equally understated approach to hard bop: a short, melodic fragment (a riff) gives way to some fast turns, and a sustained high note with a bluesy finish. Adding Curtis Fuller on trombone made the Messengers a sextet for the first time (except for a brief period in 1957), and his next chorus remains in the bluesy vein that characterizes this funky jazz. Pianist Cedar Walton connects his solo by repeating Fuller's last lick, as the band settles into an even stronger rhythmic groove.

Although Blakey does not solo, he pilots the band and controls the dynamics and tension level as the performance builds to the end. Because the Messengers did not rehearse a lot, Blakey pilots in real time, live. This live recording begins with the voice of Pee Wee Marquette, the inimitable emcee of Birdland, a jazz club named for Charlie Parker that opened in 1949 and closed in 1965, and was located on Broadway between 52nd and 53rd Streets. —*José Bowen*

Stan Getz, tenor sax; Joe Hunt, drums; Astrud Gilberto, vocals; Gene Cherico, bass. 1964. Frank Driggs Collection

DISC 5 TRACK 2

STAN GETZ AND ASTRUD GILBERTO

THE GIRL FROM IPANEMA

PERSONNEL: Stan Getz (tenor saxophone); Antonio Carlos Jobim (piano); João Gilberto (guitar, vocal); Tommy Williams (bass); Milton Banana (drums, percussion); Astrud Gilberto (vocal) **SOLOISTS:** J. Gilberto (vocal), A. Gilberto, Getz, Jobim, A. Gilberto/Getz **MUSIC:** Antonio Carlos Jobim **LYRICS:** (in original Portuguese) Vinícius de Moraes; (in English) Norman Gimbel **RECORDED:** March 18–19, 1963, in New York **FIRST ISSUE:** *Getz/Gilberto,* Verve V6-8545.

Living in Rio de Janeiro, Brazil, in the 1950s, composer Antonio Carlos Jobim and lyricist Vinícius de Moraes would meet at the Veloso Bar, where they were inspired to write this song by watching a lithesome neighborhood girl, Helô Pinheiro, frequently walk by. They first called their song *"Menina que passa"* ("The Girl Who Passes By") and subsequently rewrote it as *"Garota de Ipanema"* ("The Girl from Ipanema"). It became the most famous of all bossa nova songs.

Bossa nova (literally, "new wrinkle"), a confluence of the Brazilian samba with cool jazz, featured lyrical melodies, off-beat rhythms, intricate harmonies, and, often, spare accompaniments. It was launched in 1958 with recordings by João Gilberto and the classically trained Jobim. Tenor saxophonist Stan Getz was introduced to the new style by guitarist Charlie Byrd, and their 1962 album *Jazz Samba* sparked a bossa nova fad across the United States.

Getz is heard previously on this anthology, in Woody Herman's "Four Brothers" and with J. J. Johnson on "Blues in the Closet." For this recording, Getz assembled a small ensemble that included three Brazilians—composer Jobim on piano, percussionist Milton Banana, and singer/guitarist João Gilberto. Gilberto's guitar style was, in the words of composer Oscar Castro-Neves, "a decantation of the main elements of what samba was, which made bossa nova more palatable for foreigners and the rhythm more easily perceived. He imitated a whole samba ensemble, with his thumb doing the bass drum and his fingers doing the *tamborims* and *ganzás* and *agogos*" (McGowan and Pessanha 1998, 63). Miles Davis once said that Gilberto—whose voice is relaxed, warm, vibrato-less, and slightly ahead of the beat—"could read a newspaper and sound good" (Feather 1964, 31).

When Getz asked her to sing the English lyrics, Astrud Gilberto, then a housewife, was added unexpectedly to the recording, with her waif-like, languid, also vibrato-less sound. In his solo, Getz paraphrases the melody for the first sixteen bars, then in the bridge ascends to an especially ravishing tonal register.

Pianist Jobim departs little from the melody, altering its rhythm slightly. When Astrud Gilberto returns to sing the bridge and the last eight bars, Getz weaves a gossamer countermelody around her line, as her husband João Gilberto strums his hypnotic guitar chords.

This recording popularized and, for many, symbolized bossa nova. Released as a single (without João Gilberto's vocal), the recording became a radio hit, climbed to #5 on the *Billboard* record chart, and earned a 1964 Grammy Award for Record of the Year. The album *Getz/Gilberto* won Grammys for Best Instrumental Jazz Performance, Album of the Year, and Best Engineering. Astrud Gilberto sang the piece on-screen with the Stan Getz Quartet in the 1964 MGM film *Get Yourself a College Girl*. "The Girl from Ipanema" and Getz's other bossa nova recordings of the early 1960s boosted his career tremendously, though the music formed but a small part of his repertoire.

The significant popularity of this recording is due to wistful, romantic lyrics picturing a sensuous, succinct story; a catchy melody; novel harmonies; a gently insistent, mesmeric beat; relaxed, intimate delivery; and the distinctive soundprints of João Gilberto's whispery voice and syncopated guitar. Astrud Gilberto's fresh, sotto voce singing and Stan Getz's lyrical, translucent sax combined to seduce the musical public. The listener can almost feel the gentle ocean breezes and see the sultry scene.
—*John Edward Hasse*

DISC 5 TRACK 3

JOHN COLTRANE QUARTET

A LOVE SUPREME, PART 1: ACKNOWLEDGEMENT

PERSONNEL: John Coltrane (tenor saxophone, vocal); McCoy Tyner (piano); Jimmy Garrison (bass); Elvin Jones (drums) **SOLOIST:** Coltrane **MUSIC:** John Coltrane **RECORDED:** December 9, 1964, at Van Gelder Studios in Englewood Cliffs, NJ **FIRST ISSUE:** *A Love Supreme,* Impluse A77.

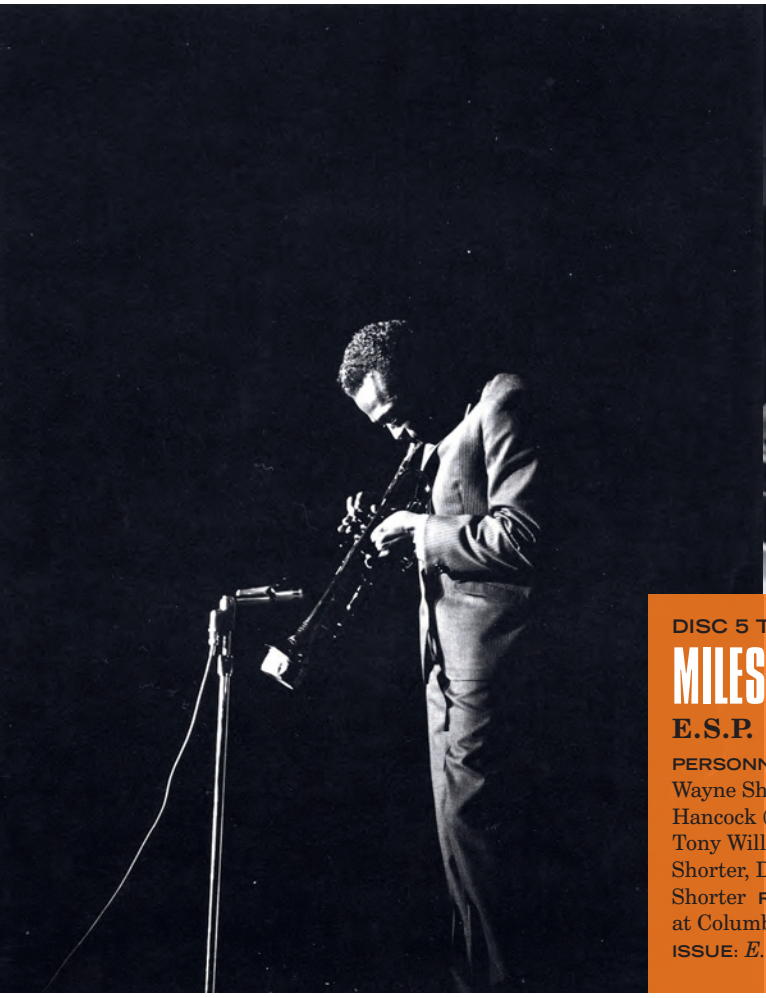
McCoy Tyner, piano; John Coltrane, tenor sax; Jimmy Garrison, bass; Elvin Jones, drums. Murat Theatre, Indianapolis, 1962. Photo by Duncan Schiedt / Frank Driggs Collection

Few jazz players achieve sainthood, but the spiritual reception of *A Love Supreme* helped make it John Coltrane's best-selling album. While free jazz performers like Archie Shepp or the Association for the Advancement of Creative Musicians (AACM) were more overtly connected with the struggle for civil rights, Coltrane's increasingly gritty and intense search for notes and speed that seemed beyond the capabilities of his instrument was interpreted more as a search for transcendence. The packaging of *A Love Supreme,* with a poem of the same name by Coltrane, is suggestive, but the music itself also seems to carry a spiritual message.

The work is a four-part suite, lasting thirty-three minutes in the original release. The second movement, "Resolution," is the most standard song form, with an elegant, long melody and solos over chord changes, while the third movement, "Pursuance," is a minor blues which reaches its peak in an explosive Coltrane solo. The finale, "Psalm," is free of rhythm and seems to be a wordless recitation of the poem.

"Part 1: Acknowledgement" begins with a Coltrane cadenza that outlines the basic three-note motif (a short fragment of melody) and the five-note scale that will form the basis for the work. Then the bass turns the opening three notes (F, A-Flat, B-Flat) into a four-note motif (F, A-Flat, F, B-Flat), and the band sets up a vaguely Latin groove. Coltrane launches immediately into a solo that is built around this three-note motif. There is no chord progression or other structure to determine what happens; still, it is easy to follow his increasingly elaborate melodies based upon this motif. At 4:56, Coltrane begins to play the basic motif along with the bass, but he quickly transposes it to every possible key, sometimes leaving behind the rest of the band, before coming back to join the bass. As he begins to chant "A Love Supreme" in time with the bass motif, we realize that this is the meaning of the theme. Looking back, we can now see that the transposition to all keys was a sign of the universal meaning of the motif. As a musical structure, the basic statement of the theme might have come at the beginning, but, if the point was to mirror a spiritual journey, then all is revealed only at the end (Porter 1998, 233–42).

Coltrane always seemed to be on a quest. His determined sound sped through avalanches of notes as he explored the extreme upper range of his instrument. He clung passionately to high notes and played with an energy and determination that were utterly gripping in live performance. When he solos using only a short motif as his guide, as he does in "Acknowledgement," he sounds like a preacher, using repetition, cadence, and passion to convince us of his revelation. Coltrane said he wanted to "be a force for good," and his music continues to be a part of the Saint John Coltrane African Orthodox Church in San Francisco, led by archbishop and saxophonist Franzo King. To some, Coltrane continues to be the "Jazz Messiah." —*José Bowen*



DISC 5 TRACK 4

MILES DAVIS QUINTET

E.S.P.

PERSONNEL: Miles Davis (trumpet); Wayne Shorter (tenor saxophone); Herbie Hancock (piano); Ron Carter (bass); Tony Williams (drums) **SOLOISTS**: Shorter, Davis, Hancock **MUSIC**: Wayne Shorter **RECORDED**: January 20, 1965, at Columbia Studios, Los Angeles **FIRST ISSUE**: *E.S.P.,* Columbia CL 9150.

Miles Davis, trumpet. Boston, 1958. © Lee Tanner / The Jazz Image. Wayne Shorter, tenor sax. Boston, 1962. © Lee Tanner / The Jazz Image

When John Coltrane, Bill Evans, and Cannonball Adderley left the Miles Davis band that had recorded "So What," it was inevitable that Davis would struggle and even grow a little bored. For a while, he was at least able to keep his rhythm section of Wynton Kelly, Paul Chambers, and Jimmy Cobb together, but what do you do after creating one of the greatest bands in jazz history? Davis never tried simply to repeat his successes, and when his old rhythm section departed in 1963, he decided he needed a new direction. Then he heard teenager Tony Williams playing drums in alto saxophonist Jackie McLean's band and knew what he wanted to do. He called up twenty-three-year-old pianist Herbie Hancock and invited him to join Williams and his new bassist Ron Carter at his home for a session. Almost immediately this new rhythm section was playing in a new way. Carter, the oldest sideman (and therefore

designated the "responsible adult" required to accompany the under-aged Williams into establishments serving alcohol) was a musical anchor. While Hancock and Williams now played in continual dialogue with the soloist, pushing both the time and the harmony to its outer limits, Carter kept both the pulse steady and the chords in order.

To complete the band, Davis convinced Wayne Shorter to quit the Jazz Messengers. Shorter brought two things. First, as a player, he was more lyrical than Coltrane or the other saxophonists Davis had tried: George Coleman and Sam Rivers, like Coltrane, had produced a torrent of notes and generally played more aggressively than Davis. But with Shorter, Davis himself would need to change his style and burn hot with his energetic rhythm section. Second, Shorter was a composer working in new directions. As Davis wrote: "Tony was the fire, the creative spark; Wayne was the idea person, the conceptualizer of a whole lot of musical ideas we did; and Ron and Herbie were the anchors. I was just the leader who put us all together" (Davis and Troupe 1989, 273).

By January 1965, the quintet was five months old, and Miles was eager to record some of their new material. The first piece they chose was "E.S.P.," a thirty-two-bar continuous melody by Shorter that floats over the pulse. Shorter solos first as he moves from long, languid scales to short jolts of melody. The new Miles appears next with piercing high notes and aggressive, long passages of fast notes. The rhythm section digs in and swings hard underneath the piano solo, but, when the melody reappears, Williams starts to play with the time and even breaks the time entirely, laying out for entire bars. What is important is that Hancock and Carter follow him; when the drums stop, they stop. This rhythm section demonstrated an entirely and radically new way to improvise together as they interacted with each other and pulled the music apart. It was a prophetic first tune to record, for it often seemed as if everyone in this band had a special sense of "E.S.P." —*José Bowen*

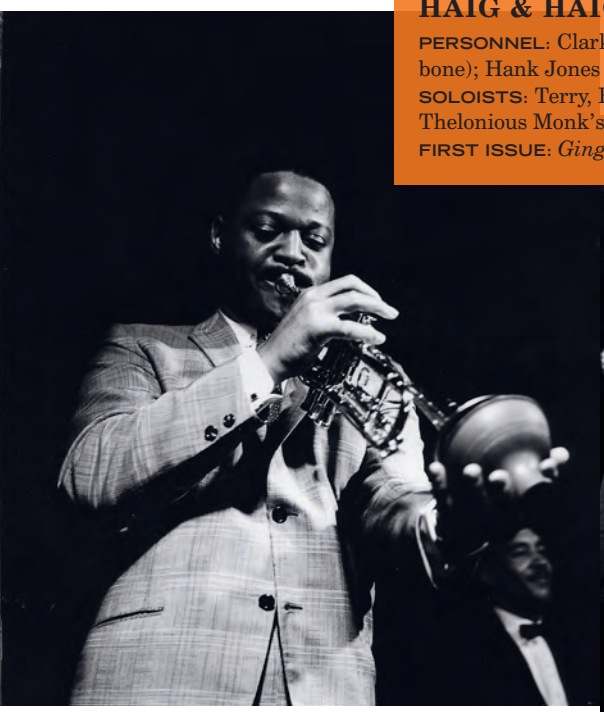
DISC 5 TRACK 5

CLARK TERRY-BOB BROOKMEYER QUINTET

HAIG & HAIG

PERSONNEL: Clark Terry (trumpet); Bob Brookmeyer (valve trombone); Hank Jones (piano); Bob Cranshaw (bass); Dave Bailey (drums) **SOLOISTS**: Terry, Brookmeyer, Jones **MUSIC**: Clark Terry (based on Thelonious Monk's "Rhythm-a-ning") **RECORDED**: 1966, New York **FIRST ISSUE**: *Gingerbread Man,* Mainstream 56086.

Left: Clark Terry. Boston, 1960. © Lee Tanner / The Jazz Image
Right: Bob Brookmeyer, 1963. © Ray Avery / CTSIMAGES.COM



Clark Terry and Bob Brookmeyer are both Midwesterners, and indeed they play as if swing was their birthright. "Haig & Haig" was recorded in the middle of the first blossoming of free jazz, a music that was challenging rock and roll, and battling it for headlines. In some jazz historians' memories this was when swing disappeared. Yet the Clark Terry-Bob Brookmeyer Quintet came into existence in the midst of this era of change, and became very popular by reclaiming the principles of swing. Despite a song title that suggests the estimable Scotch whisky, Haig & Haig, or maybe bebop pianist Al Haig playing at the Haig (a Los Angeles jazz club of the 1950s), this piece sticks close to Thelonious Monk's "Rhythm-a-ning," a composition which in turn was based on the chords of George Gershwin's "I Got Rhythm." (This "Haig & Haig" is not to be confused with either of Gerry Mulligan's two different compositions with the same title from the same era.) In Terry and Brookmeyer's reworking, the jagged edges of Monk's original tune are smoothed out, and a new, rather cheerful bridge replaces the old one. Monk said of "Rhythm-a-ning" that "the piece swings by itself. To keep up with the song, you have to swing"; and that's exactly what this reimagining of the piece accomplishes (Feather 1966, 39).

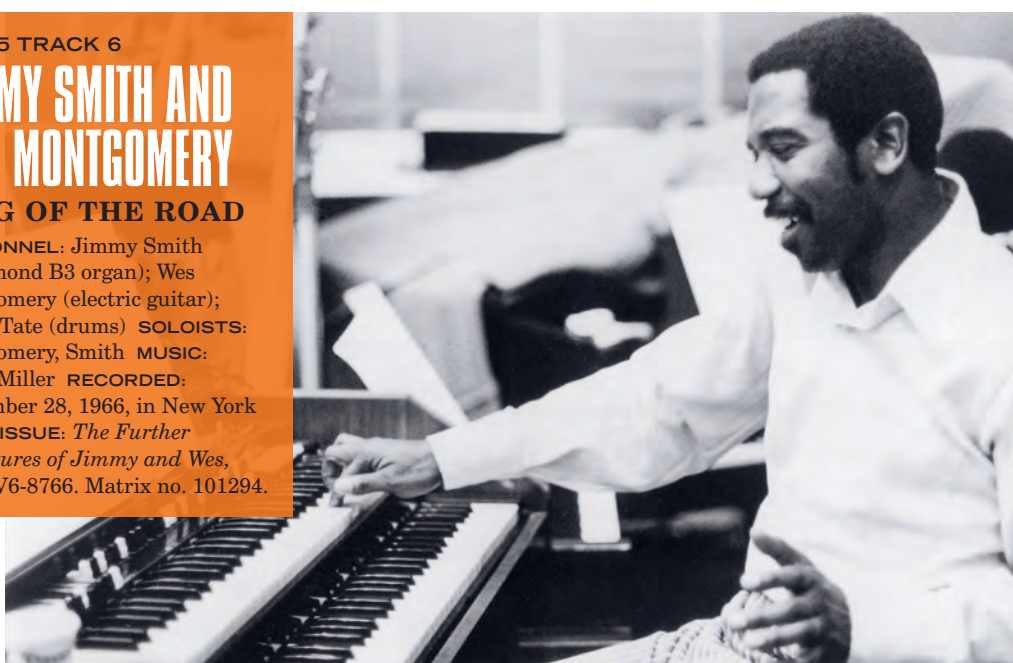
Terry solos first with only the bass behind him, filling his improvisation with bell-like tones and flourishes that owe something to concert and marching bands. When the drums and piano come in, Terry's rhythmic drive intensifies and expands. He plays with a vocally inflected style, one associated with many of the trumpeters who worked for Duke Ellington (of which he was one). There is a stuttering, chuckling exuberance in his playing, along with the smears and slurs of a blues singer. Yet Terry could play with anyone, from Count Basie to Monk to Cecil Taylor. Brookmeyer, who solos next, plays a valve trombone, an instrument that has three keys like a trumpet and gets a softer sound than the slide trombone. His approach to improvisation is very different from Terry's: he plays with economy, leaving spaces and breathing room, often creating small variations on a few notes at a time. But he shares Terry's sense of humor and sprinkles his solos with brief references to other songs and melodies, sometimes with ironic intent. A piano solo follows by Hank Jones, who until his death in 2010, was still active and in full command of his exceptional faculties at 91. The horns return—now trading four-bar improvisations, with one answering the other, or continuing the other's melodic trajectories—and then go back to the original theme. Though it's a short track, it has a balance, clarity, and sense of completion rare for any form of music. —*John Szwed*

DISC 5 TRACK 6

JIMMY SMITH AND WES MONTGOMERY

KING OF THE ROAD

PERSONNEL: Jimmy Smith (Hammond B3 organ); Wes Montgomery (electric guitar); Grady Tate (drums) **SOLOISTS:** Montgomery, Smith **MUSIC:** Roger Miller **RECORDED:** September 28, 1966, in New York **FIRST ISSUE:** *The Further Adventures of Jimmy and Wes,* Verve V6-8766. Matrix no. 101294.



Jimmy Smith revolutionized his instrument, the Hammond B3 organ, proving its potential as a vehicle for jazz expression. He normally performed in a trio—a mainstay of small nightclubs in big cities. While many an organist employed a bassist or played bass lines with his or her left hand, Smith actually "walked" bass lines with his feet, eliminating the necessity for a bass player. He sometimes looked as if he were riding a bicycle. His style: bluesy melodic lines rooted in bebop, delivered with zest and zip. Smith helped popularize the "organ trio" comprised of Hammond B3 organ, electric guitar, and drums, and deeply influenced every subsequent jazz organist. Along with Cannonball Adderley, Smith helped set the standard for soul jazz.

After Charlie Christian, John "Wes" Montgomery did more to establish the electric guitar as a major jazz instrument than anyone. Popular, influential, and original, he played with his thumb instead of a pick and with a round, full tone rendered both single lines and octaves; the latter became his signature sound. He was a major influence on several generations of jazz guitarists.

Smith and Montgomery made two LPs together. On both, they reveled in the seemingly infinite possibilities of organ and guitar playing together. Here, they took an unlikely song—a hit by Roger Miller—and made it into a jazz standard for this type of group.

Miller's original song is constructed AABA, with sixteen bars for each A section but only eight for the B section. Smith and Montgomery eschew the B section, playing only the A and treating it as one chorus. After Smith plays once through the A statement, Montgomery plays a solo of four choruses, Smith does three, they play together one chorus of the melody, and then do an extremely long, slow fade-out. The effect is relaxed, smooth, finger-popping, and accessible. —*David Baker*

Facing Page: Jimmy Smith, 1960. Frank Driggs Collection. Below: Wes Montgomery. Boston, 1966. © Lee Tanner / The Jazz Image

Left: Duke Ellington. Boston, 1958. © Lee Tanner / The Jazz Image.
Below: Johnny Hodges, alto sax. Boston, 1961. © Lee Tanner / The Jazz Image

DISC 5 TRACK 7

DUKE ELLINGTON AND HIS ORCHESTRA

ISFAHAN

PERSONNEL: Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (trumpets); Lawrence Brown, Buster Cooper, Chuck Connors (trombones); Johnny Hodges, Russell Procope (alto saxophones); Paul Gonsalves, Jimmy Hamilton (tenor saxophones); Harry Carney (baritone saxophone); Duke Ellington (piano, leader); John Lamb (bass); Rufus Jones (drums) **SOLOIST:** Hodges **MUSIC:** Billy Strayhorn **RECORDED:** December 20, 1966, in New York **FIRST ISSUE:** *Far East Suite,* RCA Victor LPM-3782. Matrix no. TPA1-9152-1.

By the 1960s, Duke Ellington had long been recognized as the leading composer in jazz, and increasingly as one of America's great composers. His genius lay partly in his relationships with his musicians—he wrote many pieces to feature their specific gifts, and sometimes jointly composed with them. His leading collaborator was Billy Strayhorn. In 1939, Ellington had hired the young pianist and composer, and they developed one of the closest, most extraordinary collaborations in the annals of music composition. Strayhorn became his primary musical partner, writing or arranging hundreds of works that Ellington recorded—among them "Take the 'A' Train," "Day Dream," and "Chelsea Bridge." Together, they composed dozens and dozens of works.

Their composing styles were often thought to be interchangeable, but they were distinct. The differences lay deep inside the music, in the specifics of harmony, melody, form, etc. Their similarities are easier to grasp, beginning with a fascination with orchestral colors and rich harmonies. "Both scored the reed section as a point of departure," writes Dutch musicologist Walter van de Leur, and "preferred dense five-part harmonies that included ample dissonance, prominently featured the trombones in middle-register three-part harmony, and often used the trumpets as an extension of the lower brass" (2002, 103).

Examining original scores in Strayhorn's hand, van de Leur has determined that "Isfahan," although copyrighted under the names of both Ellington and Strayhorn, was originally titled "Elf" and composed by Strayhorn in 1963. Late that year, Ellington and Strayhorn would tour Iran and the Middle East, and in 1966, Ellington would record "Isfahan" as part of the ten-movement *Far East Suite,* which was inspired by that tour (it would more accurately have been called the *"Middle East Suite"*). Isfahan is a city in central Iran and former capital of Persia, where, Ellington said, "everything is poetry." Though named after the fact, the piece fits well with Ellington's description.

Strayhorn composed "Isfahan" as a feature for alto saxophonist Johnny Hodges. In a band that employed many great soloists—Bubber Miley, Lawrence Brown, Joe "Tricky Sam" Nanton, Barney Bigard, Cootie Williams, Ray Nance, Rex Stewart, Ben Webster, Paul Gonsalves, and others—Johnny Hodges stands as arguably Ellington's greatest. With steady assurance and technical brilliance, he pioneered a style that took full advantage of the saxophone's potential. Hodges played with passion, a rich tone, lyric phrasing, florid runs, and glorious glides. He was a supreme creator of melodies, with a seemingly inexhaustible fund of splendid, melodic figures; many of his improvisations seem unimprovable and timeless. Hodges ranks as one of the greatest alto saxophonists, and one of the most unmistakable and gorgeous "voices" of the twentieth century. "Hodges?" Tony Bennett once said. "The best singer in the world—what else?"

Taken at one of the most measured tempos in this anthology, this performance is one of Hodges's most ravishing ballads. With nuances of phrasing, glissandi, and dynamics, Hodges lovingly caresses Strayhorn's melody, conveying emotional depth, lyricism, and sensuality. —*John Edward Hasse*

DISC 5 TRACK 8

GARY BURTON

THE NEW NATIONAL ANTHEM (FROM *A GENUINE TONG FUNERAL*)

PERSONNEL: Michael Mantler (trumpet); Jimmy Knepper (trombone); Howard Johnson (tuba, baritone saxophone); Steve Lacy (soprano saxophone); Gato Barbieri (tenor saxophone); Carla Bley (piano, conductor); Gary Burton (vibraphone); Larry Coryell (guitar); Steve Swallow (bass); Bob Moses (as "Lonesome Dragon") (drums) **SOLOISTS**: Burton, Coryell, Barbieri, Mantler, Bley **MUSIC**: Carla Bley, **RECORDED**: November 20–21, 1967, in New York **FIRST ISSUE**: *A Genuine Tong Funeral*, RCA Victor LSP3988.

Gary Burton, 1968. Institute of Jazz Studies, Rutgers University

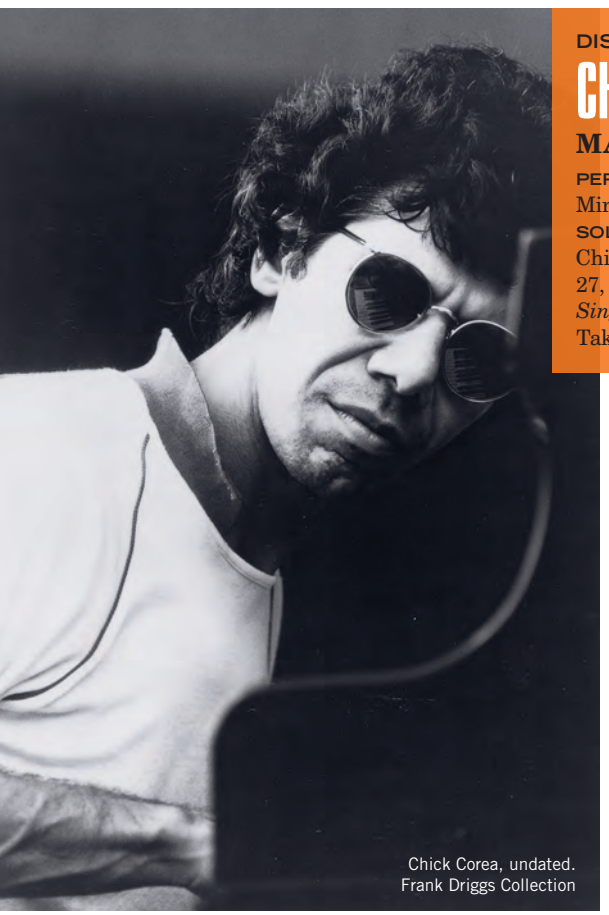
The vibraphonist Gary Burton was a teenage prodigy who was already signed to RCA Victor when he became a student at Berklee School of Music in Boston. Fresh out of college in the late 1960s, he began recording with a regular lineup of vibes, guitar, bass, and drums, and he was one of the first figures to bring ideas from contemporary rock and pop into jazz, notably on his influential album *Duster*. But Burton was not content to settle for simply repeating a successful format ad nauseam, saying, "I was interested in integrating my playing into larger compositions. As a jazz musician you make a choice. Do you find a certain style and stay with it? It can work terrifically well, but the other type of player—of whom I am one—is a restless spirit.... We can all of us work with music of different eras and styles, and if you have a wanderlust it will come out, and that's what happened to me" (Burton 1998).

The eventual result of Burton's musical wanderlust was that in 1967 he joined forces with the composer Carla Bley, augmenting his usual quartet not only with Bley's piano but with brass and reeds to record her multisectional composition, *A Genuine Tong Funeral*. Bley saw the fifteen movements of the piece as "a dramatic musical production based on emotions towards death," and it prefigured much of her subsequent writing, not only in her next extended piece, "Escalator over the Hill," but also for the bassist Charlie Haden's Liberation Music Orchestra (Bley 1968).

"The New National Anthem" (it appears in two places on the album; this is the first) was one of the earliest sections to be written. It embraces Bley's love of the free (exemplified by Coryell's blistering guitar solo and Burton's own solo outing) as well as her fascination with anthems and marches, the opening and closing sections mixing nineteenth-century pomp with hints of European café music and banana republic military bands.

Burton picks up the upward-moving thematic idea from Bley's opening theme to start his own intense solo, swapping ideas with Larry Coryell in an extremely free context with almost no harmonic movement. Out of this freedom, Argentine Leandro "Gato" Barbieri's tenor emerges, with Bley's piano taking on the supporting or contextual role, until the entire ensemble is improvising freely. There is then a typical Bley device where—after using Austrian Michael Mantler's trumpet to wind down the proceedings—she reintroduces harmonic movement and form in a short piano bridge leading to the fully scored final ensemble.

Bley's own orchestra has continued to perform extended works, whereas after this album Burton mainly reverted to the quartet format, producing a sizable body of material that displays his prodigious mastery of the vibraphone. —*Alyn Shipton*



Chick Corea, undated. Frank Driggs Collection

DISC 5 TRACK 9

CHICK COREA

MATRIX

PERSONNEL: Chick Corea (piano); Miroslav Vitous (bass); Roy Haynes (drums) **SOLOISTS**: Corea, Vitous, Haynes **MUSIC**: Chick Corea **RECORDED**: March 14, 19, or 27, 1968, in New York **FIRST ISSUE**: *Now He Sings, Now He Sobs,* Solid State SS 18039. Take 3.

The life of Armando Anthony "Chick" Corea has been marked by a relentless appetite to explore multiple musical styles at once. In the early 1960s he played both hard bop with Blue Mitchell and Latin jazz with Willie Bobo and Mongo Santamaría. After short stints with Stan Getz and Sarah Vaughan, he began playing electric piano in Miles Davis's fusion groups in 1968, while also exploring an even more avant-garde direction in his acoustic recordings as a leader. By 1970, he and bassist Dave Holland had left Miles to form Circle, a free jazz group with Anthony Braxton and drummer Barry Altshul. He formed the more electronic

Return to Forever with bassist Stanley Clarke in 1971, but it too had a split personality. After a pair of Spanish- and Brazilian-influenced albums, which included Corea's classic compositions "La Fiesta" and "Spain," the band morphed into one of the most high-energy rock-jazz (almost metal-jazz) bands with *Hymn to the Seventh Galaxy* in 1973. At the same time, Corea was recording atmospheric solos and duets with Gary Burton for ECM. This led to more composing, a series of ECM albums ranging from children's songs to chamber music and solo piano improvisations, and more acoustic recordings, including a quartet with Michael Brecker. By the late 1980s, Corea was again alternating between his fusion Elektric Band and his straight-ahead Akoustic Band, joined by bassist John Patitucci in both.

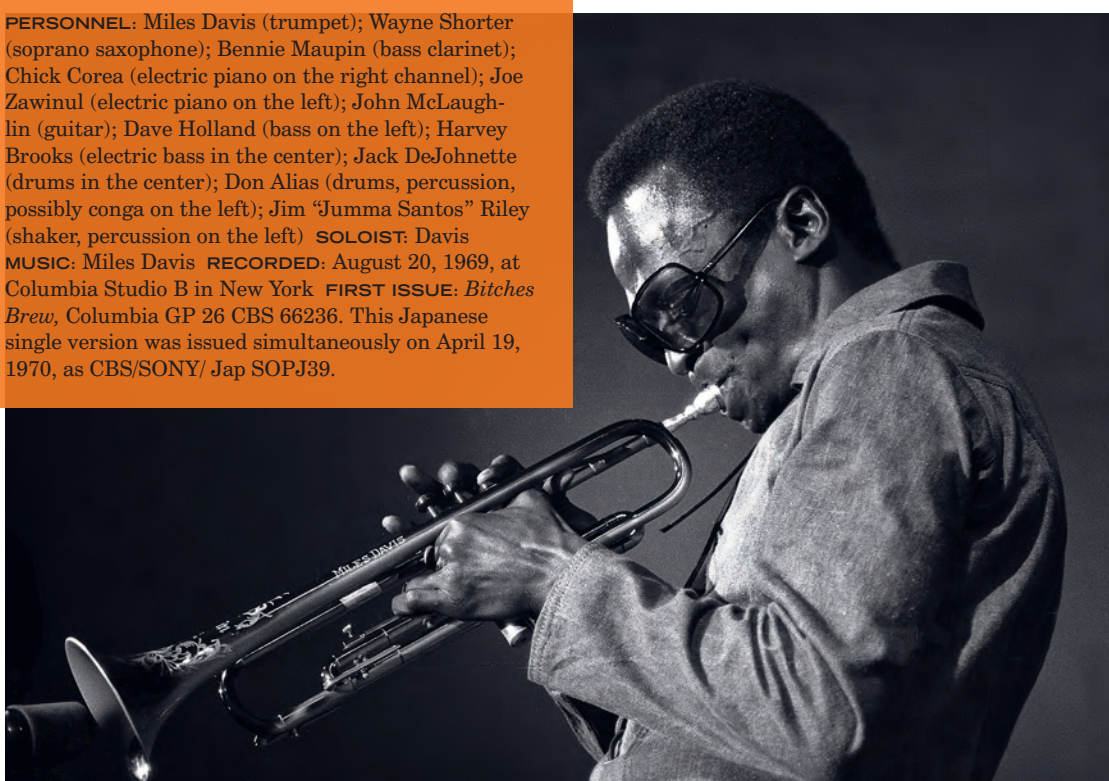
While it is impossible to represent his multiple styles with a single selection, "Matrix" demonstrates Corea's ability to synthesize his interests in inventive compositions. Just months before moving to Miles Davis's fusion band, Corea was in the studio recording the acoustic trio album, *Now He Sings, Now He Sobs,* from which this piece comes. Corea is the leader and featured composer, but much of the material is freely improvised from short fragments Corea introduces. We hear the theme for "Matrix" twice before Corea launches into an extended solo. The trio flows easily, like the elastic Herbie Hancock, Ron Carter, and Tony Williams rhythm section from the great Davis quintet ("E.S.P."), but Corea's solo also bears the influence of Bud Powell in the right hand, McCoy Tyner in the left, and the melodic clarity of Horace Silver. Corea solos with elegance and precision and connects his ideas back to the theme as Thelonious Monk might. A forceful solo from Czech bassist Miroslav Vitous leads to an exchange of twelve-bar choruses between Corea and the amazing Roy Haynes, who reconnected with Corea in 1981 and often joined forces with him in subsequent decades. "Matrix" finally closes with a restatement of the theme. Despite the speed, the time remains fluid throughout and never feels fast. —*José Bowen*

DISC 5 TRACK 10

MILES DAVIS

MILES RUNS THE VOODOO DOWN

PERSONNEL: Miles Davis (trumpet); Wayne Shorter (soprano saxophone); Bennie Maupin (bass clarinet); Chick Corea (electric piano on the right channel); Joe Zawinul (electric piano on the left); John McLaughlin (guitar); Dave Holland (bass on the left); Harvey Brooks (electric bass in the center); Jack DeJohnette (drums in the center); Don Alias (drums, percussion, possibly conga on the left); Jim "Jumma Santos" Riley (shaker, percussion on the left) **SOLOIST**: Davis **MUSIC**: Miles Davis **RECORDED**: August 20, 1969, at Columbia Studio B in New York **FIRST ISSUE**: *Bitches Brew,* Columbia GP 26 CBS 66236. This Japanese single version was issued simultaneously on April 19, 1970, as CBS/SONY/ Jap SOPJ39.



Miles Davis, 1969. © 1969, 2003 by Jack Vartoogian / FrontRowPhotos

There is a paradox at the heart of Miles Davis's groundbreaking fusion recording. On the one hand, *Bitches Brew* is a long, aggressive double album containing provocative avant-garde jams with the portentous slogan, "Directions in Music by Miles Davis," containing no indication that the music was a play for commercial success. On the other hand, thanks in part to its unusual psychedelic free-love cover art by Abdul Mati Klarwein (whose blending of white and black and hot and cool actually does seem to relate to the music) and a huge marketing effort from Columbia, *Bitches Brew* became a hit.

Davis had a long and complicated relationship with the public. He wanted a large audience, but on his own terms. Although this fusion album was criticized (*after* it became popular) for pandering to a rock audience, the success of *Bitches Brew* actually ignited a renewed desire in Davis to capture the ear of yet another new generation. (Within months, Davis would be reconfiguring this band to even more of a funk sound.) Some of this criticism was due to the bold use of the relatively new technique of tape editing that was still evolving in rock studios. While Davis controlled every aspect of his stage show, he left the editing of these extended jams to his producer, composer Teo Macero. Miles had recorded the music in sections, listening and changing the groove as he went along—Davis recorded everything, and the players did not know if he was rehearsing or recording. He had Harvey Brooks play the main bass line, for example, but he would supplement the texture with acoustic bass, either of his electric piano players, or guitar. Davis then handed it all to Macero, who said he had "carte blanche to work with the material," move things around, and add echo and reverb effects (Tingen 2001, 67). When Joe Zawinul first heard the final version, he did not like the results much; he didn't even recognize the band, commenting, "Who the hell is this?" and then, "Damn, that's great" (ibid., 73).

It is easy to hear the rock influence in the drums, electronic keyboards, and guitar of "Miles Runs the Voodoo Down," but Miles was also heavily influenced by soul singer James Brown and the funk band Sly and the Family Stone. From Brown, Davis took the idea of long, modal vamps where the texture could change in response to signals and shouts from the leader; this was a way to restore both collective improvisation and leader control. Sly Stone also used simple, one-chord modal vamps, but his bass player Larry Graham elevated the slap bass line to a defining feature; tunes like Stone's "Thank You (Falettinme Be Mice Elf Again)" were immediately recognized by the bass line and not by any melody or chord progression.

The influence of this music can hardly be overstated. It has been as important for Carlos Santana and rock bands like Talking Heads, Radiohead, and the Grateful Dead as it was for jazz at the time of its release. The musicians on this recording went on to form important fusion bands of the 1970s: Weather Report, Mahavishnu Orchestra, and Return to Forever. Davis had again set an agenda for jazz; until the mid-1970s at least, fusion would, like *Bitches Brew,* emphasize extended solos, collective improvisation, and complicated, layered grooves. Despite an edgy rock aesthetic, it is hard to see early fusion as a music focused on commercial success. —*José Bowen*

DISC 5 TRACK 11

MAHAVISHNU ORCHESTRA

CELESTIAL TERRESTRIAL COMMUTERS

PERSONNEL: Jerry Goodman (violin); Jan Hammer (keyboards, Moog synthesizer); John McLaughlin (guitar); Rick Laird (bass); Billy Cobham (drums) **SOLOISTS**: Hammer, McLaughlin and Goodman (trading) **MUSIC**: John McLaughlin **RECORDED**: August 1972, at Trident Studios, London; Electric Lady Studios, New York; CBS Studios, New York **FIRST ISSUE**: *Birds of Fire,* Columbia KC 31996.

After playing with Miles Davis on *Bitches Brew,* and in Tony Williams Lifetime in 1969, John McLaughlin reunited with fellow Davis alumnus Billy Cobham on drums to play music he hoped would be "beyond category." This first edition of the Mahavishnu Orchestra declared the growing internationalism of jazz: the British McLaughlin added Cobham from Panama, Rick Laird from Ireland, Jan Hammer from Czechoslovakia, and Jerry Goodman from Chicago. (French violinist Jean-Luc Ponty was the first choice but that had to wait for the second, more subdued version of Mahavishnu beginning in 1974.) The band indeed went beyond all earlier fusion models to create a powerful new blend of jazz, Indian classical music, and Jimi Hendrix–style rock.

Before Davis, McLaughlin played with Jack Bruce, Mick Jagger, and Eric Clapton, and his new rock intensity is easy to hear in the sound of the electric instruments and in the blistering solo exchanges between himself and Goodman. McLaughlin also began using a double-necked electric guitar (one neck had six strings, the other twelve) that would become an icon for metal guitarists. His virtuosity inspired a generation of guitarists, but so did his volume. As McLaughlin said, "I'd been getting into louder and louder with Tony [Williams]. I was into loud music. I wanted to play loud" (Nicholson 1998, 146). No wonder progressive rock fans would want to claim this band for themselves as *Birds of Fire* reached #15 on the *Billboard* chart.

Where the Miles Davis bands had played extended modal jams, structured only by the spontaneous desires of the leader or later in the studio (listen to "Miles Runs the Voodoo Down"), Mahavishnu improvised over intricate, rehearsed melodies and patterns: unison lines speed by with remarkable precision (like the ten-beat melody at the beginning of "Celestial Terrestrial Commuters"). The Indian influence can be heard in the complicated and constantly shifting rhythms, but despite Cobham's ferocious rock energy, he is also layering complex patterns on top of the basic five-beat pulse here. This was music beyond what any rock or jazz group had ever played before. —*José Bowen*

Billy Cobham, drums, and John McLaughlin, guitar. Early 1970s.

Herbie Hancock, 1976. © Andy Freeberg

DISC 5 TRACK 12

HERBIE HANCOCK

WATERMELON MAN

PERSONNEL: The Headhunters: Bennie Maupin (soprano saxophone); Herbie Hancock (Fender Rhodes electric piano, Hohner D6 clavinet, ARP Odyssey synthesizer, ARP Soloist synthesizer); Paul Jackson (electric bass); Harvey Mason (drums); Bill Summers (beer bottle *hindewhu*, tambourine, congas, *shekere*) **SOLOIST**: Maupin **MUSIC**: Herbie Hancock **RECORDED**: September 1973 in San Francisco **FIRST ISSUE**: *Head Hunters,* Columbia KC32731.

Herbie Hancock is one of the most significant American musicians of the latter twentieth century. Born in Chicago in 1940, he was a child prodigy pianist and performed Mozart with the Chicago Symphony at the age of eleven. In New York City in the 1960s, he composed a series of notable jazz tunes—"Watermelon Man," "Dolphin Dance," "Maiden Voyage," and others—and joined Miles Davis's groundbreaking band in 1963. One of the most influential jazz pianists of the last fifty years, the tremendously versatile Hancock inspired several generations of keyboard players with his original "voice" on piano, electric piano, synthesizer, and a range of electronic hybrids.

In the 1960s Hancock had his ears open as Sly Stone and James Brown changed rhythm & blues music into funk. By 1969, Hancock had branched out into making electronic music, and in 1973 he scored a huge hit with his album *Head Hunters,* which sold more than one million copies. The signature piece was "Watermelon Man," an infectious reimagining of his tune that he had originally recorded in 1962 for Blue Note and that had become a million-seller for the Cuban American bandleader and *conguero* Mongo Santamaría.

The origins of "Watermelon Man" lay in Hancock's youth: "In reflecting on my childhood," he said, "I recalled the cry of the watermelon man making his rounds through the back streets and alleys of Chicago's South Side. The wheels of his wagon beat out the rhythm on the cobblestones" (Feather 1972). "Watermelon Man" is a gospel-influenced hard-bop tune, really a twelve-bar blues extended with four extra bars.

Here, Hancock rearranges "Watermelon Man," drastically slowing the tempo (from 128 beats per minute to 73), changing the instrumentation and harmony, amplifying the form, venturing headlong into funk, and introducing African sounds never heard before in American music. The Headhunters' rendition makes an

explicit connection with Africa, especially in the introduction and closing, when percussionist Bill Summers re-creates—by blowing on a bottle, yelping, and fusing five overdubs—the sound of a central African Pygmy one-note flute called a *hindewhu*. Summers had heard this instrument on a 1966 field recording, issued as *The Music of the Ba-Benzélé Pygmies*—a cultural appropriation much commented upon by ethnomusicologists.

As the dense opening texture of whistle sounds, shrill calls, and hand-claps fades out, electric bassist Paul Jackson comes in with a funk groove. Hancock enters with a plucked-string-like riff on clavinet. The melody of "Watermelon Man" begins to appear, for those who know the original tune, apparition-like. The band plays three choruses, but only the third time does the full melody appear. Each chorus ends with a vamp featuring harmony altered from the original tune.

Bennie Maupin improvises a bit during the funk interlude, but this performance isn't really about improvising a series of solos. It's about foregrounding the rhythm section, reinventing a "standard" tune, innovating a new sound, making a statement about Africa, and reaching beyond jazz's traditional market to a younger, more rock-oriented audience.

Head Hunters became highly influential in jazz fusion, electronic, and hip hop, and the *hindewhu* groove was used as a looped sample in Madonna's 1994 recording "Sanctuary." Hancock has continued to work in both acoustic and more pop-oriented electric jazz styles over the subsequent four decades.—*John Edward Hasse*

DISC 5 TRACK 13

TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND

LONG YELLOW ROAD

PERSONNEL: Bobby Shew, John Madrid, Don Rader, Mike Price (trumpets); Charles Loper, Jim Sawyer, Britt Woodman (trombones); Phil Teele (bass trombone); Dick Spencer, Gary Foster (alto saxophones); Lew Tabackin, Tom Peterson (tenor saxophones); Bill Perkins (baritone saxophone); Toshiko Akiyoshi (piano); Gene Cherico (bass); Peter Donald (drums) **SOLOISTS:** Tabackin, Foster, Shew, Tabackin **MUSIC:** Toshiko Akiyoshi **RECORDED:** April 4, 1974, in Los Angeles **FIRST ISSUE:** *Long Yellow Road,* RCA JLP1-1350 (Japan, RVJ-6296). Matrix no. EPC6-3053.

Toshiko Akiyoshi, 1977. Institute of Jazz Studies, Rutgers University

Los Angeles in 1973 was an unlikely place to start an award-wining and best-selling big band, but Toshiko Akiyoshi's career has been an unlikely story from the beginning. Born in Manchuria in 1929 of Japanese immigrant parents, Akiyoshi was considering medical school when her family was expelled to Beppu, Japan, in 1946. With a decade of classical piano lessons to her credit, she auditioned to play in one of the many dance bands performing for American soldiers. Inspired by a Teddy Wilson record, she turned to jazz and moved to Tokyo, where her bebop chops (she had been listening to Bud Powell) so impressed a touring Oscar Peterson that he convinced producer Norman Granz to record her with his own rhythm section. In 1955, she wrote to Lawrence Berk, who eventually secured both permission and a full scholarship for Akiyoshi to become the first Japanese student at his Berklee School of Music in 1956.

After more than a decade writing and playing in small groups with the best musicians in New York, she moved to North Hollywood with her second husband Lew Tabackin, and they set up a rehearsal band in which Tabackin was the featured soloist on both tenor sax and an Asian-influenced flute. Their first album, *Kogun,* was recorded for Japanese Victor, but it became a hit in the United States, and the band would make a dozen more albums in the next eight years.

Akiyoshi wrote all of the music for the band, and her Asian background was proudly displayed in exotic melodies and delicate orchestration. Like Ellington, she also wrote for her players. "Long Yellow Road" begins with her beautiful, five-part saxophone voicings before Tabackin is left alone with bass and drums to start a melody that ends up as an unusual ABBC (8+10+10+8) form. The rhythmically displaced melodic fragments can sound as if the meter has changed, but the piece remains in the standard swing four throughout. The band boasted further excellent soloists in Gary Foster on alto and Bobby Shew on trumpet. Both are featured here, initially with stop-time backgrounds from the entire band.

Akiyoshi inspired a thriving Asian-American jazz scene in California before moving back to New York in 1982; her influence can be heard not only in later Asian jazz like Nguyên Lê but in everything from the Nordic cool of ECM ("My Song") to the Jewish jazz of Masada ("Kilayim"). Mixing non-African roots with jazz would now become a theme in jazz. —*José Bowen*

DISC 5 TRACK 14

CECIL TAYLOR

JITNEY NO. 2

PERSONNEL: Cecil Taylor (piano) **MUSIC:** Cecil Taylor **RECORDED:** July 2, 1974, at the Montreux Jazz Festival, Montreux, Switzerland **FIRST ISSUE:** *Silent Tongues,* Freedom FCD 741005.

Cecil Taylor's musical heritage was conventional. He had classical piano lessons from age five, but also studied percussion and as a child was fascinated by the drumming of Chick Webb and Sonny Greer, the latter friendly with an uncle. In l952, he entered New England Conservatory, studying piano and theory. Drawn to modern classical music as well as the jazz of pianists Lennie Tristano and Dave Brubeck, he soon discovered Ellington, Monk, and Horace Silver and turned his attention fully to jazz. His first LP, *Jazz Advance* with a quartet including soprano saxophonist Steve Lacy, was a critical success in 1956, and in that same year he had a six-week engagement at the Five Spot in New York. The quartet appeared (and was recorded) at the Newport Jazz Festival in 1957. Taylor soon became influential among forward-looking players such as Archie Shepp and Albert Ayler, who both spent time in Taylor's quartet in the early 1960s. Ironically, just as Taylor received a *Down Beat* "new star" award (1962), virtually no one would hire him to perform. His critical

acclaim soared, but for a time he found employment only as a cook and a dishwasher.

A casual approach to "Jitney No. 2" will demonstrate his difficulty with audiences. This is not the music that nightclub, dance, or dinner clubs expect; it is dissonant, abstract, and intense music without any steady pulse. Taylor improvises music of astonishing complexity, but it requires an equal commitment from the audience, often for hours. Taylor found greater success in Europe, and this performance was an encore to one of the solo concerts he began giving there in the 1970s.

It is "free" in the sense that Taylor frees himself to pursue any connection that appears to him, but in fact the music is all about connection. It appears formless, because the music does not follow any preexisting form, but in truth it is highly organized. It can sound random, but the most remarkable aspect of this performance is that an improvised music is so exact in its execution.

The piece begins with a single cell: the two tone clusters that appear in the opening second of the piece. Like the beginning motto of Beethoven's Fifth Symphony, this cell is the melodic and rhythmic idea that will be reshaped as the piece develops. The cell reappears in its original form at key junctures in the performance and at the end, but the real drama is in hearing how everything Taylor does is connected to this cell. The impression of a lack of order comes from the lack of convention; Taylor does not develop his ideas within a preordered universe of harmony, meter, and especially texture. Beethoven uses single notes as his cell; here the cell also provides a texture for musical exploration.

Watching Taylor play clarifies the importance of texture in his music. He once said he was trying "to imitate on the piano the leaps in space a dancer makes" (Goldberg 1965, 215). In other words, the dissonance is his music and not a result of the complexity; it is not a tension waiting to be released into consonance. He simply begins (in "Jitney No. 2") with a gesture of movement and follows where it leads. He thinks of the piano as a percussion instrument, playing as if he had "88 tuned drums" instead of 88 piano keys. Like many jazz players, Taylor sought to play his instrument in a completely new way. —*José Bowen*

Cecil Taylor, late 1970s / early 1980s. © Andy Freeberg

DISC 5 TRACK 15

PAT METHENY

BRIGHT SIZE LIFE

PERSONNEL: Pat Metheny (electric guitar); Jaco Pastorius (electric bass); Bob Moses (drums) **SOLOISTS**: Metheny, Pastorius **MUSIC**: Pat Metheny **RECORDED**: December 1975, Ludwigsburg, Germany **FIRST ISSUE**: *Bright Size Life,* ECM 1073.

An immediately recognizable figure, with tousled, shoulder-length hair and horizontally striped shirts, Metheny was only twenty-one years old when this was recorded, although he had already made his mark as a jazz prodigy. By 1975 he had taught guitar at the University of Miami and Berklee College of Music in Boston, and he had come to international attention in the group led by the vibraphonist Gary Burton. Technically, Metheny had mastered the six- and twelve-string guitars, and, as is apparent here, on the six-string instrument he had absorbed the fluent improvisational style of Wes Montgomery, which Metheny was beginning to take into jazz-rock fusion territory.

Pat Metheny, 1975. Institute of Jazz Studies, Rutgers University

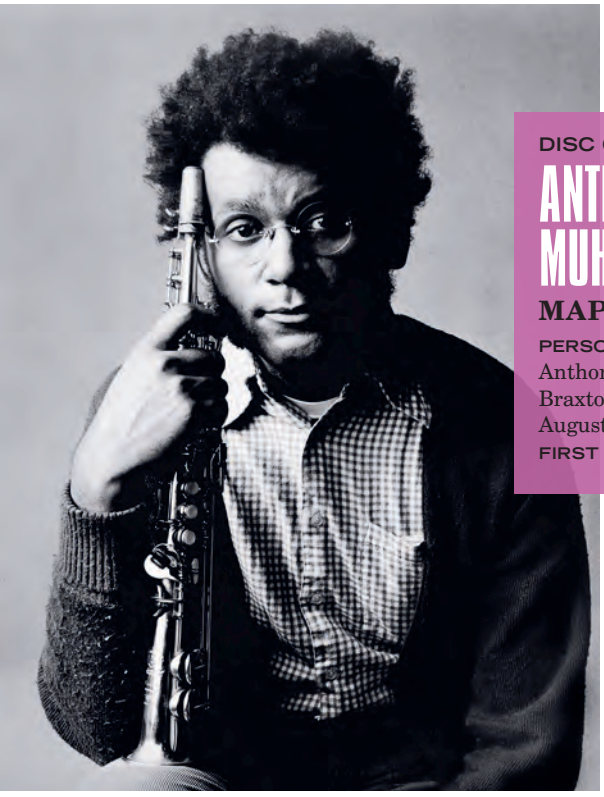
This piece, the title track of an album that spanned compositions ranging from Metheny's Midwestern-inspired, somewhat country-ish original themes to the angular melodic approach of Ornette Coleman, became a seminal recording in the evolution of fusion, not least because of the creative partnership between Metheny and the immensely gifted bass guitarist Jaco Pastorius. The supportive and flexible drumming of Bob Moses should not be ignored either; he shifts effortlessly between coloristic cymbal work that adds texture to the guitar and bass, and more emphatic rock patterns, such as those around the two-minute mark that immediately precede the bass solo.

This trio also established what was to become a recurring format for Metheny. Although he formed the first version of the Pat Metheny band with keyboardist Lyle Mays in 1977 (his primary touring group for the best part of three decades), Metheny has consistently returned to the guitar/bass/drums trio. Sometimes Metheny's ensemble format has deliberately looked back at earlier phases of jazz, such as the group with Charlie Haden and Billy Higgins that made the album *Rejoicing* in 1983. At other times it has explored entirely contemporary territory, such as the "99-00" trio with bassist Larry Grenadier and drummer Bill Stewart. In the early years of the twenty-first century, Metheny toured with Richard Bona, once more exploring the fluid interchange between bass and guitar that he and Pastorius established on this disc, in a reprise of "Bright Size Life."

It should be noted that this track raises a question of recording aesthetics. By all accounts, the trio was a powerful band in live performances, emulating both the volume and to some extent the histrionics of the British rock band Cream. But the *Bright Size Life* album as a whole, and this track in particular, has a precision and clarity, and almost a chamber-jazz aesthetic, that is very much in keeping with the overall artistic focus of Manfred Eicher's German-based ECM label. Consequently, what we hear here is not necessarily representative of what we might have heard at a gig. However, it remains the only issued documentation of this seminal group, unless or until a bootleg track appears to confirm or deny how different the band sounded when it played live.

—*Alyn Shipton*

DISC 6



Anthony Braxton, 1976. Institute of Jazz Studies, Rutgers University

DISC 6 TRACK 1

ANTHONY BRAXTON AND MUHAL RICHARD ABRAMS

MAPLE LEAF RAG

PERSONNEL: Muhal Richard Abrams (piano), Anthony Braxton (alto saxophone) **SOLOIST:** Braxton **MUSIC:** Scott Joplin **RECORDED:** August 1–2, 1976, in Woodstock, New York **FIRST ISSUE:** *Duets 1976,* Arista AL4101.

Anthony Braxton and Muhal Richard Abrams were prominent members of the influential experimental music collective, the Association for the Advancement of Creative Musicians (AACM), founded by Abrams and others in 1965 in Chicago to expand the range of musical options for African American musicians. AACM artists, who emerged in the wake of the intense musical experimentation that marked the free-jazz period, were celebrated in both jazz and classical arenas for their extended hybrids of improvisation, notation, electronic music, and intermedia.

Abrams and Braxton were vitally engaged with the African American tradition of composition, a fact that undoubtedly piqued their interest in including Scott Joplin's best-known work, "Maple Leaf Rag," on a saxophone/piano duo recording which otherwise featured their own, very different experimental work. Ragtime predated the emergence of jazz, and "Maple Leaf Rag," like all of Joplin's rags, was a fully notated work, little different in published presentation from a nineteenth-century Chopin étude. "Maple Leaf Rag" is in 2/4 time throughout, and the form of the work may be schematized as A (repeated, key of A-flat major) | B (repeated, key of A-flat major) | A (not repeated, key of A-flat major) | C (the "trio" section, contrasting key of D-flat major, repeated) | D (repeated, home key of A-flat major). Braxton and Abrams append an additional repeated "trio" section and conclude with another repeated D section.

Joplin's 1908 book, *School of Ragtime: Six Exercises for the Piano,* encourages performers to "catch the swing," but it also provides this dictum: "Never play ragtime fast at any time." Members of the AACM, however, tended to frame tradition as a base for exploration rather than as a blueprint for replication, and so, while this performance certainly catches the swing, its brisk tempo eschews the score's stately *tempo di marcia.* While the tempo multiplies the work's difficulty, particularly for the pianist, the written music is nonetheless faithfully rendered by the two musicians, with Braxton doubling the piano's upper melody.

Muhal Richard Abrams, 1990.

In eighteenth- and nineteenth-century classical music, "trio" sections provide structural contrast, and the score of "Maple Leaf Rag" follows this convention. Even more contrast results from Braxton's improvisations on the trio section, the only point at which non-notated music appears in the performance. Braxton's use of wide, melodic leaps and fast, many-noted passages plays both with and against the harmony, texture, style, and melodic material of the section.

The performance itself can be viewed as a contemporaneous response to those critics and musicians who claimed that this generation of musicians was technically deficient and/or ignorant of tradition. In fact, the two artists brilliantly realize what Joplin called "that weird and intoxicating effect intended by the composer," while placing the deep structure and historical importance of "Maple Leaf Rag" in dialog with other twentieth-century musical developments (Joplin 1908). —*George E. Lewis*

DISC 6 TRACK 2

WEATHER REPORT

BIRDLAND

PERSONNEL: Wayne Shorter (soprano and tenor saxophones); Joe Zawinul (keyboards, piano, vocal, melodica); Jaco Pastorius (electric bass, mandocello, vocal); Alex Acuña (drums); Manolo Badrena (tambourine) **SOLOISTS**: Shorter, Zawinul **MUSIC**: Joe Zawinul **RECORDED**: 1976, in Hollywood, CA **FIRST ISSUE**: *Heavy Weather,* Columbia CK 34418.

Joe Zawinul, Jaco Pastorius, Wayne Shorter, Manolo Badrena, Alex Acuña. Undated. Frank Driggs Collection

While early fusion was aggressive, avant-garde, and focused on extended modal jams and collective improvisation, by the mid-1970s new editions of Mahavishnu, Tony Williams Lifetime, and even Miles Davis were losing their rock edge as the influence of funk, pop, and disco could be heard in their music. Weather Report followed a similar path; their first album largely substituted continuous improvisation by the entire band for the usual series of solos. Both the meter and harmonic patterns were vague and constantly shifting. Founders Joe Zawinul and Wayne Shorter were in continuous, improvised interplay.

Both Zawinul and Shorter were already experienced jazz players. Zawinul had been with the Cannonball Adderley Quintet for nine years, contributing the standard "Mercy, Mercy, Mercy," before joining Davis for a series of recordings including *Bitches Brew.* Shorter spent five years with Art Blakey's Jazz Messengers and six with Miles Davis before getting together with Zawinul to form Weather Report. By the mid-1970s the band was employing funkier grooves and more electronic instruments, but

it was bassist Jaco Pastorius who gave Weather Report a new sound and a wider and younger audience. Like Jimi Hendrix, Pastorius treated the electric bass guitar as an amplified instrument from the start: he played overtones, created feedback, and had speed and melodic fluidity that opened up a new world for a generation of bassists.

Pastorius's bass solos and rock-show antics began to be a draw for the band's live shows, and *Heavy Weather* reached #30 on the *Billboard* record chart. The hit status of and disco influence on "Birdland," however, are deceptive. First, all of those catchy tunes are a remarkable tribute to Count Basie's riff style (as heard in "One O'Clock Jump"). "Birdland" is constructed from a series of very short themes (riffs) that repeat, sometimes with added riffs and sometimes as backgrounds for solos. The piece begins with a bass riff (played by Zawinul on the synthesizer) that continues as Pastorius plays a counter-riff, high on the bass. A series of punches leads to another set of riffs accompanied by sinuous bass work. The main melody is itself just a series of riffs repeated with slight variations. Second, the interplay among the soloists remains an important feature of the band's approach. While there are several short individual solos over riffs (each quickly moving to another section), it is equally common to hear a single riff being passed from player to player (for example at 3:30, as the band returns to the original riffs). Instead of remaining in the background underneath the main melody, Pastorius seems to add another counter-line in the bass. Note too how Zawinul constantly changes the sound of his synthesizers: combined with Pastorius's ability to play melodically on the bass, there is now a new space for reversed roles (as in the very beginning, where the bass plays the melody and the synthesizer plays the bass line) and for constant interplay between bass and keyboards. While the sound-world, pop beat, and structure of the compositions are new, the band managed to retain its emphasis on improvisational interaction.
—*José Bowen*

DISC 6 TRACK 3

KEITH JARRETT

MY SONG

PERSONNEL: Jan Garbarek (soprano saxophone); Keith Jarrett (piano); Palle Danielsson (bass); Jon Christensen (drums) **SOLOISTS:** Jarrett, Garbarek **MUSIC:** Keith Jarrett **RECORDED:** October 3 and November 1977, in Oslo, Norway **FIRST ISSUE:** *My Song,* ECM 1115.

Keith Jarrett, 1975.

After starting out with Art Blakey's band, moving to the quartet led by the saxophonist Charles Lloyd, and then working with Miles Davis, Keith Jarrett became one of the best-known pianists in jazz during the 1960s. During the time he was with Davis (1970–71), he also formed an American trio with Charlie Haden and Paul Motian, which later became a quartet with the addition of the tenor saxophonist Dewey Redman. In 1974, in parallel with that American band, he also started to record and tour with a group of European musicians, which became known after the title of its first album as the "Belonging" Quartet. This band allowed Jarrett to explore an alternative repertoire with musicians who approached improvisation from a different standpoint than his American colleagues.

Prior to the formation of this quartet, Palle Danielsson and Jon Christensen had both worked regularly in Europe with Jan Garbarek, a Norwegian saxophonist of Polish descent who had explored European folk music as a source for melodic inspiration, and who had also developed a particularly distinctive and beautiful tone on both the tenor and soprano instruments. Although influenced by John Coltrane, Garbarek had gradually acquired his own sound, and as well as producing plenty of heated and fiery solos, he made a specialty of the kind of contemplative, keening ballad typified by "My Song."

Jarrett himself had been looking for just such a musical colleague to extend ideas he had begun to explore in his own playing and writing. "Sometimes I sounded like a horn," he told me. "I'd always been on the piano's case for not having a voice that sang in that way, capable of sustaining a sound as a wind instrument does.... As a composer, many of the things I wanted to write had no outlet until I had a horn to play them" (Shipton 2004, 76-77). In singling out the best of their recorded work for recent retrospective anthologies, both Jarrett and Garbarek selected "My Song," Jarrett saying it was impossible to ignore, and Garbarek that it had been the principal piece to give him a reputation outside Europe.

The main structure of the song is a thirty-two-bar ballad, initially played by the soprano saxophone with only minor departures from the melody. The following piano solo is remarkable, with the rhythm section dropping out after the first few measures to allow Jarrett complete rhythmic and harmonic freedom to explore his melody. He seldom strays far from the tune either but offers a microcosm of the kind of solo exploration that has also become one of his trademarks (indeed his Carnegie Hall solo concert includes an encore based on "My Song" that develops this cameo further).

After Garbarek's reentry, the band displays all the qualities for which it was most famous, with almost telepathic interplay between Jarrett and Garbarek, profound and resonant support from Danielsson's bass, and a shifting rhythmic tapestry from Christensen. In recent years Jarrett has continued such group explorations with his "standards" trio of Gary Peacock and Jack DeJohnette. —*Alyn Shipton*

DISC 6 TRACK 4

IRAKERE

IYA

PERSONNEL: Arturo Sandoval, Jorge Varona (trumpets); Paquito D'Rivera (alto saxophone, clarinet); Carlos Averhoff (tenor saxophone); Jesús "Chucho" Valdés (piano, keyboards); Carlos Emilio Morales (guitar); Carlos Del Puerto (bass); Enrique Plá (drums); Oscar Valdés (percussion, vocals); Jorge Alfonso, Armando Cuervo (percussion) **SOLOISTS:** Morales, Sandoval, C. Valdés, Averhoff, D'Rivera (alto saxophone) **MUSIC:** Arturo Sandoval **RECORDED:** Exact date unknown, between 1973 and 1978 in Havana, Cuba **FIRST ISSUE:** *Irakere "Seleccion De Exitos 1973-1978,"* Areito LD-4003 (LP, Cuba).

In 1967 a group of progressive Cuban musicians formed the Orquesta Cubana de Música Moderna. Six years later, three of these musicians—Paquito D'Rivera, Arturo Sandoval, and Jesús "Chucho" Valdés—broke off to form Irakere (meaning "thick dense jungle" in the Lucumí dialect of Yoruba spoken by the Cuban practitioners of *santería,* and thought to be an ancient African region of great percussionists). Irakere quickly became known as the best and most progressive musical group in Cuba, but their scope was much broader than just Latin jazz. They were equally likely to be heard playing pop or rock-influenced dance music (sometimes labeled "avant-*típico*"), arrangements of classical melodies, or experimental jazz with no vocals.

While Machito and Bauzá ("Tanga") mixed authentic Cuban rhythms with big-band jazz, "Iya" looks both backward to Cuban folk music and forward to electronic modern music. This live performance begins with a vocal call-and-response that quickly settles into a Cuban-pop groove that combines Afro-Cuban drums with wah-wah guitar; the group used multiple percussionists playing a wide array of instruments from the *batá, abacuá,* and *erikundi,* to the *shekere,* maracas, *claves,* and *güiro*. Jazz horns and modern voicing on the electric piano soon complete the picture. An electric guitar solo leads into more call-and-response, this time with the ebullient Sandoval as the soloist. The Chucho Valdés synthesizer solo is a rare demonstration of what can happen when electronic keyboards are treated as new instruments and not just amplified acoustic ones. The performance continues to weave between jazz sections and Cuban vocals and drums, with a repeated two-note disco riff (at 2:57, for example) as connectors. The last solo goes to D'Rivera, who quickly demonstrates on alto both his sweet melodic flow and his ability to compete with the intensity of Irakere at full steam.

First row: Armando Cuervo, Paquito D'Rivera, Carlos Puerto. Second row: Jorge "El Niño" Alfonso, Maynard Ferguson, Chucho Valdés, David Amram, Oscar Valdés, Carlos Emilio Morales, Arturo Sandoval, Dizzy Gillespie, Jorge Varona, Stan Getz, Carlos Averhoff, Enrique Plá. Dressing room at Carnegie Hall, New York City. 1978. Photographer unknown, courtesy of Arturo Sandoval, personal collection

Whereas American jazz in the 1970s seemed to be dividing into mutually exclusive camps of progressive electronic fusion, free jazz, or acoustic post-bop, Irakere found a way to combine all three. American audiences, though, had to wait until a brief warming of U.S.-Cuban relations in 1978 allowed Irakere to appear (unannounced) at Carnegie Hall in June, performing with Stan Getz and Maynard Ferguson. This appearance led to new Irakere recordings for Columbia that helped spark a revival of Latin jazz in the 1980s.

Soon both D'Rivera and Sandoval would defect to the United States and continue their careers successfully, but Valdés re-formed the band and stayed in Havana. In addition to the synthesizers and electric pianos heard on "Iya," Valdés plays the piano in a bold Cuban style that combines the blazing speed of Art Tatum with Bill Evans's voicings and the power and touch of McCoy Tyner. An innovative and ambitious composer, he would rerecord his *Misa negra* suite for piano and ritual chants with Irakere on Columbia; *Down Beat* would proclaim it the best piano work of 1978. —*José Bowen*

DISC 6 TRACK 5

ART ENSEMBLE OF CHICAGO

BUSH MAGIC

PERSONNEL: Lester Bowie (bass, trumpet, drums, horn, vocals); Joseph Jarman (clarinet, flute, soprano/alto/tenor/baritone saxophones, vocals); Roscoe Mitchell (clarinet, flute, bongo, conga, alto and baritone saxophones); Malachi Favors (bass); Famoudou Don Moye (bongo, conga, drums, horn) **SOLOISTS**: Jarman, Mitchell, Favors **MUSIC**: Malachi Favors and Famoudou Don Moye **RECORDED**: May 5–6, 1980, at the Amerika Haus in Munich, Germany **FIRST ISSUE**: *Urban Bushmen,* ECM 1211/12.

Joseph Jarman, soprano and alto saxes; Malachi Favors, bass; Famoudou Don Moye, drums; Lester Bowie, trumpet; Roscoe Mitchell, alto sax. Undated. Institute of Jazz Studies, Rutgers University

"Fifty percent of music," says the saxophonist Roscoe Mitchell, "is silence" (2000). Few pieces better exemplify this philosophical starting point for the kind of music that Mitchell and his Chicago colleagues developed during the late 1960s than this performance by the Art Ensemble of Chicago. The five musicians of the band—originally a quartet led by Mitchell but joined by Famoudou Don Moye—traveled with a vast array of instruments—each player doubled on several different sizes and types of them. Hence a concert by the Art Ensemble could cover a vast range of musical territory in a short space of time, and there are examples in their live recordings of electric rock–inflected playing cheek by jowl with wild, free improvisations, as well as an affectionate awareness of the jazz tradition from ragtime to the present. The band has enjoyed a long and celebrated career, particularly in Europe, which has continued despite the deaths of Lester Bowie in 1999 and Malachi Favors in 2004. This recording was taken from one of two nights the group played live in Munich.

Growing out of the experiments of the Association for the Advancement of

Creative Musicians, founded by Muhal Richard Abrams in May 1965, the Chicagoan avant-garde band explored ideas and sounds overlooked by the rest of jazz. The very small sounds of tinkling bells, scrapers, shakers, unusual cymbals, and—as graphically demonstrated here—tuned percussion such as xylophones and marimbas created quiet, unusual timbres against which the band's conventional instrumentation of trumpet, saxophones, bass, and drums could contrast dramatically. In this piece, there are no examples of the more extroverted, blues-inflected playing of the ensemble, its ability to open up to great volume and power, and to reflect much of the rhythmic diversity of African American popular music. But this track shows how the ensemble found sources for improvisation in different territory.

Dressed in flowing robes, with face paints and a theatrical stage presence, the Art Ensemble consciously evoked its African heritage, and the album from which this track comes, *Urban Bushmen,* is one of the most consciously Afrocentric discs from its long recording career. Listen here for the way the marimba in the opening section evokes the lamellophones or "thumb pianos" of West Africa and the subsequent tuned percussion (offset by Joseph Jarman's flute) echoes African drumming. The bowed bass creates drones before Favors plucks a more conventional pizzicato

bass line, and the flute ventures into its highest register before a pause that ushers in long trumpet tones. But these never dominate. This music is about subtle interaction and very intense listening, part of a musical revolution born of social change in Chicago that channeled the postwar African American generation's hurt, disappointment, and anger into intense artistic expression. —*Alyn Shipton*

David Murray, Julius Hemphill, Oliver Lake, Hamiet Bluiett. Undated. Institute of Jazz Studies, Rutgers University

DISC 6 TRACK 6

WORLD SAXOPHONE QUARTET

STEPPIN'

PERSONNEL: David Murray (bass clarinet); Julius Hemphill (soprano saxophone); Oliver Lake (soprano saxophone); Hamiet Bluiett (alto flute) **MUSIC**: Julius Hemphill **RECORDED**: November 6, 1981, at the Jazz Festival in Zurich, Switzerland **FIRST ISSUE**: *World Saxophone Quartet: Live in Zürich,* Black Saint (Italy) BSR0077.

The World Saxophone Quartet, founded in 1976, brought David Murray together with Julius Hemphill, Oliver Lake, and Hamiet Bluiett. Murray came from a Southern California–based scene of musicians and poets that included Lawrence "Butch" Morris, Arthur Blythe, James Newton, and Stanley Crouch. Hemphill, Lake, and Bluiett were from the Black Artists Group (BAG) of St. Louis, a collective of musical, theater, dance, film, and visual artists originally inspired by Chicago's Association for the Advancement of Creative Musicians (AACM).

By the 1980s, ensembles without rhythm sections were already widespread—developing from a trend that had started as early as the 1940s. Bebop drummer Kenny Clarke, for instance, stated that he should no longer be regarded as the sole source of timekeeping: "The tempo should be in your head, don't depend on me... [b]ecause you can play the music without anything, alone" (Gitler 1987, 55). The World Saxophone Quartet's signal achievement in this regard was its intense engagement with an unaccompanied swing that recalled the African-rooted "second line" tradition.

The experimentalist movements were widely credited with innovative combinations of sounds, including multi-instrumentalism: that is, players mastering multiple instruments to achieve sonic diversity. Thus, despite the Quartet's name, "Steppin'" includes members of the saxophone, flute, and clarinet families. The form of the theme, which uses post-tonal harmonies, is played twice in 4/4 time:

Introduction (8 bars): Four-bar bitonal riff repeated in unison rhythm by bass clarinet and soprano saxophone

A (8 bars): Variation of the introduction, with contrasting texture in alto flute and a second soprano saxophone

A^{1} (8 bars): Variation of the preceding section

B (7 bars): Reed chorus at half the tempo of the preceding section

The ensuing collective improvisation recalls early New Orleans music, but instead of using the theme's form, the improvisers freely transform its melodic elements: moving in and out of rhythmic synchrony, utilizing blues-based riffs and extended techniques such as upper-register squeaks and multiphonics, and flowing smoothly between improvisation and composition toward a final restatement of the theme. —*George E. Lewis*

DISC 6 TRACK 7

STEVE COLEMAN GROUP

THE GLIDE WAS IN THE RIDE

PERSONNEL: Steve Coleman (alto saxophone); Geri Allen (piano); Lonnie Plaxico (bass); Marvin "Smitty" Smith (drums); collective vocal
SOLOISTS: Coleman, Allen **MUSIC**: Geri Allen
RECORDED: March 1985, in New York **FIRST ISSUE**: *Motherland Pulse,* JMT 850001.

Steve Coleman. Symphony Space, New York City, 1990. © Jack Vartoogian / FrontRowPhotos

The 1980s saw the rise of hip hop in pop culture throughout the world, and in Brooklyn, a group of musicians centered around the activities of the alto saxophonist Steve Coleman and collectively known as M-BASE (Macro-Basic Array of Structured Extemporizations) drew this new urban heartbeat into their jazz work. Coleman himself was a Chicagoan who had come to New York in 1978 and worked with such mainstream players as Thad Jones and Mel Lewis, Slide Hampton, and Dave Holland. But in 1981 he had formed the first version of his band, the Five Elements, to explore the interstices between jazz and contemporary urban pop music more fully. In 1985 a subsequent version of this group made the first album under his own name. This track comes from that album.

"The Glide Was in the Ride" is in many respects a conventional saxophone, piano, bass, and drums composition; however, it incorporates a different kind of urgency from the jazz-rock of the 1970s, bringing in an angular aggression more familiar to listeners of the Fatback Band or the Sugar Hill Gang. The composition is built over Lonnie Plaxico's bass figure and involves a repeated unison phrase for alto, piano, and bass that is effectively a theme, although its function is to separate the solos. The writing is by Geri Allen, who has subsequently developed into one of the most wide-ranging musicians in contemporary jazz; her playing here is symptomatic of the urgent energy she would bring to her own bands, as well as to those of Betty Carter, Charles Lloyd, and Ornette Coleman. The collective chanting—itself satirizing advertising slogans—is a device featured on other M-BASE records, although elsewhere on the *Motherland Pulse* album there are more conventional vocals by Cassandra Wilson, one of the collective's most successful members. —*Alyn Shipton*

DISC 6 TRACK 8

ABDULLAH IBRAHIM

MANENBERG (REVISITED)

PERSONNEL: Dick Griffin (trombone); Carlos Ward (flute); Ricky Ford (tenor saxophone); Charles Davis (baritone saxophone); Abdullah Ibrahim (piano); David Williams (bass); Ben Riley (drums) **SOLOISTS**: Ibrahim, ensemble throughout, Ibrahim **MUSIC**: Abdullah Ibrahim **RECORDED**: October 1985, in Englewood Cliffs, NJ **FIRST ISSUE**: *Water from an Ancient Well,* Black Hawk BKH50207.

Abdullah Ibrahim celebrating his 70th birthday and ten years of South African independence at Carnegie Hall, New York City, November 2004. © Jack Vartoogian / FrontRowPhotos

Abdullah Ibrahim is one of the foremost musicians to have emerged from South Africa, where he was born Adolphus Johannes Brand in 1934. He began recording in 1960 as a jazz pianist under the name Dollar Brand, and played in the groundbreaking group the Jazz Epistles with such luminaries of his country's music as Hugh Masekela, Jonas Gwangwa, and Kippie Moeketsi. Because of the apartheid regime in South Africa, he moved to Europe in 1963. In 1965, with Duke Ellington's encouragement, he arrived in the United States, where he built a reputation as a formidable pianist, working with Elvin Jones and others. He returned to South Africa in 1968 but was forced back into exile in 1977 after organizing a festival that contravened the country's racist laws.

However, while he was in South Africa in June 1974, Ibrahim recorded a piece with the tenor saxophonist Basil Coetzee that fused African *marabi* rhythms and traditional melodies with jazz. Known as "Manenberg," the piece (which ran more than fourteen minutes) commemorated the District Six area of Cape Town, where black families were forcibly removed from their homes and whole streets flattened; it became an anthem for black South African musicians involved in the struggle against apartheid. Whenever the piece was played, musicians joined in to jam on the tune to signify their solidarity against the regime.

This version was recorded by one of Ibrahim's best-known groups from his exile in America, Ekaya, whose name means "homeland." In all of its repertoire the band explored the haunting, swaying melodies of Ibrahim's native land. Its personnel, drawn from the finest contemporary American jazz musicians, signified that African music could cross national boundaries and proved that a simple, gentle melody with a hypnotically repeated riff could embody the power of an entire revolutionary movement. —*Alyn Shipton*

DISC 6 TRACK 9

MICHAEL BRECKER

NOTHING PERSONAL

PERSONNEL: Michael Brecker (tenor saxophone); Kenny Kirkland (piano); Pat Metheny (guitar); Charlie Haden (bass); Jack DeJohnette (drums) **SOLOISTS:** Kirkland, Metheny, Brecker **MUSIC:** Don Grolnick **RECORDED:** April 20, 1987, in New York **FIRST ISSUE:** *Michael Brecker* MCA/Impulse MCA5980, 1987.

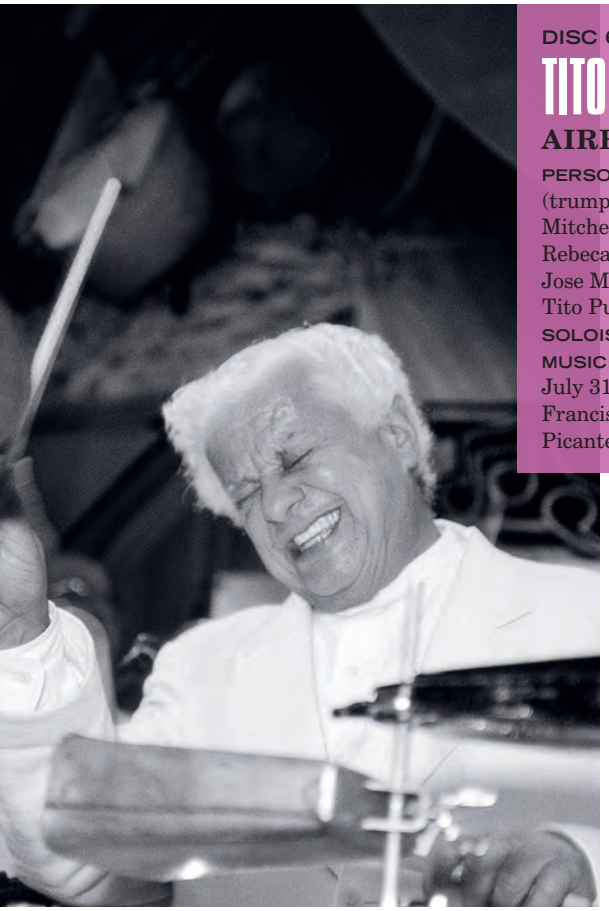
Michael Brecker, 1987. © Darryl Pitt / Institute of Jazz Studies, Rutgers University

Saxophonist Michael Brecker is widely held to have been the single most influential and copied saxophonist since John Coltrane. Perhaps the most recorded saxophonist of the past forty years, Brecker played with everyone from Frank Sinatra to John Lennon and Herbie Hancock; he co-led the extremely influential Brecker Brothers fusion band with his brother, trumpeter Randy; and he was the recipient of numerous jazz Grammys. Endowed with an unprecedented virtuosity and a tone at once arresting and luminous, Brecker melded the phrasing and harmonic innovations of Coltrane with the funk, soul, and bluesy grit of Stanley Turrentine and Junior Walker. In 2008 David Liebman, a highly original and prominent saxophonist who was a friend and contemporary of Brecker's, told me, "Michael influenced an entire generation by mixing jazz, rhythm & blues, pop and soul-all with incredible technique and power. Imagine Coltrane with King Curtis—that was Michael!"

"Nothing Personal," written by Brecker's favorite composer, Don Grolnick, occupies a singular time and place in the saxophonist's artistic development. It comes from *Michael Brecker,* his first recording as the sole leader, something he waited until the advanced jazz age of thirty-eight to do. It also represents a conscious and deliberate pivot from the jazz-rock-fusion genre in which Brecker had mainly operated towards the modern acoustic jazz mainstream. This was the genre he was to primarily pursue and reshape for the last two decades of his far-too-short life. On "Nothing Personal," Brecker is joined by a cast of modern jazz giants—Pat Metheny, Kenny Kirkland, Charlie Haden, and Jack DeJohnette. The piece, which has been adopted as a modern jazz standard, is a twenty-four-bar G-minor blues. It is immediately identifiable for its mildly ominous E F-sharp G ascending bass line, which bassist Haden moves in deceptively laid-back whole notes as drummer DeJohnette replies with intense and fast swing eighths on the ride cymbal, and pianist Kirkland swirls on top of with furious lines. The melody is an almost Monkishly disjunct set of sharp eighth-note jabs, punctuated by an unforeseen group of unexpected off-beat stops and starts before releasing to a hard-swinging E-flat7 to D7 turnaround back to G minor.

Brecker follows guitarist Metheny's solo with long tones focusing on the upper and more evocative extensions of the harmony. But he quickly moves to driving eighth notes inspired by Coltrane, with heavy tonguing that also nods to Brecker's rock and fusion pedigree. The combination of almost even and highly articulated eighth notes with the complex and probing harmonic approach he drew from Coltrane-and developed in loft sessions with fellow saxophonists Liebman, Steve Grossman, and Bob Berg—are, along with his powerful sound, his most widely imitated stylistic innovations.

"Nothing Personal" is a fine example of a generation's most imitated saxophonist stepping out on his own as a leader, supported by the best musicians of his time. It offered a template for players to reimagine the world of modern acoustic jazz in a way that was neither a denial of the importance of fusion and experimental jazz of the 1970s nor an abandonment of the crucial swing-based music from which it sprang. Brecker's stylistic genius was to meld the seemingly disparate worlds of swing, funk, fusion, and free into a compelling, astonishingly virtuosic, and widely copied approach that even the most casual listener will recognize on walking into a local jazz club today. —*Michael Zilber*



"El Rey" Tito Puente. New York City, 1996. © 1996 Jack Vartoogian / FrontRowPhotos

DISC 6 TRACK 10

TITO PUENTE

AIREGIN

PERSONNEL: Robbie Kwock, David "Piro" Rodriguez (trumpets); Sam Burtis (trombone); Mary Fettig, Mitchell Frohman (saxophones); Sonny Bravo (piano); Rebeca Mauleón (synthesizer); Bobby Rodriguez (bass); Jose Madera (congas); Johnny Rodriguez (bongos); Tito Puente (timbales); John Santos (*shekere,* bongos) **SOLOISTS:** Rodriguez, Burtis, Frohman, Puente **MUSIC:** Sonny Rollins; arr. Brian Murphy **RECORDED:** July 31–August 1, 1989, at Mobius Music in San Francisco **FIRST ISSUE:** *Goza Mi Timbal,* Concord Picante CCD-4399.

Afro-Cuban jazz began as a 1940s fusion of Cuban rhythms, big-band jazz, and bebop-inspired soloing, but it was soon attracting New York musicians of all backgrounds. Born in Spanish Harlem to Puerto Rican parents, Ernesto "Tito" Puente grew up listening to jazz and Cuban and Puerto Rican music. After a bicycle accident ended his dream of dancing, he took up the piano, organ, vibes, and drums and was freelancing by 1939 at age sixteen. He played briefly with Machito in 1941, when he began standing while playing the timbales. During three years in the navy, he took up the saxophone and learned arranging. Puente used the GI Bill to study conducting and orchestration at the Juilliard School of Music, and by 1949 he was leading his own Cuban-style *conjunto* group, but with a heavier brass sound influenced by Stan Kenton.

For the next fifty years, Puente was one of the most malleable and popular players in Latin jazz and was affectionately billed as "El Rey." He joined with Mongo Santamaría, Willie Bobo, and Patato Valdés to record the Afro-Cuban classic *Tito Puente in Percussion.* When the cha-cha became popular, he was able to spin the Cuban *charanga*-style with violin and flute into big-band gold with his best-selling *Dance Mania* (1957), with Ray Barretto on congas. In the 1960s his style grew to encompass *pachanga* and boogaloo, but his career faded until Santana re-recorded his "Oye Como Va" in 1970.

When he signed with Concord in 1980, he went back to recording Afro-Cuban jazz with a smaller group that was increasingly integrated with jazz players and jazz

material. "Airegin" is one of Puente's most successful "latinizations" of classic jazz compositions. While Machito and Mario Bauzá ("Tanga") used Cuban forms, Puente preserves the ABAC (8+12+8+8) structure of the original composition by Sonny Rollins from 1954. ("Airegin" is "Nigeria" spelled backwards and was a sign of growing African American pride in the end of Africa colonialism.) After a short introduction, we hear the entire melody, followed by one-chorus solos from trumpet, trombone, and tenor saxophone. Then, instead of opting for an extended percussion solo over a vamp (in Cuban *montuno* style), the percussion solo comes as breaks in a written shout line (preserving the structure of each chorus). A final pass at the melody and a recast introduction bring the piece to a close.

While the tune, arrangement, and chorus structure are taken from the jazz original, the rhythm section brings a completely Cuban approach to the material with timbales, congas, and bongos (and no drum kit). Instead of "walking," the bass plays after the first beat of every bar in a Cuban *tumbau* pattern, and, similarly, *montuno* patterns replace the typical jazz "comping" from the piano. In "Airegin," the jazz architecture, harmony, and solos are fully integrated with Cuban rhythms.
—*José Bowen*

Wynton Marsalis, Jazz at Lincoln Center, "Battle Royale: Trumpets and Tenors." New York City, 1993. © Jack Vartoogian / FrontRowPhotos

DISC 6 TRACK 11

WYNTON MARSALIS SEPTET

DOWN THE AVENUE

PERSONNEL: Wynton Marsalis (trumpet); Wycliffe Gordon (trombone); Wes Anderson (alto saxophone); Todd Williams (tenor and soprano saxophone); Eric Reed (piano); Reginald Veal (bass); Herlin Riley (drums) **SOLOISTS**: Williams (tenor saxophone); Reed, Marsalis, Gordon and Williams (soprano saxophone); Reed, Anderson, Reed **MUSIC**: Wynton Marsalis **RECORDED**: July 27–28, 1992, at RCA Studio A in New York **FIRST ISSUE**: *Citi Movement (New York Griot),* Columbia C2K 53324.

Wynton Marsalis is a member of a distinguished New Orleans musical family. His father Ellis is a respected pianist and teacher, his older brother Branford a noted saxophonist, and younger brothers Delfeayo (trombone, producer) and Jason (drums, vibes) are established performers. Wynton came to attention for his jazz and classical prowess after studies at Tanglewood and Juilliard and stints with Art Blakey's Jazz Messengers and Herbie Hancock's V.S.O.P, in effect taking the place of Miles Davis. Signed by Columbia Records, which simultaneously issued Marsalis's classical and jazz recordings, he became the first (and only) musician to win Grammy awards in both categories in the same year.

His early groups were acoustic yet progressive; a prolific composer, he delighted in complex changes of time and unusual structures. By 1988, he had largely stopped performing classical music and further developed his study of the jazz tradition. Becoming convinced that the blues was central to all jazz, he made four consecutive albums exclusively in that idiom. He also established a jazz presence at New York's prestigious Lincoln Center, becoming artistic director of a program that expanded to include not only a permanent big band, a national education program, and an extensive performance schedule, but eventually a home of its own, Jazz at Lincoln Center, with two concert halls, a nightclub, exhibit space, rehearsal facilities, etc. Still in his thirties, he had become one of the most influential musicians of the era.

Marsalis also developed as a player and composer, interpreting Armstrong and especially Ellington (the Jazz at Lincoln Center Orchestra is primarily dedicated to the Ellington legacy), who also influenced him as a composer of extended works and scores for film and television. *Citi Movement,* from which "Down the Avenue" stems, is an early suite of twenty-one movements composed for his working septet. Marsalis would compose even longer works for even larger forces, including the three-hour oratorio *Blood on the Fields* for his Jazz at Lincoln Center Orchestra, but *Citi Movement* remains one of his most successful pieces.

"Down the Avenue" demonstrates how Marsalis mixes improvisation and composition with different styles of jazz in much the same way Ellington did: there are lots of short solos but in an even more highly structured and varied format. The movement begins with a tenor sax solo over backgrounds from the other horns that soon begin to sound suspiciously like the main melody of the piece. The solo drops out just as other horns start to play something that seems more of a "background." The rhythmic pulse shifts to a relaxed "two feel" with big-band figures (a brief homage to Jimmie Lunceford) for a piano solo before we finally get a Marsalis trumpet solo over a modern "modal" chord sequence. The melody returns in the soprano saxophone and trombone, again with an alto saxophone improvisation alongside. The soprano saxophone and trombone solo together for an instant—an imitation of New Orleans style—before we return for another piano solo. The music always swings but also references different periods from the jazz past. The alternating sections are all part of a grand plan, and eventually we hear both sections of melody in sequence with piano fills. It is worth noting that all the members of the group have become well established in their own right, as have many other musicians associated with Jazz at Lincoln Center. —*José Bowen*

DISC 6 TRACK 12

NGUYÊN LÊ

TING NING

PERSONNEL: Paulo Fresu (trumpet); Simon Spang-Hanssen (saxophones, flutes); Hao Nhien (zither, *dan bau*, *sao* flute, *sapek* clappers); Nguyên Lê (electric and acoustic guitars, guitar synthesizer); François Verly (keyboards, percussion); Michel Benita (bass); Trilok Gurtu (drums) **SOLOISTS:** Nhien, Gurtu, Lê **MUSIC:** Traditional Vietnamese melody; arr. Nguyên Lê **RECORDED:** October–November 1995, in Paris **FIRST ISSUE:** *Tales from Vietnam,* ACT 9225-2.

Nguyên Lê. Dudelange, Luxembourg, 2006. © Guy Fonck

Although Nguyên Lê had previously recorded with American bassist Marc Johnson and drummer Peter Erskine, *Tales from Vietnam* was the album that first brought the Paris-based, French-born Vietnamese guitarist to a large international audience. The album is an intriguing blend of traditional Vietnamese themes, jazz sensibility, and rock-inspired guitar playing; one of Lê's major influences as an instrumentalist was Jimi Hendrix. Nevertheless, Lê maintains that it represents "the creation of an imaginary folklore that stems from a crossroads of contemporary influences" (1996). This track is no exception: it develops a simple, melodic fragment that was originally a courting song, performed in the high central tableland area of the country and sung among the Bahnar minority community. Lê's efforts at creating a genuine fusion between Vietnamese music and jazz were assisted by a band that drew its players from both worlds—plus, on this track, the very experienced Indian percussionist Trilok Gurtu. The Italian trumpeter Paulo Fresu (based, like Lê, in Paris) and the French pianist and bassist François Verly and Michel Benita are part of the lively Parisian jazz scene, to which the Danish saxophonist Simon Spang-Hanssen has been a frequent visitor. Hao Nhien, by contrast, is one of a group of traditional Vietnamese musicians who appear on the disc (the others, lutenist Thai An and singer Huong Thanh, do not play on this track).

Nhien and Lê set up the opening ostinato and initial statement of the melody, which is played through several times with slight variations of length and theme as instruments are added, eventually leading to a trumpet and saxophone statement, and then Lê's incisive guitar solo. This album is an important statement that jazz does not have to be American in origin to contain moving emotional content and striking improvisation. —*Alyn Shipton*

Joey Baron, drums; Dave Douglas, trumpet; Greg Cohen, bass; John Zorn, alto sax, leader. Bryant Park, New York City, 1996. © Jack Vartoogian / FrontRowPhotos

DISC 6 TRACK 13

MASADA

KILAYIM

PERSONNEL: Dave Douglas (trumpet); John Zorn (alto saxophone, leader); Greg Cohen (bass); Joey Baron (drums) **SOLOISTS:** Zorn and Douglas, Baron, Cohen, Zorn and Douglas, Cohen, Baron **MUSIC:** John Zorn **RECORDED:** September 15, 1997, in New York **FIRST ISSUE:** *Yod* (Masada 10), DIW-935

While Wynton Marsalis was defining a jazz bound by tradition at Lincoln Center, musicians working further south in Manhattan were mixing free jazz with pop, folk, classical, and world musical traditions. These "downtown" musicians were committed to experimentation (at alternative venues such as The Kitchen and The Knitting Factory) and even collaborations with visual and conceptual artists. John Zorn's "new music" included an eclectic mix of cartoon soundtracks, punk rock, klezmer, film music, minimalism, and modernist classical composers. Zorn argued, "The term 'jazz,' per se, is meaningless to me in a certain way. Musicians don't think in terms of boxes" (Milkowski 2000, 35). Anthony Braxton was a major influence too, as were Albert Ayler, Coltrane, and Pharoah Sanders.

Despite a panorama of groups and projects, improvisation remains at the core of Zorn's music. His early experimental "game pieces" were a set of rules and cues for group improvisation. After Naked City (1987–93), a punk rock band with Bill Frisell (guitar) that alternated intense and short bursts of music (what Zorn calls "jump cuts"), Zorn formed Masada (1994–2007), an acoustic klezmer jazz group, with Dave Douglas (trumpet), Greg Cohen (bass), and Joey Baron (drums).

The piano-less quartet instrumentation connects Masada to two earlier experimental quartets in this collection. In the Gerry Mulligan-Chet Baker "Walkin' Shoes" the lack of a piano creates a new texture for jazz, while in Ornette Coleman's "Ramblin'" the instrumentation opens up space for more free-flowing melodic invention. Zorn is interested in both of these innovations.

In the same way that non-American players Jan Garbarek or Nguyên Lê give their jazz a flavor that reflects their personal and geographical heritage (listen to "My Song" or "Ting Ning"), Zorn gives us a taste of Jewish New York in his jazz. He later formed his own label, Tzadik, to record experimental music, much of which expresses his interest in radical Jewish culture. "Kilayim" begins with one of Zorn's many themes based on Jewish modes and some klezmer rhythms in the drums. Despite the slightly manic energy, we are hardly prepared for the fierce dialog between horns and drums that follows. The music now attempts to confront multiple conventions of Western music. Rhythm is broken apart during bursts of free improvisation. The instruments play in unusual combinations to create new textures, and the tone of both instruments is often deliberately distorted. Even tuning is disrupted as both instruments seem to try to play slightly out of tune on high-pitched squeals.

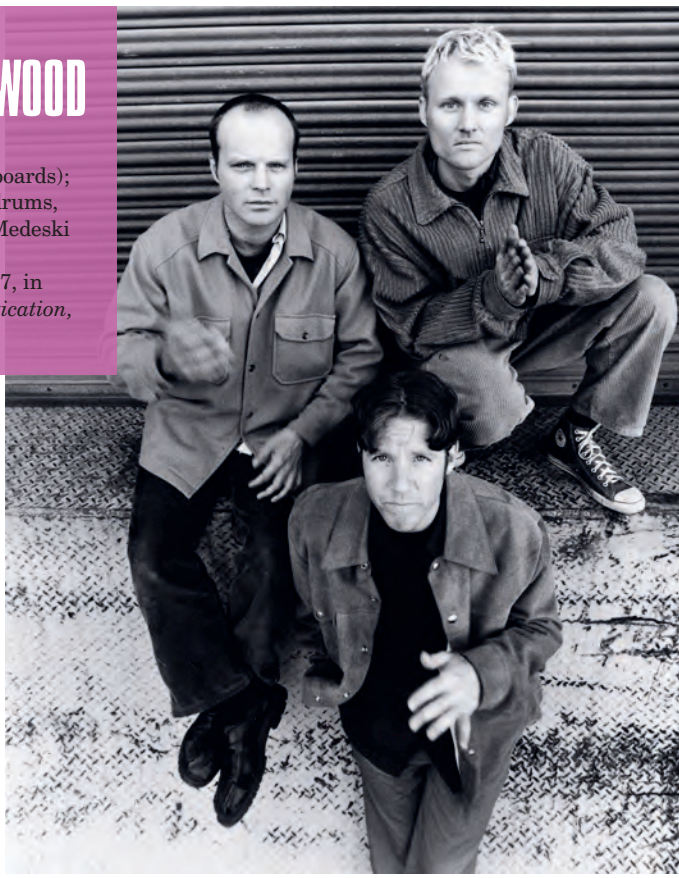
The music is modern and aggressive, challenging what we expect to hear from a jazz quartet. Trumpeter Douglas continued to explore innovative strategies on his own, and versatile bassist Cohen spent several years with Ornette Coleman.
—José Bowen

DISC 6 TRACK 14

MEDESKI MARTIN & WOOD

HEY-HEE-HI-HO

PERSONNEL: John Medeski (keyboards); Chris Wood (bass); Billy Martin (drums, percussion) **SOLOISTS:** Martin, Medeski **MUSIC:** Medeski Martin & Wood **RECORDED:** December 15-22, 1997, in New York **FIRST ISSUE:** *Combustication,* Blue Note CDP 7243 4 93011.



John Medeski, Billy Martin & Chris Wood, 1998. © Jimmy Katz / Institute of Jazz Studies, Rutgers University

This band was formed in 1991 and originally played at New York's Village Gate as an acoustic trio of piano, bass, and drums. For touring, John Medeski switched to Hammond organ; he gradually added more keyboards as the trio started to include rhythms from hip hop and funk in its work, which has gradually moved from an update of 1960s organ-trio soul jazz into a distinctive, original style that has become a cornerstone of the "jam band" movement. In this transition the trio was helped by playing concerts with the underground rock band Phish and a long association on record and on the road with Miles Davis's former guitarist John Scofield. From Phish came the idea of long, extended jams in which one musical section unfolded seamlessly to the next; from Scofield came some of the discipline, showmanship, and stagecraft of contemporary jazz. Medeski Martin & Wood also adopted Phish's policies of encouraging fans to trade recordings, videos, and cell-phone snapshots of live gigs, to document the band's shows and to communicate via the Internet on user groups and message boards, thereby spreading the band's reputation by word of mouth (or, more accurately, word of mouse). A live MMW gig is more like an alternative rock concert than a normal jazz performance, and fans jostle for good camera positions and microphone setups.

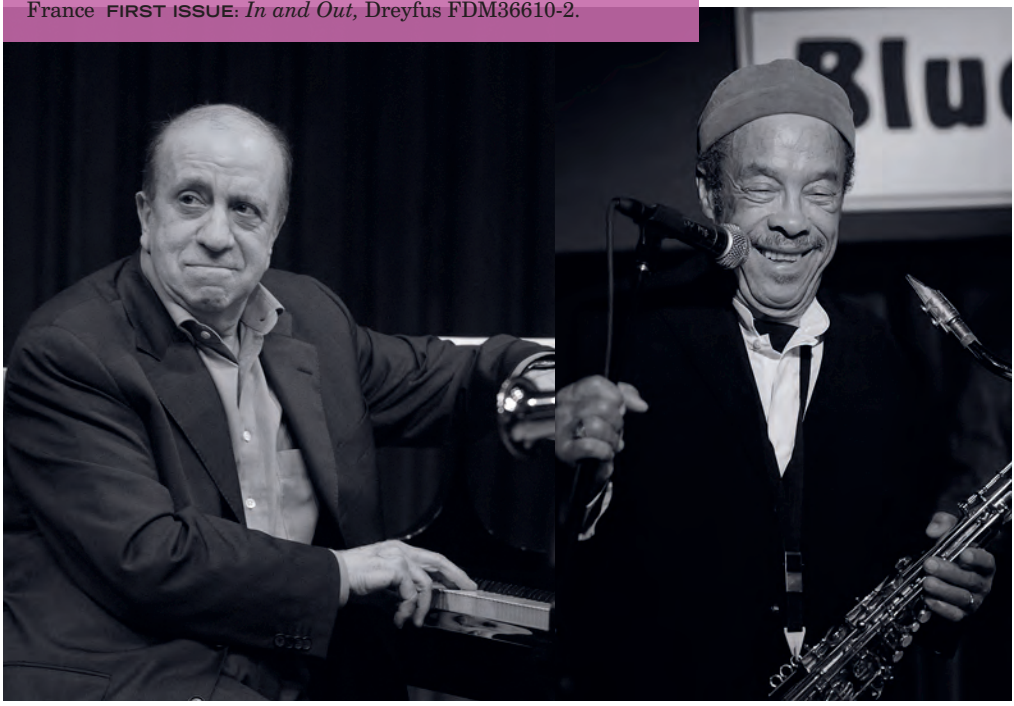
A typical performance such as heard here moves in and out of free vamps to sections in conventional harmony, modal sections, and open-ended, rhythmically driven jams. Billy Martin draws heavily on contemporary urban pop rhythms, in the manner of such drummers as Jim Black and Joey Baron, while Chris Wood plays funk-inspired bass lines. It is Medeski's creative use of several keyboards, though, that gives the band its unique character. In this number there are hand-clap samples, electric guitar samples, and conventional Hammond sounds, all integrated together, although the final Hammond choruses use a tonewheel to distort pitch.
—Alyn Shipton

DISC 6 TRACK 15

MARTIAL SOLAL AND JOHNNY GRIFFIN

NEUTRALISME

PERSONNEL: Johnny Griffin (tenor saxophone); Martial Solal (piano) SOLOISTS: Griffin, Solal MUSIC: Martial Solal RECORDED: June 29, June 30, or July 1, 1999, in Boulogne-Billancourt, France FIRST ISSUE: *In and Out,* Dreyfus FDM36610-2.

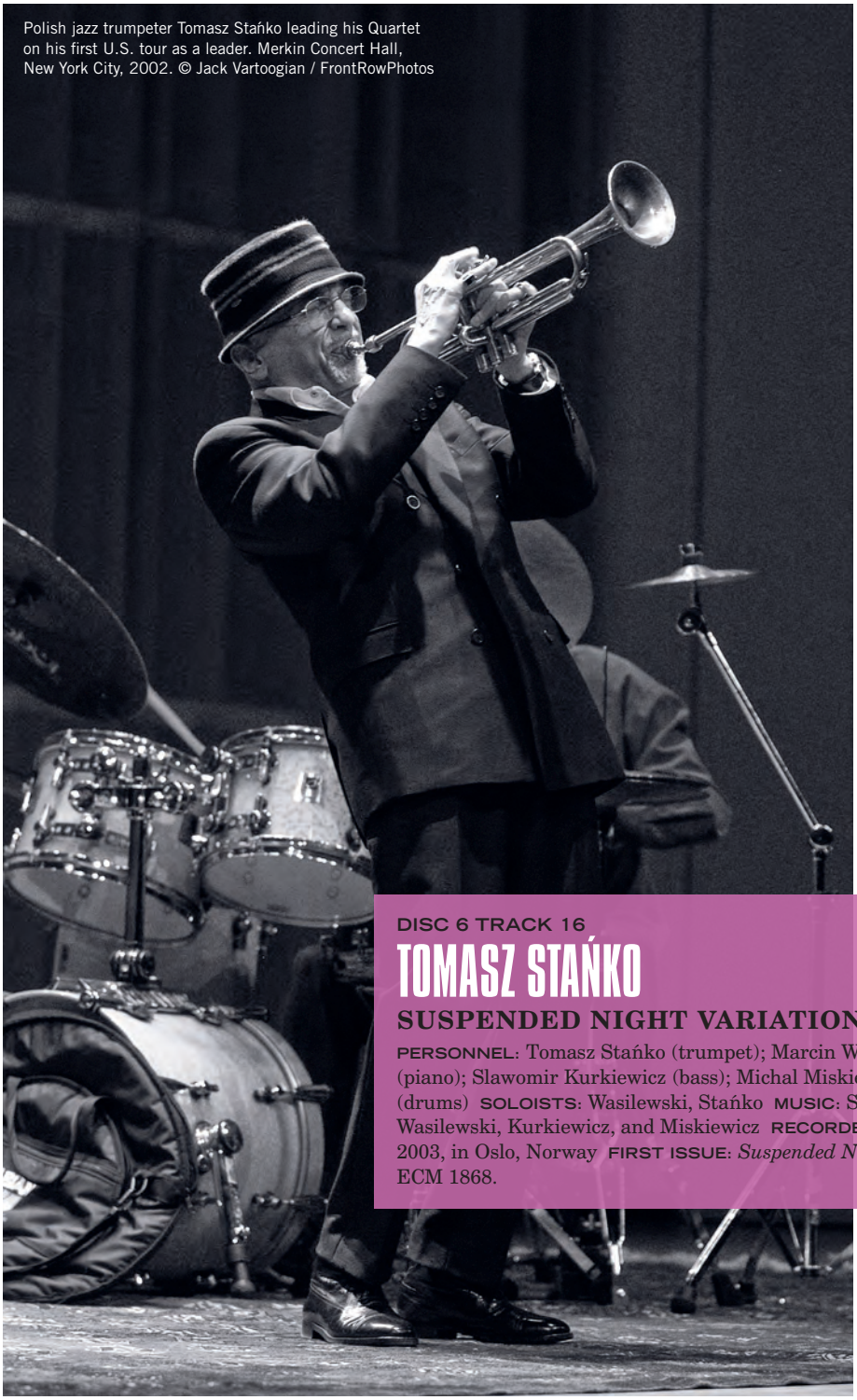


Left: Martial Solal at Lincoln Center "As of Now" concert. Alice Tully Hall, Lincoln Center, New York City, 2003. *Right:* Johnny Griffin at The Blue Note, New York City, 2005.

Born nine months apart and 4,600 miles from each other, saxophonist Johnny Griffin and pianist Martial Solal were from the same generation and spoke the same musical language. Their paths seldom crossed, however, and, based on the success of this hand-in-glove collaboration, it's remarkable that this was their first and only meeting in the studio. Griffin, born in Chicago, came up through the bands of Lionel Hampton, Art Blakey, and Thelonious Monk. His impressive facility on the saxophone allowed the "Little Giant" to blow highly articulate lines at the fastest tempos. Solal was born in Algiers and has spent most of his career in Paris, performing as a soloist and in trios, small groups, and the occasional big band. The pianist is also a respected composer, known for his film work and his forward-thinking compositions, which utilize jazz as well as classical vocabularies. Long one of Europe's leading jazz figures, Solal's infrequent appearances and recordings in the U.S., from 1963 to 2009, have been critically acclaimed, yet he is not a household name in American jazz circles.

While both players possess formidable technique, this is not a mere blowing session on some well-worn standard. Solal's composition places emphasis on the balance of structure and freedom. Both Solal and Griffin successfully navigate the tricky long form, with its time-shifting, harmonically challenging theme. After playing through the melody, they begin a near-telepathic series of call-and-response exchanges. Their four-bar solo statements avoid cliché while touching on fragments of recognizable bebop classics, such as Griffin's quote of the "Night in Tunisia" riff, followed by a veiled reference to Monk's "I Mean You." It's a loose, warm, and stimulating musical conversation between two gifted storytellers.

—Larry Appelbaum



Polish jazz trumpeter Tomasz Stańko leading his Quartet on his first U.S. tour as a leader. Merkin Concert Hall, New York City, 2002. © Jack Vartoogian / FrontRowPhotos

DISC 6 TRACK 16

TOMASZ STAŃKO

SUSPENDED NIGHT VARIATION VIII

PERSONNEL: Tomasz Stańko (trumpet); Marcin Wasilewski (piano); Slawomir Kurkiewicz (bass); Michal Miskiewicz (drums) **SOLOISTS:** Wasilewski, Stańko **MUSIC:** Stańko, Wasilewski, Kurkiewicz, and Miskiewicz **RECORDED:** July 2003, in Oslo, Norway **FIRST ISSUE:** *Suspended Night,* ECM 1868.

In the years before the fall of the Berlin Wall, the Polish trumpeter Tomasz Stańko was one of the most creative and revered jazz figures in the Eastern Bloc. He had learned his jazz from Voice of America broadcasts, poor-quality cassette copies of albums released in the West, and groups who visited the annual Warsaw Jazz Jamboree, before he began his own career outside Poland in 1963 with the pianist and composer Krzysztof Komeda. From then on, he was one of the few Polish musicians who managed to maintain a career in his homeland as well as in the West, not least through a long association with the ECM record label, which issued such seminal

albums as his 1975 *Balladyna*. Although he played electronic music in his own group Freelectronic, and worked in the international big band of Cecil Taylor and the Globe Unity Orchestra, Stańko's style is fundamentally that which is represented here. He owes little to American trumpeters, and indeed cites influences on his composing and playing as varied as filmmakers and the Uruguayan writer Isidore Lucien Ducasse. His style developed through a 1990s quartet built around the Swedish pianist and bassist Bobo Stenson and Anders Jormin, plus the experimental British drummer Tony Oxley, and developed further with his twenty-first-century quartet of younger Polish musicians, whom we hear on this track.

"Suspended Night" is a loose set of ten variations not so much around a theme as around an idea or an atmosphere. The band members follow their instincts in terms of tempo, texture, pitch, and theme, although often producing results that sound fully scored rather than collectively improvised, as this piece is. Stańko's playing runs through the whole range of human emotion from joyous exultation to calm contemplation, and from boiling anger to rueful regret. Both musically and emotionally, he sets the pace for his younger compatriots throughout all the variations. —*Alyn Shipton*


JAZZ

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RICHARD JAMES BURGESS authored *The Art of Record Production* and *The Art of Music Production*. He has produced, recorded, and played on many gold, platinum, and multiplatinum albums. He played drums for Britain's National Youth Jazz Orchestra and won both the British Arts Council's Young Musician and the Greater London Arts Association's Young Jazz Musician awards. He is currently the director of marketing and sales for Smithsonian Folkways and director of resource development for the Center for Folklife and Cultural Heritage. *www.richardjamesburgess.com*

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Association of British Jazz Musicians (1987), and the Musicians' Union Jazz Section (1992). He is the author of *Notes from a Jazz Life* and *Nat Gonella: A Life in Jazz*. He is co-editor of *Jazz: The Rough Guide* and *Jazz: The Essential Companion*. *www.digbyfairweather.com*

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ABOUT SMITHSONIAN JAZZ

In recognition of the importance of jazz in American culture, the National Museum of American History houses the world's largest museum collection of jazz history. The Duke Ellington Collection—the museum's largest—includes 100,000 pages of unpublished music composed by Duke Ellington and Billy Strayhorn. Other highlights include collections from Ella Fitzgerald, Jimmy Lunceford, Benny Carter, Miles Davis, John Coltrane, Thelonious Monk, and musical instruments associated with Louis Armstrong, Benny Goodman, Artie Shaw, Lionel Hampton, J.J. Johnson, Herbie Hancock, and Tito Puente.

The museum also operates the Smithsonian Jazz Oral History Program, which has captured the life stories of over 160 senior jazz figures, ranging from Cab Calloway to Quincy Jones.

The Smithsonian Jazz Masterworks Orchestra, established by Congressional legislation in 1990, has, under the baton of David Baker, toured, broadcast, and recorded a range of enduring jazz masterpieces.

In 2001, the Museum announced the establishment of a national jazz initiative—Jazz Appreciation Month or JAM to recognize jazz as a consequential American art form that has now spread throughout the world. The Museum has attracted more than thirty national partners, each of which connects with its own stakeholders or members to further the recognition of jazz.

For information, visit *www.smithsonianjazz.org*.

ABOUT SMITHSONIAN FOLKWAYS

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

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To purchase online, or for further information about Smithsonian Folkways Recordings go to: www.folkways.si.edu. Please send comments, questions, and catalogue requests to smithsonianfolkways@si.edu.

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(SINGLE VERSION) 2:42
11 **BILL EVANS** WALTZ FOR DEBBY 7:00
12 **GEORGE RUSSELL SEXTET** 'ROUND MIDNIGHT 6:33
13 **ELLA FITZGERALD WITH THE DUKE ELLINGTON ORCHESTRA**
COTTON TAIL 3:25


JAZZ

DISC 5

01 **ART BLAKEY & THE JAZZ MESSENGERS** ONE BY ONE 6:19
02 **STAN GETZ AND ASTRUD GILBERTO** THE GIRL FROM IPANEMA 5:22
03 **JOHN COLTRANE QUARTET** A LOVE SUPREME PART I: ACKNOWLEDGEMENT 7:46
04 **MILES DAVIS QUINTET** E.S.P. 5:28
05 **CLARK TERRY–BOB BROOKMEYER QUINTET** HAIG & HAIG 4:28
06 **JIMMY SMITH AND WES MONTGOMERY** KING OF THE ROAD 4:10
07 **DUKE ELLINGTON AND HIS ORCHESTRA** ISFAHAN 4:11
08 **GARY BURTON** THE NEW NATIONAL ANTHEM (FROM *A GENUINE TONG FUNERAL*) 4:01
09 **CHICK COREA** MATRIX 6:25
10 **MILES DAVIS** MILES RUNS THE VOODOO DOWN (SINGLE VERSION) 2:49
11 **MAHAVISHNU ORCHESTRA** CELESTIAL TERRESTRIAL COMMUTERS 2:53
12 **HERBIE HANCOCK** WATERMELON MAN 6:29
13 **TOSHIKO AKIYOSHI–LEW TABACKIN BIG BAND** LONG YELLOW ROAD 6:27
14 **CECIL TAYLOR** JITNEY NO. 2 4:11
15 **PAT METHENY** BRIGHT SIZE LIFE 4:43

DISC 6

01 **ANTHONY BRAXTON AND MUHAL RICHARD ABRAMS** MAPLE LEAF RAG 3:37
02 **WEATHER REPORT** BIRDLAND 5:56
03 **KEITH JARRETT** MY SONG 6:10
04 **IRAKERE** IYA 5:53
05 **ART ENSEMBLE OF CHICAGO** BUSH MAGIC 5:06
06 **WORLD SAXOPHONE QUARTET** STEPPIN' 7:15
07 **STEVE COLEMAN GROUP** THE GLIDE WAS IN THE RIDE 3:58
08 **ABDULLAH IBRAHIM** MANENBERG (REVISITED) 6:07
09 **MICHAEL BRECKER** NOTHING PERSONAL 5:31
10 **TITO PUENTE** AIREGIN 4:12
11 **WYNTON MARSALIS SEPTET** DOWN THE AVENUE 4:45
12 **NGUYÊN LÊ** TING NING 3:40
13 **MASADA** KILAYIM 3:21
14 **MEDESKI MARTIN & WOOD** HEY-HEE-HI-HO 3:13
15 **MARTIAL SOLAL AND JOHNNY GRIFFIN** NEUTRALISME 4:30
16 **TOMASZ STAŃKO** SUSPENDED NIGHT VARIATION VIII 4:20


JAZZ


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The great American musical invention of the 20th century, jazz is an ever-youthful, still evolving music of beauty, sensitivity, and brilliance that has produced (and been produced by) an extraordinary progression of talented artists. *JAZZ: The Smithsonian Anthology* traces the turning points in its history through its legendary innovators—among them Armstrong, Ellington, Basie, Parker, Gillespie, Davis, Hancock, Corea, Coltrane—and notable styles, from early ragtime to international modernism and every major movement in between. With 111 tracks that showcase artists at their best and most influential, this remarkable anthology is the successor to the milestone *Smithsonian Collection of Classic Jazz* of 1973, once again offering a wellspring resource for educators, students, musicians, beginners, and aficionados. Scores of leading jazz scholars, performers, and writers collaborated in selecting the recordings and producing the incisive annotations. The accompanying book also features an informative background essay as well as suggestions for listeners on appreciating the full richness of the performances. If ever there were a "jazz appreciation course in a box," this is it. *JAZZ: The Smithsonian Anthology* renews the legacy of Folkways Records founder Moses Asch's commitment to letting the "people's music" be heard and fulfills the educational mission of Smithsonian Folkways Recordings, the nonprofit record label of the United States national museum. *6 CDs, nearly 8 hours of music, 200-page book with historical photos.*

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