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**A Living Instrument: The Clarinet in Jazz in the 1950s and 1960s**

**Jenny Ziefel**

**A dissertation submitted in partial fulfillment of the requirements for the degree of**

**Doctor of Musical Arts**

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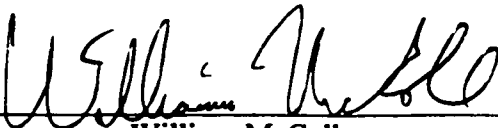
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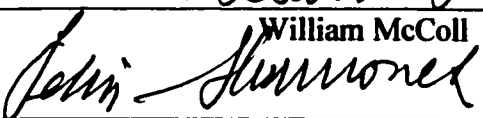
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**Abstract**

**A Living Instrument: The Clarinet in Jazz in the 1950s and 1960s**

Jenny Ziefel

Chair of the Supervisory Committee:  
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The clarinet was a part of the most modern and avant-garde jazz in the 1950s and 1960s. It was played by Buddy DeFranco, Eric Dolphy, Jimmy Giuffre, Pee Wee Russell, Tony Scott, Bill Smith, members of the AACM and Sun Ra's band, and many other contemporary players. Swing and traditional jazz players, like Benny Goodman, Artie Shaw, Woody Herman, Jimmy Hamilton, Russell Procope, Marshal Royal, George Lewis, and Albert Nicholas continued to use it prominently. There is a perception of the decline in the use of clarinet in the 1950s and 1960s, which can be attributed to the fragmentation of the different styles of jazz, changing musical tastes, technological factors, diversification of saxophonists who became woodwind players, and political motivations. The clarinet was symbolic of the history of jazz and was a symbol of pride for some and of oppression to others. Each clarinetist had his own unique set of skills that helped shape the future of jazz in the areas of composition, sound manipulation, use of exotic sounds, expansion of instrumental technique, and expansion of the boundaries of jazz.

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## **INTRODUCTION**

The clarinet was one of the most important early jazz instruments. It was essential in New Orleans jazz in the late 1800s and early 1900s and was one of the symbols of the Swing Era because of Benny Goodman. After the Swing Era, the clarinet was not as common in jazz as the saxophone, and was dismissed by many fans and critics as old-fashioned. However, many clarinetists and doublers continued to make significant contributions to jazz through the 1950s and 1960s, a time when the clarinet was particularly out of favor. All forms of jazz, except for hard bop, were represented on the clarinet or bass clarinet. The more avant-garde forms tended towards bass clarinet or even contrabass clarinet, while most of the more traditional forms (Dixieland and Swing) tended to use B-flat soprano clarinet. Other members of the clarinet family were used in both traditional jazz and avant-garde music, notably E-flat soprano clarinet (generally with traditional jazz) and E-flat alto clarinet (both traditional and avant-garde jazz), but not as frequently as bass clarinet and B-flat. The clarinet played a larger variety of roles in the 1950s and 1960s than it had in earlier jazz, including ensemble parts, quiet and pastoral chamber music, growling and screaming atonal improvisations, and the traditional role as filigree in a big band or traditional jazz ensemble. These expanded roles were a part of the expansion of jazz, and reflect the conflicted and fragmented nature of jazz at this time.

## **CHAPTER I: THE MODERNISTS**

### **Buddy DeFranco**

Buddy DeFranco (1923-) has been a major talent in jazz since the 1940s. His abilities have resulted in many awards, honors and the respect of his fellow musicians, but he has generally had difficulty getting the recognition and support of the public.<sup>1</sup> Several critics have championed DeFranco in print, most notably Leonard Feather and Joachim-Ernst Berendt, who have said his skill surpassed Benny Goodman's.<sup>2</sup> He has been called the "Charlie Parker of the clarinet" because he plays in a bebop style and because of his prodigious technique. His tone is outstanding in all registers, his solos are free of clichés, and his lines are so smooth (especially in the 1960s) that they could almost be perceived as "slick."<sup>3</sup> DeFranco has won, in the clarinet category, twenty *Down Beat* Readers' Polls (1945-1955, 1960-1963, 1965-1967, 1984-1985), seven *Metronome* All-Star Polls (1950-1956), fourteen *Playboy* All-Star awards (1960-1973), and three *Melody Maker* International Jazz Polls (1955-1957), a feat unequalled by any other clarinetist.<sup>4</sup> His first win of a *Metronome* poll was in 1949, when he ousted Benny

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<sup>1</sup> Feather, Leonard. Introduction to Kuehn, John and Arne Astrup. Buddy DeFranco: A Biographical Portrait and Discography (with a foreword by Leonard Feather). Studies in Jazz No. 12. Metuchen, N.J. and London: Scarecrow Press and The Institute of Jazz Studies, Rutgers, The State University of New Jersey, 1993.

<sup>2</sup> Berendt, Joachim-Ernst. The Jazz Book: From Ragtime to Fusion and Beyond. Revised by Gunther Huesmann. Translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Neville. Brooklyn, N.Y.: Lawrence Hill Books, 1992 p. 168.

<sup>3</sup> Burns, Jim. "The Forgotten Boppers." *Jazz & Blues*, vol. 2, June 1972 p. 4-6.

<sup>4</sup> Kuehn, John and Arne Astrup. Buddy DeFranco: A Biographical Portrait and Discography (with a foreword by Leonard Feather). Studies in Jazz No. 12. Metuchen, N.J. and London: Scarecrow Press and The Institute of Jazz Studies, Rutgers, The State University of New Jersey, 1993 p. 25.

Goodman from the top spot, earning DeFranco an article by Leonard Feather in *Melody Maker* magazine.<sup>5</sup> He has been involved in jazz education since the mid-1950s and has influenced countless young jazz players; every jazz clarinet player since 1950 has been influenced in some way by his playing. His playing style has evolved over the years, but has continued to be firmly rooted in bebop. During the late-1940s and early-1950s, DeFranco and Tony Scott were the only clarinetists playing in the bop style. DeFranco was heavily influenced by Charlie Parker, and played with him frequently in New York. His style is generally considered modern 'mainstream' in the 1950s, although he also played with swing-style big bands. Because of the financial realities and the state of jazz in the late-1960s, he led the Glenn Miller Orchestra, a "ghost" band (a group that keeps playing after the leader dies), a job later held by Peanuts Hucko (another clarinetist). DeFranco's career took off again in the 1980s, and he has enjoyed increasing popularity since.

Buddy DeFranco grew up in South Philadelphia. His early years on clarinet were skewed towards classical music, particularly Prokofiev (a major influence), the French impressionists, and Shostakovich.<sup>6</sup> He showed early promise as a jazz clarinetist. He won an amateur swing players' contest sponsored by Tommy Dorsey in Philadelphia at the age of fourteen.<sup>7</sup> Irving Fazola (clarinetist with Bob Crosby) and Johnny Mince (second alto saxophone and clarinet with Tommy Dorsey, and a later favorite of

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<sup>5</sup> "Buddy DeFranco Ousts BG in Metronome All-Star poll." *Melody Maker*, vol. 25, 7 December 1949 p. 4.

<sup>6</sup> Kuehn/Astrup. *Buddy DeFranco*. p. 4.

<sup>7</sup> *New Grove Dictionary of Jazz*, Second Edition. London: Macmillan Publishers Limited, New York: Grove's Dictionaries Inc., 2002 "DeFranco, Buddy."

DeFranco's) are two of DeFranco's early influences; he heard them at the Earle Theater in the late 1930s. Benny Goodman's playing was the final inspiration that pushed DeFranco into jazz (though Artie Shaw ended up being a stronger influence).

In late 1939, Johnny "Scat" Davis heard DeFranco (sixteen years old) play at a club and asked him to join his band; this became his first job, which he held for about a year. In this job, he began a close relationship with pianist Michael "Dodo" Marmarosa, with whom he played in the big bands of Davis, Gene Krupa, Ted Fio Rito, Charlie Barnet, Tommy Dorsey, and Boyd Raeburn. In the 1940s, DeFranco worked with the big bands of Gene Krupa (1941-1942), Charlie Barnet (1943-1944), and Tommy Dorsey (1944-1948) as principle soloist. He joined Gene Krupa, in 1940, by way of a "raid"<sup>8</sup>—a common practice in this time. DeFranco ended up playing in a featured trio (with Krupa and Dodo Marmarosa), which recorded some V-discs,<sup>9</sup> until Krupa was arrested in 1941 for drug possession, ending this band. After the break up, DeFranco returned to Philadelphia, where he joined Ted Fio Rito's band, a more commercial band than Krupa's, in 1942. The group did not last long, and DeFranco soon returned to Philadelphia, waiting for another call. His next position was with Charlie Barnet (he was recommended by Jimmy Pupa, a trumpeter, for both this band and the Fio Rito band), one of the best swing bands of the time. The band lasted about a year, before Barnet decided to disband in 1943.

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<sup>8</sup> "Raids" happened in this way: a rival band leader sent messages about an opportunity to play a new book (and make more money) to members of the band to be "raided," resulting in a mass exodus of players from the "raided" band and a need to rebuild it.

<sup>9</sup> "Buddy DeFranco Ousts BG in Metronome All-Star poll." *Melody Maker*, vol. 25, 7 December 1949 p. 4.

DeFranco returned to Philadelphia again, and next received a call to audition for Tommy Dorsey's band after Dorsey heard him perform with Barnet.<sup>10</sup> He became a member of the band in 1944, playing only a year before Dorsey's abrasive personality and life on the road wore him down. He played again with Dorsey two other times in five years, but had difficulties with Dorsey's dictatorial style. DeFranco's first recorded jazz solo with Dorsey on "Opus 1" was a hit, so Dorsey required him to play it the same way each time. DeFranco was unhappy with this, and played it differently in spite of his "orders," resulting in Dorsey firing him. He spent some time in New York (without much work) when Dorsey called him back. DeFranco negotiated a better contract with Dorsey, though the solo on "Opus 1" was done Dorsey's way. He stayed with Dorsey until 1946 (when Abe Most took over for him) and then went to California, where he did not find the promised jobs because Dorsey had "blackballed" him in California, preventing the people who had offered him jobs from actually giving him a position. He ended up auditioning for an independent bandleader (one who did not bend to Dorsey's will), Boyd Raeburn. Raeburn's band played a challenging avant-garde book, which allowed DeFranco to focus more on clarinet (there were other orchestra woodwinds in the band including flute, oboe, English horn, French horn, and harp). The band had some financial backing, but little commercial success. In late 1947, when Dorsey asked him to rejoin the band, DeFranco accepted and stayed until 1948.

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<sup>10</sup> Ibid.

DeFranco played briefly in Chicago, and then moved to New York, where he sold his alto saxophone and took only clarinet jobs. He built a reputation as a fine jazz player there<sup>11</sup> and played with Charlie Parker, Dizzy Gillespie, Oscar Pettiford, Fats Navarro, Flip Phillips, Billy Taylor, and Lennie Tristano.<sup>12</sup> When he played with these bop musicians, he was one of the first musicians using “upper-structured triads.”<sup>13</sup> He began to be recognized on the *Down Beat* and *Metronome* fan polls in 1945<sup>14</sup> and beat Benny Goodman for the top spot in the *Metronome* All-Star poll in 1949.<sup>15</sup> DeFranco’s first *Metronome* All-Star recording engagement was in 1948, as a substitute for Benny Goodman (DeFranco came in second). Also in 1948, he played with the George Shearing trio (another influence). Twice after this, he tried to form his own big band, but he was unsuccessful. His first band was a big band (against the advice of Willard Alexander, his underwriter), which failed quickly in 1949, at a time when perhaps a small combo might have survived. After playing with Count Basie’s small groups (generally known either as the Count Basie All Stars or the Count Basie Octet), DeFranco formed his second band in 1951, which recorded several records for MGM in that year as Buddy DeFranco and His Orchestra.<sup>16</sup> One of the tunes from these sessions was “Out of Nowhere,” which received considerable radio play, but did not sell as well as expected. This big band, including musicians Bernie Glow, Gene Quill, Frank Socolow, and Teddy Corabi, was somewhat

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<sup>11</sup> Kuehn/Astrup. Buddy DeFranco, p. 22

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.* p. 77

<sup>14</sup> “Buddy DeFranco’s New Career.” *Down Beat*, vol. 26 no. 2, 22 January 1959 p. 22-23.

<sup>15</sup> Feather. “Buddy DeFranco Ousts BG in Metronome All-Star Poll.” *Melody Maker*, vol. 25, 7 December 1949.

<sup>16</sup> Kuehn/Astrup. Buddy DeFranco. p. 24

successful. They played dances and concerts for a year, until the financial situation became unlivable and DeFranco disbanded.<sup>17</sup>

He performed with smaller groups in the 1950s, including some sessions with vibraharpist Teddy Cohen<sup>18</sup> and with a quartet including Art Blakey, Eugene Wright, and Kenny Drew (1952-1953). The quartet with Art Blakey made many records, some for Norman Granz. These were very successful years for DeFranco, musically and financially. An example of this is in California in 1953, when he and his combo played the Clef Club and filled the place almost without advertising.<sup>19</sup> He was playing jazz (not dance band music), developed a following, and began appearing more frequently in (and winning) the polls. For three weeks in February 1954, he and his quartet (Sonny Clark, Bobby White, and Eugene Wright) toured Europe with Billie Holiday, the Red Norvo trio, and the Beryl Booker Trio as a part of Leonard Feather's "Jazz Club USA." Also in 1954, Norman Granz hired DeFranco to travel with "Jazz at the Philharmonic," for which he played with Lionel Hampton, Oscar Peterson, Ray Brown, Buddy Rich, and Herb Ellis.<sup>20</sup> The Buddy DeFranco Quartet stayed together through 1955 (with a variety of personnel, including Scott La Faro and others). In late 1955, the quartet disbanded and work was more difficult to come by. The jazz clubs were closing all over the country (though he did play at Birdland in 1957)<sup>21</sup> and he began to do studio work. DeFranco

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<sup>17</sup> DeFranco had to borrow money to pay his hotel bill at the end of 1951.

<sup>18</sup> This album was reviewed favorably in *Variety* 1/18/50.

<sup>19</sup> "DeFranco's Big Click Follows Pattern for Combos in Ripe Coast Territory." *Down Beat*, vol. 20 no. 14, 15 July 1953 p. 27.

<sup>20</sup> Kuehn/Astrup. *Buddy DeFranco*. p. 26

<sup>21</sup> "Buddy DeFranco at Birdland." *Metronome*, vol. 74, March 1957 p. 6.

played with a quartet on the 1956 soundtrack to the film *The Wild Party*<sup>22</sup> and appeared on a couple of video jazz reviews (1955-1956).

DeFranco played for the soundtracks of movies, cartoons, and television shows in the late 1950s (including “Route 66” and “Tom and Jerry” cartoons) and did clinics for LeBlanc (early-1950s to 1974). He also played frequently with Nelson Riddle, including the premier of Riddle’s Cross-Country Suite in 1958.<sup>23</sup> At the time, he had hoped it would be the perfect vehicle for him, and wanted to do performances of it in every major city in the United States.<sup>24</sup> Also in 1958, he conducted jazz workshops at schools in California; his interest in education has continued into the next century. DeFranco’s career was in the doldrums in the mid- to late- 1950s (though he was still playing with his quartet), something he attributed to his attitude towards the music industry, incorrect predictions of musical trends, group and style combinations that did not fit changing public tastes, and, at the time, a lack of promotion by Norman Grantz and the Verve label (a claim disputed by Grantz, and later discounted by DeFranco).<sup>25</sup> Also at this time, he made appearances on *The Steve Allen Show*, *The Tonight Show*, *The Mike Douglas Show*, and Jerry Leste’s *Broadway Open House*. DeFranco recorded on the Advance Guard

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<sup>22</sup> Meeker, David. Jazz In the Movies: A Guide to Jazz Musicians 1917-1977. New Rochelle, N.Y.: Arlington House Publishers, 1977 #2191.

<sup>23</sup> Riddle wrote this for DeFranco and the recording won a Grammy (Kuehn/Astrup. Buddy DeFranco. p. 27).

<sup>24</sup> “Buddy DeFranco’s New Career.” *Down Beat*, vol. 26 no. 2, 22 January 1959 p. 22-23.

<sup>25</sup> *Ibid.* p. 27 and p. 86. DeFranco said of the clarinet in jazz: “He (Norman Grantz) promoted me quite a bit; it’s just that the clarinet took a little nosedive after Benny and Artie. And jazz did also. So as a result, only superstars were working—Stan Getz, Dave Brubeck, Miles Davis, the Modern Jazz Quartet. Everybody else, including me, began to scuffle quite a bit. The clarinet was first to drop out of sight in a way—wasn’t anybody’s fault. It was just losing popularity. Every instrument in jazz seems to go at one time or another. It’s a fact of life.”

label with the University of New Mexico Dance Band in 1959, with the profits going to a scholarship fund.

In 1960, he met accordionist Tommy Gumina (known for innovative usage of polytonality) and from 1960 to 1963, he led a quartet of clarinet, accordion, bass, and drums. This group worked together in a time when both instruments were quite unpopular, though it was by all accounts a good group.<sup>26</sup> DeFranco said of this time: “We had a clarinet and an accordion—which were both totally unpopular instruments at the time—trying to play polytonal jazz and bebop in a climate that was rock—you know: in a nation that was crazy about the Beatles!”<sup>27</sup> Critic John Tynan described DeFranco as “the shining light in solo work” and described the group as attempting to get the drive and ensemble sound of a big band with a combo.<sup>28</sup> The group recorded five albums, which sold well considering the odd instrumentation, and received good reviews, including one by Bob Coss who described the group as “almost without fault,”<sup>29</sup> but the group ran out of work and money in 1963. He appeared as a guest with Woody Herman, Count Basie, and Stan Kenton and held some clinics for Leblanc, but he did not have steady work.<sup>30</sup> In these clinics, he would frequently play classical music for one-half of the concert and jazz for the other half of the concert.<sup>31</sup>

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<sup>26</sup> “Buddy and Tommy.” *Metronome*, vol. 77, September 1960 p. 45.

<sup>27</sup> Kuehn/Astrup. *Buddy DeFranco*. p. 28

<sup>28</sup> Tynan, Jon. “Caught in the Act: Buddy DeFranco-Tommy Gumina Quartet.” *Down Beat*, vol. 27 no. 9, 28 April 1960 p. 53.

<sup>29</sup> Coss, Bob. “Caught in the Act: Buddy DeFranco-Tommy Gumina.” *Down Beat*, vol. 29 no. 27, 25 October 1962 p. 40.

<sup>30</sup> Kuehn/Astrup. *Buddy DeFranco*. p. 29

<sup>31</sup> *Ibid.* p. 71

In 1964, at the suggestion of Leonard Feather who thought a “beefier” sound might put DeFranco in line with current jazz tastes, he recorded *Blues Bag* mainly on bass clarinet, for which he received much critical acclaim, but not many sales. His bass clarinet playing is an extension of his clarinet playing; he uses bebop licks, a beautiful tone, and excellent control of the instrument. Though he had heard and was interested in Eric Dolphy, at this time he was listening to Stanley Drucker and Mitchell Lurie for his tone concept on both B-flat and bass clarinets.<sup>32</sup> He occasionally played bass clarinet after that, but soon found that audiences were not very responsive to his bass clarinet playing and he eventually gave the instrument back to Leblanc. His experience as a clinician prompted him to write an article for *Down Beat* in 1964. In it, he states his concerns that young stage bands have no standards and have the misconception that it is not good jazz to play cleanly. These are ideas he fought against for his entire career, and this article shows his concern with jazz education.<sup>33</sup>

During this lean time, he was called by Willard Alexander, who assisted him in getting his first steady job in years—as leader of the Glenn Miller band, which he led from 1966-1974. DeFranco said that he was “dead set against the idea of ‘ghost bands,’ at least the ones that trade completely on the past with no attempt at acknowledging the present...A big factor in my decision to take over this band was the freedom to introduce

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<sup>32</sup> Marne, Geoffrey. “One Octave Down: One Career Up.” *Down Beat*, vol. 32 no. 11, 20 May 1965 p. 17.

<sup>33</sup> DeFranco, Buddy. “The Trouble with Stage Bands.” *Down Beat*, vol. 31 no. 10, 23 April 1964 p. 16.

new things.”<sup>34</sup> DeFranco tried to introduce the Miller audience to more modern jazz by putting new arrangements (by Nelson Riddle and others) between classic Miller favorites.<sup>35</sup> His first act with the band was a recording session on April 9, 1966, followed by his first date as leader. Before joining the Glenn Miller Band, he did not think much of “ghost” bands, though his opinion changed afterwards. The value he sees in them is that they keep the big band tradition alive and provide him and others with much-needed jobs.<sup>36</sup> He enjoyed the audience enthusiasm (after struggling for so long) and effectively dropped out of the jazz scene until 1973. His return to jazz was noted in *Down Beat* (by Leonard Feather) in December of 1973, when DeFranco commented: “Since Eddie Daniels is the only clarinetist I listen to now, I feel I have a chance to make some noise. Needless to say, I’ll be happy to be playing for jazz audiences again.”<sup>37</sup> He played with, but did not record with, Stan Kenton’s Neophonic Orchestra in 1965 on Nelson Riddle’s “Saltimbocca.” He toured internationally and enjoyed the popularity of the Miller sound, but was unable to do much playing on his own—the Miller sound required the clarinet to be a part of the section, not the leader out front.

He later returned to teaching and playing clubs and toured Sweden in 1975. His return to jazz was announced by Leonard Feather: “Buddy DeFranco, who in effect put an end to his jazz career when he signed up as leader of the Glenn Miller orchestra, plans to leave the organization around the end of January and will return to his first love:

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<sup>34</sup> Welding, Pete. “Buddy DeFranco—On the Road Again.” *Down Beat*, vol. 33 no. 7, 21 April 1966 p. 22-23.

<sup>35</sup> *Ibid.*

<sup>36</sup> Kuehn/Astrup. *Buddy DeFranco*. p. 87

<sup>37</sup> Feather, Leonard. “DeFranco Returns to Jazz.” *Down Beat*, vol. 40 no. 25, 20 December 1973 p. 10.

playing with a jazz-oriented group... Though occasionally featured in the jazz numbers during his international tours with the Miller ensemble, he has been almost totally out of contact with jazz clubs.”<sup>38</sup> Feather goes on to say that DeFranco continued to win the Reader’s Polls even after joining the Miller band. He began a flurry of activity in Florida, and rebuilt his jazz career. In the 1980s, he played with Terry Gibbs (with whom he toured Europe) in New York with George Duvivier (1983), and recorded with John Denman (in a quintet with a harpsichord). He played with Oscar Peterson’s quartet as well. DeFranco’s playing has always received high praise, but he frequently had to perform in less than ideal situations to survive financially.

### **Critics and Opinions**

Over the years, many critics have described DeFranco’s style of playing as mechanical, cold, and overly technical. Critic Nat Hentoff was the first to make this assessment<sup>39</sup> and DeFranco explains this: “the thrust of my early playing was technical—pure and simple technique. I was out to dazzle. So I considered the idea of a legitimate clarinet tone the best thing to use.” DeFranco goes on to explain that he believes that some critics confuse sloppiness with warmth. His influence is greatest and most obvious among clarinetists—DeFranco, in his travels, has had many players play for him, and most sound like him.<sup>40</sup> Charlie Parker and Stan Getz told DeFranco he was an

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<sup>38</sup> Ibid.

<sup>39</sup> Kuehn/Astrup. Buddy DeFranco. p. 73

<sup>40</sup> Ibid. p. 80

influence—Parker liked some of DeFranco’s licks, and Getz used his diminished patterns.

The critics (except for Feather) respected DeFranco’s ability, but did not generally promote him or give him favorable reviews,<sup>41</sup> but fans of his like Willard Alexander (who helped get him into the Count Basie Octet and obtain the job with the Miller orchestra) and Keith Perkins (who recorded DeFranco for play-along albums) helped him to find work. A review of his combo in 1950 describes the group’s playing as “a more subdued style of bop instead of the ear-splitting variety...[the] combo strays from bop occasionally to dish out neat arrangements of standards, showing off slick versatility.”<sup>42</sup> Even this positive review notes the slick style complained about by Hentoff and others. In a 1972 article, Jim Burns describes DeFranco’s playing from the late-1940s through the 1950s as “a little too brilliant...a passionless display of technique.” Burns then accuses him of moving “dangerously close to the line that separates adroitness from slickness,” a tendency that increased with the years.<sup>43</sup> These are the typical criticisms of DeFranco’s playing by most mainstream critics. However, in later years, more critics joined Leonard Feather in believing that DeFranco was unfairly pigeonholed as a mechanical player, starting in the late-1970s.<sup>44</sup>

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<sup>41</sup> Voce, Steve. “Buddy DeFranco: The Clarinetist Talks to Steve Voce.” *Jazz Journal*, vol. 35, January 1982 p. 8-9.

<sup>42</sup> “Buddy DeFranco at Birdland.” *Variety*, vol. 74, 18 January 1950 p. 6.

<sup>43</sup> Burns, Jim. “The Forgotten Boppers.” *Jazz & Blues*, vol. 2, June 1972 p. 4-6.

<sup>44</sup> Mc Rae, Barry. “Art Blakey/Buddy DeFranco: Blues Bag (Review).” *Jazz Journal*, vol. 34, April 1981 p. 29-30. Sohmer, Jack. “Record Reviews: Buddy DeFranco (*The Complete Verve Recordings of The Buddy DeFranco Quartet/Quintet with Sonny Clark*).” *Down Beat*, vol. 54, March 1987 p. 32.

DeFranco's involvement in education has helped his career, with name recognition and familiarity. He did as many as three dance band clinics a week in 1959 at public schools and universities.<sup>45</sup> He has published a book of jazz studies called Modern Jazz Compositions and Studies for the Clarinet, a book on improvisation called Buddy DeFranco on Jazz Improvisation,<sup>46</sup> ten clarinet-guitar duets, an out-of-print book for LeBlanc called A New Approach to Modern Music, and an out-of-print book co-written by George Brackman entitled Modern Clarinet Solos.<sup>47</sup>

DeFranco was quoted in many magazines in the 1950s in particular. His strong opinions were published as articles, interviews, and letters to the editor. He was an outspoken opponent of drugs from very early on, including a letter to the editor of *Variety* published in 1954. In it, he rails against the ideas that drugs are a part of jazz, a part of being creative, or that they should be tolerated at all. "Suppose we deal with narcotic-users as sick people, not as, paradoxically enough, hero-criminals...Let us make clear that talent has nothing whatever to do with dope addiction. There are more addicts who possess absolutely no talent."<sup>48</sup> His views on drugs have been consistent over the years. He had equally strong opinions about styles and players as is evidenced by *Down Beat* blindfold tests, interviews, and articles he wrote. In 1950, during the "trad" craze in Britain, he wrote a response to an article that described a "Dixieland Renaissance" in the U.S., a claim he felt was over-stated. In this article, he claimed that "the same musicians

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<sup>45</sup> "New Line for DeFranco." *Down Beat*, vol. 15 no. 22, 29 October 1959 p. 15.

<sup>46</sup> New York: Camerica Publications, 1973.

<sup>47</sup> Kuehn/Astrup. Buddy DeFranco. p. 93

<sup>48</sup> DeFranco, Buddy. "Buddy DeFranco Cites Need for Industry Body to Lick Dope Addiction." *Variety*, vol. 194, 17 March 1954 p. 46.

are playing it now that have always been playing it,” mostly older musicians, and that he had been in a club with Pee Wee Russell and the like that was quite empty (contrary to the article). He also argued against the death of bop (the music, not the beret and goatee look) with considerable fire, attacking Dixielanders as afraid of change and new styles because of their inability to play them. He stated that some clubs had in fact ditched Dixie (which he clearly despised) in favor of bop combos.<sup>49</sup> One of his more interesting opinions appeared in *Melody Maker* in 1957: “I don’t really think Rock-‘n’-Roll is that bad—or that important. It’s important to teenagers, as every popular music phase has been...there is a lot of evidence of a return to good popular music and jazz--at least simple jazz. Let’s hope so.”<sup>50</sup> This opinion is another of the earlier cited misreadings of popular taste. Later in the article, he states: “Bass clarinet is not good for jazz. It is so quiet and has no punch like a B-flat clarinet or a saxophone,” an opinion that changed later on.

In the early-1980s, he criticized some of the newer players for using “freak notes” and split tones on their instruments. He called it “a lot of showing off; it’s also a great cop out, a way to relieve yourself of the burden of playing properly, executing well, not goofing. I don’t say there’s no validity to what they’re doing, but a lot of the new school are doing it backwards: playing jazz before they’ve learned to master the horn.”<sup>51</sup> His

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<sup>49</sup> DeFranco, Buddy. “Good Music is Here to Stay (Writes America’s Number One Clarinetist Buddy DeFranco).” *Melody Maker*, vol. 26, 29 April 1950 p. 5.

<sup>50</sup> DeFranco, Buddy. “Rock-‘n’-Roll Isn’t Bad—or Important.” *Melody Maker*, vol. 32, 5 January 1957 p. 5.

<sup>51</sup> Feather, Leonard. “The Resurgence of DeFranco.” *L.A. Times Calendar*, 27 April 1980 p. 70

exacting standards have been a hallmark of both his playing and his public opinions since at least 1949.<sup>52</sup>

DeFranco has recorded prolifically, and among these nearly uniformly excellent recordings are: *Blues Bag* (1964 Koch Jazz KOC-CD-8545), *Buddy DeFranco: Autumn Leaves* (1954 Verve POCJ-2607), *Buddy DeFranco and Oscar Peterson Play George Gershwin* (1954 Verve POCJ 2641), *Buddy DeFranco: Gone With the Wind* (1952 Verve POCJ-2608), and *The Tatum Group Masterpieces, Vol. 7: With Buddy DeFranco and Red Callender* (1956 Pablo PACD-2405-430-2).

### **Influence and Resurgence**

“Buddy DeFranco has the melancholy distinction of sharing the title of most overlooked jazz great with such as Lucky Thompson and Oscar Pettiford. Persistently neglected by jazz writers, it is fortunate indeed that jazz listeners turn the same kind of deaf ear to the critics that the critics have pointed at DeFranco.”<sup>53</sup> This sentiment has been shared by many of DeFranco’s supporters. DeFranco has always had the respect of his fellow musicians. Legendary figures voted for him in a poll taken by Leonard Feather in the 1950s for his *Encyclopedia of Jazz Yearbook*, in which such jazz greats as Lester

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<sup>52</sup> Feather, Leonard. “Buddy De Frank One: New Clarinet King is Lost in Dixieland, Happy in Israel.” *Metronome*, vol. 65, December 1949 p. 16.

<sup>53</sup> Voce, Steve. “Buddy DeFranco: The Clarinetist Talks to Steve Voce.” *Jazz Journal*, vol. 35, Jan 1982 p. 8-9.

Young, Horace Silver, Woody Herman, Billy Taylor, Andre Previn, Nat Cole, and Count Basie all voted for DeFranco.<sup>54</sup> Leonard Feather complained since the 1950s that DeFranco was ignored or unfairly sidelined by critics and record labels. In 1980, Feather wrote: “DeFranco currently is in the midst of a resurgence that has brought him and his long-neglected instrument to the forefront...DeFranco fought a long battle against two obstacles: The decline of the clarinet as a symbol of jazz, and the consequent relegation of his own career to such unworthy assignments as leadership of the Glenn Miller orchestra...”<sup>55</sup> According to Feather, after DeFranco left the Miller band, he had to work off the Miller identity and become a jazz player again. He made some play-along albums with Keith Perkins (a fan and vice president of IT&T who started a record label), and then began playing in Europe and Canada. He was hired at Disney World, and started doing college clinics again. His career slowly began to turn around. He switched from doing clinics for LeBlanc to doing clinics for Yamaha in 1974. DeFranco believed that the Buddy DeFranco Newsletter, published by Yamaha, has had a big impact on his career. It told musicians, fans and agents about his activities and helped him get gigs.<sup>56</sup> This function has now been taken over by his web page, and the newsletter is no longer published. Since the mid-1980s, DeFranco has enjoyed great popularity (and the appreciation of critics and fans alike) and has performed at countless clinics, workshops,

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<sup>54</sup> Feather. “The Resurgence of DeFranco.” *LA Times*, 1980 p. 70

<sup>55</sup> *Ibid.*

<sup>56</sup> Kuehn/Astrup. Buddy DeFranco. p. 79

and concerts. DeFranco was nominated for a Grammy in 1998 for best jazz instrumental soloist.<sup>57</sup>

DeFranco has always had his own style, but has admired many other clarinetists over the years, starting with Benny Goodman and Johnny Mince and later including Jimmy Hamilton, Buster Bailey, Artie Shaw, and, more recently, Eddie Daniels. DeFranco cites Daniels as an inspiration for his re-entry into jazz. He stated in 1973: “Since Eddie Daniels is the only clarinetist I listen to now, I feel I have a chance to make some noise. Needless to say, I’ll be happy to be playing for jazz audiences again.”<sup>58</sup> He also said this about Daniels: “I can’t rave enough about Eddie! I think he will be the next really hot clarinet player. He’s on all the time...the reason he stands out as a clarinetist for me is because for years Eddie Daniels sounded like Buddy DeFranco. Although at times he still does, he now has a style of his own which is very recognizable, and that counts for a lot. He’s a tremendous technician—a real expert.”<sup>59</sup> Daniels cites DeFranco as a major influence.<sup>60</sup> DeFranco also had a major influence on Ron Odrich, a periodontist/clarinetist who played with his band.<sup>61</sup> Nearly every jazz clarinetist to start playing since 1950 owes some debt to DeFranco. His involvement in the schools has been nationwide, and even the most limited program was likely to have a recording of his to inspire a young clarinetist.

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<sup>57</sup> International Clarinet Association. Convention, Clarinetfest 2001 New Orleans, L.A. August 15-19 2001.

<sup>58</sup> Feather, Leonard. “DeFranco Returns to Jazz.” *Down Beat*, vol. 40 no. 25, 20 December 1973 p. 10.

<sup>59</sup> From an interview with Kuehn (Kuehn/Astrup. Buddy DeFranco. p. 49).

<sup>60</sup> Clarinetfest 2001

<sup>61</sup> *Ibid.*

## **Eric Dolphy**

Eric Dolphy (1928-1964) is completely unique in jazz history. He was not merely a saxophonist, but a true multi-instrumentalist, being almost equally proficient on alto saxophone, clarinet, bass clarinet, and flute. He single-handedly turned the bass clarinet from an occasional ensemble “effects” instrument into a vital and uniquely personal solo voice. He was a composer, a classically trained musician, and a tremendously innovative improviser. He was involved in the Third Stream movement with Gunther Schuller, the free jazz movement with Ornette Coleman, Coltrane’s later, more spiritual works, Charles Mingus’ Jazz Workshops, occasional studio work, and classical performances (both modern music and classical orchestra repertoire). Friends and critics alike invariably described him as a gentle, kind person. Schuller had this to say about Dolphy: “The two things I remember most about Eric Dolphy were his extraordinary humility toward his art, his fellow artists, and toward the miracle of creation—that, and his unquenchable curiosity to learn, to absorb, to grow...He was, in short, one of the most beautiful men that one could, in a lifetime, be privileged to meet, and I consider it a privilege to have loved him.”<sup>62</sup> Charles Mingus, not known for having charitable views of anyone, had this to say: “Eric Dolphy was a saint—in every way, not just his playing.”<sup>63</sup> His gentle disposition alone makes him stand out in an era when strong, abrasive personalities were common. His influence on music is not strictly through his

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<sup>62</sup> Simosko, Vladimir and Barry Tepperman. Eric Dolphy: A Musical Biography and Discography. Washington, D.C.: Smithsonian Institution Press, 1974 p. 2.

<sup>63</sup> Ibid.

playing, but is also through the musicians he touched with his remarkable spirituality. John Coltrane's more adventurous and religious recordings show Dolphy's direct philosophical and spiritual influence on Coltrane. Bill Cole described Dolphy as "the man who perhaps most influenced [Coltrane] theoretically about music."<sup>64</sup> Today, there are many web pages, articles, and books about him, and his influence is still strongly felt today by all jazz wind players. At times he used his instruments as voices—he shrieked, growled, whispered, and lectured on all of them—and at other times he approached them with a more conventional or even classical technique. Focusing only on clarinet and bass clarinet gives an admittedly incomplete picture of his abilities, but is necessary for the scope of this paper.

Eric Dolphy was born to music-loving parents in Los Angeles in 1928. His first instrument was the clarinet. He took lessons from several Los Angeles area teachers, including Lloyd Reese, who was teaching Charles Mingus at the same time. Though Dolphy and Mingus were aware of each other at the time, their close association did not come until years later. He participated in a number of musical groups and activities, including paying gigs while in junior high and high school, competitions (jazz and classical), and All-City groups. His teachers and major personal influences included Lloyd Reese, Buddy Collette, Harold Land, Merle Johnston, and Gerald Wilson. His parents built him a studio behind their house, which was used for rehearsals, practicing, and short-term accommodations for his friends and visiting players. He studied at Los

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<sup>64</sup> Berendt, Joachim-Ernst. *Jazz: A Photo History*. Translated by William Odom. New York: Schirmer Books, 1979 p. 223.

Angeles City College after high school, and was performing and recording with the Roy Porter band (an excellent Los Angeles area band) around 1948-1950.<sup>65</sup> There are some documented recordings of the Roy Porter band, including two dates on January 19 and February 23, 1949. Dolphy and Leroy 'Sweetpea' Robinson were both alto saxophone soloists on these sessions. Eight of these tracks were released on LP by the record label Savoy.<sup>66</sup> He went into the Army in 1950, attended and received his certificate from the U.S. Naval School of Music in Washington, D.C., and played flute in the Tacoma Symphony while he was stationed at Fort Lewis, Washington for two years. When he went home on leave, he met many of the prominent figures in the Los Angeles jazz scene, including Buddy Collette, an important influence and close friend of his.<sup>67</sup> He returned to Los Angeles after his discharge in 1953. Shortly afterwards, Dolphy met bandleader Gerald Wilson, an important early influence with whom he recorded in the mid-1950s. His jazz playing in the early- and mid-1950s was heavily influenced by Charlie Parker and done almost exclusively on the alto saxophone.

In 1954, Dolphy began his close association with John Coltrane and expressed his early support for Ornette Coleman's highly controversial style (Coleman was regularly fired and viciously attacked by most other musicians at this time).<sup>68</sup> In an interview with Martin Williams, Dolphy had this to say about Coleman: "Ornette was playing that way

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<sup>65</sup> Lyons, Len and Don Perlo. Jazz Portraits: The Lives and Music of the Jazz Masters. New York: William Morrow and Company, Inc., 1989 p. 170.

<sup>66</sup> (Record SJL2215) referenced in Horricks, Raymond. The Importance of Being Eric Dolphy with Discography by Tony Middleton. Tunbridge, Wells (Britain): DJ Costello Ltd., 1989 p. 21.

<sup>67</sup> Simosko/Tepperman, p. 36

<sup>68</sup> Carr, Ian, Digby Fairweather, and Brian Priestley. Jazz: The Rough Guide. Second Edition. London: Rough Guides Ltd., 2000 p. 151.

in 1954. I heard about him and when I heard him play, he asked me if I liked his pieces and I said I thought they sounded good. When he said that if someone played a chord, he heard another chord on that same one, I knew what he was talking about, because I had been thinking the same thing.”<sup>69</sup> Dolphy was able to appreciate Coleman at this time, but his own playing was not quite as far out of mainstream jazz as Coleman’s. He was associated with such accepted and relatively mainstream musicians as Clifford Brown, Max Roach, Harold Land, and Buddy Collette, a skilled woodwind doubler. Dolphy played with groups led by Gerald Wilson (a big band),<sup>70</sup> George Brown, Eddie Beal, and Collette in the mid-1950s around Los Angeles. His prevailing influence through the mid-1950s continued to be Charlie Parker. He also led his own combo off and on through this time, including a long-term contract at Club Oasis in 1956.<sup>71</sup>

Merle Johnston was the music teacher that encouraged Dolphy to take up the bass clarinet. Buddy Collette referred Dolphy to Johnston, who also showed him how to reface his mouthpieces and play with a good clarinet tone.<sup>72</sup> Johnston also taught Frank Morgan, and assisted Dolphy in purchasing a bass clarinet from a pawnshop. Dolphy did not have a steady gig until he left Los Angeles and joined the Chico Hamilton Quintet in early 1958.<sup>73</sup> Buddy Collette recommended Dolphy to take his place in the Hamilton group. This position brought him out of obscurity and into the current musical scene.<sup>74</sup>

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<sup>69</sup> Williams, Martin. “Introducing Eric Dolphy” *Jazz Review*, vol. 3 no. 5, June 1960 p. 16.

<sup>70</sup> Horricks. Importance of Being Eric Dolphy. p. 23

<sup>71</sup> Simosko/Tepperman p.36

<sup>72</sup> Ibid. Lillian Pollen (Dolphy’s friend) discussing the beginning of the bass clarinet p. 37

<sup>73</sup> Ibid. P.39

<sup>74</sup> Horricks Importance of Being Eric Dolphy. p. 14

His first session with George Avakian (a prolific record producer) was in April of 1958 with the Chico Hamilton Quintet playing Ellington tunes.<sup>75</sup> The Quintet played at the Newport Jazz Festival in 1958, and was both recorded and filmed for the movie *Jazz on Summer's Day*. These constitute the first complete recordings of Dolphy's early work.<sup>76</sup> He made many recordings with the Quintet in late 1958 and early 1959, including the album *Gongs East*,<sup>77</sup> an excellent album with a conservative bebop bass clarinet solo, the first bop solo on that instrument. He played B-flat soprano clarinet on some "tone poems" in a recording session in February 1959, on scored sections.<sup>78</sup> He did not generally use the B-flat clarinet for improvisation, but instead as an ensemble color instrument. In 1959, the Hamilton group played often at Birdland in New York City, and would at times alternate with the Miles Davis group (with John Coltrane). This group played in both New York and Los Angeles with much success and critical acclaim as in *Variety* in May of that year: "Doffey's [sic] reed work [flute, clarinet, tenor and baritone saxes] stands out in a group of standout musicians."<sup>79</sup> The last tour Dolphy did with Hamilton was Ed Sarkesian's Fifth Jazz for Moderns tour, a cross-country set of one-nighters, after which Hamilton disbanded the group.<sup>80</sup> During this time, Dolphy was able to listen to Ornette Coleman more carefully and play with a later collaborator, cellist/bassist Ron Carter. Dolphy settled in New York, and after working a bit with George Tucker, the house bassist at Minton's, he joined his old friend Charles Mingus at

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<sup>75</sup> Simosko/Tepperman p. 39

<sup>76</sup> *Ibid.* p. 41

<sup>77</sup> *Discovery* 831

<sup>78</sup> Simosko/Tepperman p. 41

<sup>79</sup> "The Seville, H'wood." *Variety*, vol. 219, Wednesday 27 May 1959 p. 69.

<sup>80</sup> Simosko/Tepperman p. 42

the Showplace in Greenwich Village.<sup>81</sup> Dolphy's reputation grew during his year with Mingus, and he was able to do quite a bit of freelancing in New York.<sup>82</sup>

In April of 1960, Dolphy made his first record as a leader, *Outward Bound*,<sup>83</sup> with Prestige Studios in New Jersey.<sup>84</sup> Included on this album are "GW" (for Gerald Wilson) and several bass clarinet solos. His style was less wild on bass clarinet than it is on alto saxophone, and he was not yet at the height of his highly expressive, more vocal style. This album was favorably reviewed by critics, and is generally an extension of bop or more mainstream jazz, though it is very advanced for 1960.<sup>85</sup> Other players on the session included George Tucker (bass) and Freddie Hubbard (the trumpet player). The critics frequently linked Dolphy's playing with Ornette Coleman's, though this album and Coleman's work from the same period are in very different styles—Coleman did not use bop harmonic structures at this point, as Dolphy did. They both used note "flurries" and speech-inflected attacks, but Dolphy was more conservative in his playing than Coleman was at this time.

In May 1960, Dolphy and Coleman appeared together as part of the final program (works by Gunther Schuller) in the *Jazz Profiles* series at the Circle in the Square in New York. Dolphy played clarinet, flute, and bass clarinet, and Coleman played alto

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<sup>81</sup> Simosko/Tepperman p. 43

<sup>82</sup> Norman Sasowsky painted a picture of this group that appeared in the New York Times (Rhythm Section), in which Dolphy is playing a bass clarinet.

<sup>83</sup> Prestige New Jazz 022

<sup>84</sup> Simosko/Tepperman p. 43

<sup>85</sup> Ibid. p. 44

saxophone on Abstraction, a piece Schuller wrote for him.<sup>86</sup> George Hoefer reviewed this in *Down Beat* in September 1960: “Before the end of Abstraction there was a frantic ensemble sound when Dolphy, playing bass clarinet, joined Coleman. Dolphy’s simultaneous improvisations wove in and out of the shrill alto sounds.”<sup>87</sup> There were two other pieces performed for the first time on this concert that featured Dolphy on bass clarinet: Variants on a Theme of Thelonious Monk (Criss Cross) and Variants on a Theme of John Lewis (Django). All three were recorded and released later that year.<sup>88</sup> On May 24 and 25, Dolphy recorded with Mingus, although he did not solo on clarinet or bass clarinet on the album. Two days later, Dolphy appeared on Oliver Nelson’s album *Screamin’ the Blues*,<sup>89</sup> on which his bass clarinet solo on the title tune is more adventurous than any of his previous solos.<sup>90</sup> In June, Dolphy recorded an album with avant-garde saxophonist Ken McIntyre, and played another bass clarinet solo on a blues tune, “Dianna.”<sup>91</sup> The August 18, 1960 cover of *Down Beat* featured a picture of Dolphy playing his flute to the ocean.<sup>92</sup> This picture was from the time of that year’s Newport Jazz Festival, a disaster in the history of festivals. The issue for the musicians was fair compensation for their efforts, but there were also rowdy and violent crowds that gave the festival and jazz fans a bad name. Dolphy, as pictured in this photograph, was practicing away from the fray. This gentle, meditative photo again shows a striking contrast with Charles Mingus, with whom Dolphy was supposed to be playing at the

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<sup>86</sup> Ibid. p. 45

<sup>87</sup> Ibid. p. 45

<sup>88</sup> Ibid. p. 45

<sup>89</sup> New Jazz 080

<sup>90</sup> Simosko/Tepperman p. 46

<sup>91</sup> Ibid. p. 97

<sup>92</sup> Cover portrait. *Down Beat* vol. 27 no. 17, 18 August 1960.

Newport Jazz Festival. Mingus, Max Roach, Coleman, and several other modern jazz musicians formed a protest festival after a falling-out with the Newport Festival management; the combative atmosphere of that summer is legendary. After the fracas, Mingus took his group, including Dolphy, to the Antibes Jazz Festival in France. No bass clarinet work from this trip is known to be on tape.<sup>93</sup>

After returning from Europe, Dolphy continued to play with Mingus until August, when he recorded his second solo album, *Out There*.<sup>94</sup> The instrumentation was more unusual than the instrumentation on his first album, including Ron Carter on cello and no chording instruments. This “open” sound is more avant-garde, and makes the solos over only bass and drums sound more “out” than they would otherwise be with a chording instrument. “Eclipse” features his B-flat clarinet playing, and is notable because it is a Mingus tune played as a tone poem (a Chico Hamilton idea). His tone on B-flat is a beautiful, classical sound (not out-of-place in an orchestra) and his technique is flawless. His bass clarinet work is prominent on this album on “Serene” and “The Baron.”

On August 19, 1960, Dolphy recorded an album with the Latin Jazz Quintet on Prestige, including one bass clarinet piece, “First Bass Line.”<sup>95</sup> Dolphy was in the middle of a flood of recording dates at this point. The next recording that featured his bass clarinet playing was with the Charles Mingus Jazz Workshop on “What Love” (*Charles*

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<sup>93</sup> Simosko/Tepperman p. 48

<sup>94</sup> Prestige New Jazz 023

<sup>95</sup> Simosko/Tepperman p. 49, 97

*Mingus Presents Charles Mingus*)<sup>96</sup> on October 20, 1960. This session was very cutting-edge for 1960 because of the collective improvisation, the sophistication of the interplay, and the lack of a chording instrument. The “conversation” between Mingus and Dolphy on “What Love” is a famous interaction in avant-garde jazz, because both players have mastered the art of vocalization to the point where it really does sound like a spoken conversation. Dolphy seems to play the role of the over-excited shrew and Mingus seems to play the part of a friend whose patience is wearing thin. During an earlier break in “What Love”, featuring Dolphy and Mingus, is remarkable for the spontaneous, largely functional counterpoint that occurs between the two players. It is a perfect example of melodic and quasi-tonal free jazz. On the same session, Dolphy soloed on both alto sax and bass clarinet on “M.D.M.” Dolphy also recorded with the Jazz Artist’s Guild (Mingus) on two different sessions in November 1960, without solo opportunities on bass clarinet, but with an important ensemble role. He left the Mingus group in December 1960, and recorded 3 albums worth of material on December 20 and 21. The first album he recorded was a set of Gunther Schuller compositions, Jazz Abstractions, which included the recorded versions of Variants on a Theme of Thelonious Monk and Variants on a Theme of John Lewis. Dolphy is featured on Variants on a Theme of Thelonious Monk on bass clarinet, not including the interplay that occurred between Coleman and Dolphy on the earlier live date.<sup>97</sup> This is an important record and successful for the Third Stream musicians, and an excellent session.<sup>98</sup>

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<sup>96</sup> Candid CCD 79005

<sup>97</sup> Simosko/Tepperman p. 52

<sup>98</sup> Third Stream: a term coined by Gunther Schuller to describe a conscious merging of jazz and classical music by composers. Orchestra U.S.A. was a major Third Stream group.

On December 21, Ornette Coleman recorded the controversial and important album *Free Jazz*,<sup>99</sup> with Dolphy and the other members of his double quartet. It was a breakthrough album for Coleman, and for avant-garde jazz because of instrumentation, the extent of the improvisation (38 minutes), and it was the first musically successful free jazz improvisation to be recorded.<sup>100</sup> The double quartet consisted of Coleman, Don Cherry (pocket trumpet), Scott LaFaro (bass), and Billy Higgins (drums) in the first quartet and Eric Dolphy (bass clarinet only), Freddie Hubbard (trumpet), Charlie Haden (bass), and Ed Blackwell (drums) in the second. This album was very influential on the jazz that followed it because it showed a successful collective improvisation. There were only brief scored passages between solos, lengthy solos, and moments of whole group improvisation. Aside from the broader influence this album had on jazz, Dolphy's playing was remarkable because of the wide leaps and angular patterns he used in his solos, and the energy with which he played them. His performance on this album inspired many younger players to take up the bass clarinet including Ken McIntyre, John Carter, and Benny Maupin (bass clarinetist on Miles Davis' *Bitches Brew*).<sup>101</sup> The instruments interact in a different way than they had before, having conversations and speech-inflections that made this a landmark record. Later in the day, after this session, Dolphy recorded his own album, *Far Cry*.<sup>102</sup> This album received favorable reviews, perhaps because it was not released soon after it was recorded and the critics had time to acclimate to the avant-garde sounds. It was the most adventurous album to date for

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<sup>99</sup> Atlantic 1364-2

<sup>100</sup> Coleman, Ornette. *Free Jazz*. Liner notes by Martin Williams. Atlantic Record Corporation 1364-2. New York, 1961.

<sup>101</sup> Simosko/Tepperman p. 53

<sup>102</sup> Prestige New Jazz 400

Dolphy as a leader. He played bass clarinet on “Mrs. Parker of K.C.” and “It’s Magic.” After this incredibly busy time, he did not record for two months. His next prominent bass clarinet date was with the Oliver Nelson Quintet on March 1, 1961 on *Straight Ahead*.<sup>103</sup> This recording is less adventurous than some preceding records, but features Dolphy on bass clarinet on three tracks, including an intense solo on “Ralph’s New Blues.”

On May 8, 1961, Dolphy recorded a session (mostly on alto saxophone) with the George Russell Sextet. He played two tracks on bass clarinet, but he played his solos on alto. Around this time, he recorded with John Coltrane on sax and flute and as an arranger. This resulted in the well-known album, *Africa/Brass*.<sup>104</sup> This was the start of a close personal and professional relationship between Coltrane and Dolphy. Dolphy recorded an album, *Magic*,<sup>105</sup> with Ron Carter (on cello and bass) June 20, 1961, with one tune on bass clarinet, “Rally.” The second session with this group, which featured the compositions of Max Waldron, was called *The Quest*<sup>106</sup> and includes Dolphy’s only recorded jazz clarinet solo on “Warm Canto.” This album is very much in the bebop style and was released in 1969; and, unfortunately, the clarinet solo is not his best work, since he was having reed troubles at the time of this session.<sup>107</sup>

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<sup>103</sup> Prestige New Jazz 099

<sup>104</sup> Atlantic 1373

<sup>105</sup> Prestige 24053

<sup>106</sup> New Jazz NJ 8269

<sup>107</sup> “Jazz Record Reviews” *Jazz & Pop*, vol. 8, June 1969 p. 39-40.

In July, Dolphy played at the 5 Spot Club for two weeks, and was joined by Booker Little for one evening, which was recorded (and subsequently released) in its entirety by Prestige (*Live at the 5 Spot*).<sup>108</sup> This session contains Dolphy's first recorded performance of his unaccompanied "God Bless the Child" solo bass clarinet work. After his time at the 5 Spot, Dolphy continued freelancing, playing with Booker Little and recording a few sessions with Max Roach. He recorded only one tune from these sessions on bass clarinet and no solo on that instrument. Dolphy then traveled to Europe, where he made appearances on television with members of Humphrey Lyttleton's band. He played a shortened version of "God Bless the Child" on the August 30 broadcast in Berlin. That and a version of "G.W." (on alto saxophone) were recorded and circulated on *Berlin Concerts*.<sup>109</sup> "God Bless the Child" is a landmark work for the bass clarinet because it is the first unaccompanied jazz bass clarinet solo recorded and distributed widely; it is as virtuosic as any saxophone solo; and because of its strength as a composition.<sup>110</sup>

Afterwards, in Copenhagen, he performed a pair of recorded concerts with Bent Axen (piano), Erik Moseholm (bass), and Jorn Elniff (drums). These concerts were the basis for the "*Eric Dolphy in Europe*" series of albums.<sup>111</sup> The version of "God Bless the Child" on volume 1 is the best known, and arguably the best played of the three versions

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<sup>108</sup> Vol. 1 New Jazz 133; Vol. 2 Prestige 247

<sup>109</sup> Mesa Blue Moon 79636

<sup>110</sup> One of his unaccompanied performances of "God Bless the Child" has been transcribed in its entirety and thoroughly analyzed by Roger Janotta, Boston and played eagerly by many aspiring bass clarinetists. It is currently unpublished.

<sup>111</sup> Original Jazz Classics 413

on record. On the same concert, Dolphy plays an impressive, lightning-fast rendition of “Oleo” on bass clarinet. The only other bass clarinet work on these albums is on “When Lights Are Low” from the previous concert. After playing several other venues in Europe, Dolphy returned to the U.S., where he joined John Coltrane on the West Coast. He played with Coltrane’s group at the Jazz Gallery in San Francisco for two weeks, and then played at the Monterey Jazz Festival on September 22, 1961. They played three tunes in an hour-long concert, and Dolphy played all of his instruments over the three tunes. He played bass clarinet on “Naima.” Don DeMichael wrote that the band had tuning problems, but “could turn into the most interesting group in jazz.”<sup>112</sup> After the festival, the group played a week at Hollywood’s Renaissance Club. This stint was at the center of an unfavorable review in *Down Beat* by John Tynan<sup>113</sup> and subsequent letters and articles by fans and other critics about it (both pro and con).<sup>114</sup> This was a debate about the worth of the group’s innovations that lasted through the winter of 1961-2 among both musicians and fans in private and as published in *Down Beat*. The group later played in Chicago and New York, where Bob Thiele recorded them. Five of the tunes on these tapes were issued as the Coltrane album *Live at the Village Vanguard*.<sup>115</sup> Dolphy is not featured on “Impressions,” though in other performances he played a countermelody. He is featured playing bass clarinet on two tracks, “Spiritual” and “India.” The recording fades out during his solo on “India,” but his solo on “Spiritual” is complete. Soon after this, the group went on a tour of Europe that included England,

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<sup>112</sup> DeMichael, Don. “Caught in the Act.” *Down Beat*, vol. 28 no. 9, 9 November 1961 p. 12-15.

<sup>113</sup> Tynan, John. “Take 5.” *Down Beat*, vol. 28 no. 24, 23 November 1961 p. 40.

<sup>114</sup> Simosko/Tepperman p. 62

<sup>115</sup> MCA 39136

Germany, Scandinavia, and France. There are extensive recordings of the group in all of these locations except for England in which his bass clarinet playing can be heard on “Delilah” and “Naima,” though most of these recordings have not been generally released.<sup>116</sup> There are several different recordings of “Naima,” mostly held by private collectors. At this time, both Dolphy and Coltrane were wilder with their solos than in the past, and they made a big impression on European players.

Coltrane and Dolphy returned to the United States in December of 1961 and played Carnegie Hall on New Years.<sup>117</sup> They continued playing in New York and did at least one unrecorded television appearance before being recorded at Birdland on February 10, 1962. Dolphy did not play bass clarinet on this recording, but it shows the national exposure he was getting from his association with Coltrane and his own rising fame. Around this time, Dolphy and Coltrane were the subjects of an interview in *Down Beat* magazine in which they responded directly to John Tynan and other critics who felt their music was uninteresting, offensive, or pointless. Dolphy explained that the spontaneous interaction between him and the other players and the exploration of the ideas they bounce off each other is his primary interest.<sup>118</sup>

Dolphy left Coltrane’s group as a regular member in March 1962. He went to the West Coast in the spring, and played in an experimental music concert May 19, on flute

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<sup>116</sup> Simosko/Tepperman p. 102

<sup>117</sup> Ibid. p. 65

<sup>118</sup> DeMichael, Don. “John Coltrane and Eric Dolphy Answer the Jazz Critics.” *Down Beat*, vol. 29 no. 8, 12 April 1962 p. 20-23.

and saxophone and sat in one night with Coltrane. He next appeared in Washington, D.C. in the First Annual International Jazz Festival in early June and participated (on alto saxophone) in a later telecast performance of a Jazz Vespers service headed by Ed Summerlin. Dolphy's group debuted at the Village Gate in September 1962, but did not record at this time. He recorded with John Lewis and His Orchestra and Charles Mingus in October 1962. Dolphy played bass clarinet with Mingus in the notoriously disastrous *Town Hall Concert 1962* recording session.<sup>119</sup> It was supposed to be a recording session with an audience, but turned into a chaotic comedy of errors with partial runs of tunes, Mingus' famous temper, and horrendous technical problems.<sup>120</sup> Dolphy was featured on only one tune ("Epitaph"), which was marred by the lack of a microphone on him. This concert was also filmed and the visuals (though not the music) from it were used in the film *Mingus*, in which Mingus speaks warmly about Eric Dolphy (though not about most other people).<sup>121</sup> Later in the year, he performed on a concert at the University of Chicago with Gunther Schuller again on Variants on a Theme of Thelonious Monk, Night Music, and Abstraction (alto saxophone).<sup>122</sup>

In early 1963 (after the Town Hall Concert), Dolphy performed with his own group, which included Herbie Hancock (piano). This group performed at Town Hall and on other dates with poetess Ree Dragonette in January 1963.<sup>123</sup> Bill Coss reviewed the pairing of Dolphy and Dragonette in *Down Beat*, and said that they were "...the first big-

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<sup>119</sup> United Artists UAJ 14024

<sup>120</sup> Priestley, Brian. *Mingus: A Critical Biography*. New York: Da Capo Press, 1983 p. 140.

<sup>121</sup> Cuscuna, Michael. Film Review: *Mingus*. *Down Beat*, vol. 35 no. 20, 3 October 1968 p. 13.

<sup>122</sup> Welding, Pete. "Caught in the Act." *Down Beat*, vol. 29 no. 31, 20 December 1962 p. 39.

<sup>123</sup> Simosko/Tepperman p. 72

league combination of the two art forms that has had moments of true brilliance.” Coss explained that Dolphy “has sometimes been accused of being anti-jazz: and given some chances, he does show the signs of what has been outlined as his crime. However, here, given the chance of matching compositions to poetry, he wrote in a way that for all times must prove his real ability... The bass clarinet-bowed bass portions were strong, fresh, angular—everything that might fit the portrait, it was an unusual success. So, I believe, was that whole part of the concert.”<sup>124</sup> There are no recordings of the two performing together, and Dolphy’s choice of instrument is also unknown. In November 1962, Dolphy started rehearsing with the Orchestra U.S.A. and was one of its founding members.<sup>125</sup> This was a group dedicated to both non-jazz and Third Stream contemporary music performance. It included Gunther Schuller and Gary McFarland and was originally conceived by John Lewis of the Modern Jazz Quartet. The players included members of the Chicago Symphony Orchestra, Dolphy, Phil Woods, and other jazz players. Dolphy did not participate in the first concert by this group, but instead played some dates with Coltrane in Chicago. He is present on the first recordings by the group on January 12, 1964, though featured only on alto saxophone.

His next foray into bass clarinet was with his own group in late May to early June of 1963. This was the first set of sessions under his name to become an album in two years. They resulted in the remarkable *Eric Dolphy Memorial Album*<sup>126</sup> and *Iron Man*.<sup>127</sup>

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<sup>124</sup> Coss, B. Caught in the Act. *Down Beat*, vol. 30 no. 2, 17 January 1963 p. 42-43.

<sup>125</sup> Simosko/Tepperman p. 73

<sup>126</sup> Exodus EXS 6005

<sup>127</sup> Restless 72659

Dolphy played bass clarinet on “Music Matador” and “Alone Together” on *The Eric Dolphy Memorial Album* and “Burning Spear” and “Come Sunday” on *Iron Man*.

Dolphy enlarged his group with Prince Lasha (flute), Sonny Simmons (alto sax), and Clifford Jordan (soprano sax) for “Burning Spear,” and had all four horns solo on “Music Matador.” The extra horns were not included on “Alone Together” (*Memorial Album*) and “Come Sunday” (*Iron Man*), which were played with only Richard Davis on bass and Eric Dolphy on bass clarinet. “Alone Together” is the masterpiece of the bass clarinet-bass duets, and is quite remarkable because both players use quartertones, double stops (multiphonics on the bass clarinet), dynamic contrast (a very prominent element), and many changes of mood. In places, “Alone Together” sounds like avant-garde classical music and in others, like bop, cool jazz, or a ballad. This group was not very commercially successful, and Dolphy spent the summer in Washington, D.C. teaching privately and fronting the JFK Quartet at the Bohemian Caverns.<sup>128</sup> He rejoined Mingus in September 1963, played with him at the 5 Spot and recorded with him, but Dolphy did not record on bass clarinet with Mingus during this time. Dolphy recorded with Gil Evans and His Orchestra as well in September, but as an ensemble player only.

In November 1963, Dolphy played at painter Nora Jaffe’s one-woman show at the Village Art Center, another performance mixing jazz with other art forms.<sup>129</sup> He also played with Orchestra U.S.A at Hunter College, where the orchestra received the standard Third Stream criticisms; however, Dolphy received an accolade in *Down*

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<sup>128</sup> Simosko/Tepperman p. 76

<sup>129</sup> Ibid. p. 77

*Beat*.<sup>130</sup> His next documented performance on bass clarinet was a recording date on January 10, 1964 with the Sextet of Orchestra U.S.A. (a small group from the larger orchestra). This included a solo on “Alabama Song” on bass clarinet. More significantly, Dolphy recorded the tracks for his album *Out to Lunch* on February 25, 1964.<sup>131</sup> This album is considered by many to be Dolphy’s masterpiece. It contains some of his most abstract and challenging solos, and a clear picture of his musical aesthetic. His sidemen supported his style and concept well, and the abstract nature of this album worked because of their sympathetic support.

Dolphy recorded on bass clarinet with the Andrew Hill Sextet on March 21, 1964 and made notable contributions to “Spectrum” and “Dedication.” Dolphy was not quite as avant-garde in this recording as he was in his own work, but played well in the style.<sup>132</sup> His last recorded solo performance before leaving the United States for a tour of Europe with Mingus was at Town Hall with the Charles Mingus Jazz Workshop. He performed “Meditations” (also known as “Prayin’ with Eric”) on flute and bass clarinet, a performance that was recorded and later released on the album *Charles Mingus: Town Hall Concert*.<sup>133</sup> In recordings of the group’s tour of Europe, “Meditations” is given a high priority. For example, on an April 19, 1964 telecast from Liege, Belgium other tunes are shortened to give more time for the performance of “Meditations.” His bass clarinet playing was featured on this tour on consistently on “Fables of Faubus” and

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<sup>130</sup> Ibid. p. 78

<sup>131</sup> Blue Note CDP746524 2

<sup>132</sup> Simosko/Tepperman p. 81

<sup>133</sup> Jazz Workshop OJCCD 042-2

“Meditations,” once on “When Irish Eyes are Smiling in Mississippi, U.S.A.,” and, about half the time, on “Orange Was the Color of Her Dress, Then Blue Silk.” The tour was artistically successful, but the group was late for performances, and Mingus was more erratic and difficult than usual. His bizarre behavior and his group’s consistent tardiness angered audiences in Europe. After the tour, Dolphy stayed in Paris with friend from his Army days and played frequently at the Chat Qui Peche with Donald Byrd and Nathan Davis.<sup>134</sup> On June 2, 1964, Dolphy recorded with the Misja Mengelberg Trio in the Netherlands. He recorded “Epistrophy” and “Hypochristmutreefuzz” on bass clarinet along with other tunes on flute and alto saxophone. These became the album *Last Date*,<sup>135</sup> erroneously considered to be his last public performance.<sup>136</sup> This is a great performance on flute and bass clarinet in particular. In June, he also recorded with Donald Byrd and Jaques Dieval, reportedly on bass clarinet. The whereabouts of his recordings with Donald Byrd are unknown and the master tapes of Dolphy and Dieval were probably destroyed. On June 29, 1964, a week or two after these last performances, Dolphy died in a Berlin hospital, at the age of 36. His passing was a result of complications from diabetes.

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<sup>134</sup> Simosko/Tepperman p. 85

<sup>135</sup> Fontana 822 226-2

<sup>136</sup> Simosko/Tepperman p. 85

## Eric Dolphy's Significance and Impact

The number of elegies, tributes, and later discussions of Eric Dolphy are clear evidence of his significance as a player and as a gentle personality in jazz. William O. Smith composed Elegy for him, a benefit was held by musicians in Los Angeles for his parents,<sup>137</sup> and countless articles of reflection were written in jazz magazines in the U.S. and Europe.<sup>138</sup> In a tribute in *Down Beat*, musicians and record executives spoke about Dolphy's kindness and incredible talent, summed up by John Coltrane: "Whatever I'd say would be an understatement. I can only say my life was made much better by knowing him. He was one of the greatest people I've ever known, as a man, a friend, and a musician."<sup>139</sup> Coltrane's close relationship to Dolphy is further demonstrated by Coltrane's recording output after his death (he did not record between Dolphy's death and his spiritual masterpiece "*A Love Supreme*")<sup>140</sup> and by Dolphy's mother giving him his bass clarinet and flute. After hearing of Dolphy's death, Mingus dropped everything to attend the funeral, eulogized Dolphy in interviews, and dedicated his *Charles Mingus: Town Hall Concert 1964* album to Dolphy. There are two books published about his life, one more scholarly and the other an admiration. The Importance of Being Eric Dolphy by Raymond Horricks (with discography of commercially available recordings) is a tribute to Dolphy's talent and influence. The author states at the beginning of the book:

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<sup>137</sup> Heckman, Don. "The Value of Eric Dolphy." *Down Beat*, vol. 31 no. 20, 8 Oct 1964 p. 17.

<sup>138</sup> In *Melody Maker*, *Jazz Hot* (Sept 1964), *Jazz Magazine* (Aug 1964), and other jazz fan and professional publications.

<sup>139</sup> "In Tribute: Eric Dolphy 1928-1964." *Down Beat*, vol. 31 no. 17, 27 August 1964 p. 10.

<sup>140</sup> Horricks The Importance of Being Eric Dolphy. p. 42

“It has not been my intention to write a profile of Eric Dolphy via a strictly chronological detailing of his record sessions...Instead I prefer to present Eric as a person of the world who consistently created great music.”<sup>141</sup> Horricks devotes a chapter on Dolphy’s album *Out to Lunch*. He uses Dolphy’s own descriptions as a basis for his admiration, including the statement: “When I expressed the belief that a surviving Dolphy would have come to dominate the free jazz revolution, this was simply because he was the greatest new soloist of the 1960s (as distinct from Ornette Coleman their greatest theoretician).”<sup>142</sup> Much of Dolphy’s bass clarinet playing pushed the limits of the instrument and he exceeded them at times in this recording.

Dolphy’s style is recognizable in part because of the extensive use of vocalization; a tool used by musicians since the beginning of jazz, but was taken in a new direction by Dolphy.<sup>143</sup> Dolphy was inspired by all sounds, natural and human. He said in an interview with Don DeMichael: “Birds have notes in between our notes. You try to imitate something they do and, like, maybe it’s between F and F sharp, and you’ll have to go up or come down on the pitch. It’s really something...again like Indian music, which has the same quality—different scales and quarter-tones. I don’t know how you label it, but it’s pretty.”<sup>144</sup> By all accounts, Dolphy was nearly obsessive about creating and synthesizing music. He was interested in everything from standard classical music to Indian classical music, to traditional New Orleans style jazz. He used quartertones,

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<sup>141</sup> Ibid. p. 2

<sup>142</sup> Ibid. p. 49

<sup>143</sup> Ibid. p. 20

<sup>144</sup> Ibid. p. 21

birdcalls, multiphonics, and any other creative combinations of techniques to create lively, distinct, creative solos.

Dolphy's most obvious contribution to jazz is the introduction of the bass clarinet as a solo instrument. Horricks describes a sort of struggle against the instrument in 1956-1957: "Only a very few people knew that he had begun to grapple with and overcome the problems of the bass clarinet. Hitherto it had been considered an impossible instrument to play jazz on. Eric Dolphy, on his own, overturned that misconception. Since when nobody has yet caught up with him."<sup>145</sup> He played bass clarinet on Ornette Coleman's *Free Jazz* and John Coltrane's *Impressions*, both of which are milestones in jazz history. The angular, far-leaping nature of his bass clarinet solos in particular made him an important role model for future improvisers on all instruments.

As an avant-garde musician, Dolphy made many contributions. He extended the vocalizations of the hard bop players and introduced large, wild-sounding intervals into his solos. However, he claimed that he always played with a reference to the underlying harmonic structure.<sup>146</sup> Dolphy stated: "I like to feel free, but everything I do is more or less tonal and harmonic."<sup>147</sup> This dedication to chord progressions and harmony was not uniform in the avant-garde of this time; Sun Ra's Arkestra and, later, the ACCM and Art Ensemble of Chicago, worked to improvise completely atonally. Coltrane was a major

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<sup>145</sup> Ibid. p. 23

<sup>146</sup> Ibid. p. 26

<sup>147</sup> Ibid. p. 36

force in Dolphy's exploration of chords and scales. Coltrane's "sheets of sound" are a far cry from Ornette Coleman's collective improvisation, but Dolphy used both concepts in his own way. Dolphy's use of large leaps, jagged intervals, and quarter-tones is more akin to Coleman than Coltrane, but Dolphy had Coltrane's technical prowess in bop changes, interest in multiphonics, and an affinity for Indian music.<sup>148</sup> An example of Dolphy's influence can be found on "India" (on *Impressions*).<sup>149</sup> Dolphy emphasized interaction in his ensembles, as was evident in a review of one of his performances at Town Hall with Ree Dragonette. Bill Coss states: "There was a whole concept involved, mostly revolving around the different ways that Dolphy's reeds could match with Davis' arco bass. Hancock really was supposed to be the anchorman in the middle of musical storms. Armour has a sound and mood that is a good and original reminder of the late Booker Little. All of this latter feeling was most evident when Dolphy played bass clarinet, but most especially when the normal jazz scene—with its many mostly nonsplendored choruses—was avoided."<sup>150</sup>

Critics were not unanimous in their admiration of Dolphy. John Tynan (in his "Take 5" *Down Beat* column that started the 1961-1962 debate about Dolphy and Coltrane's music) had this to say about a 1961 performance he heard in California: "Go ahead, call me reactionary. I happen to object to the musical nonsense currently being peddled in the name of jazz by John Coltrane and Eric Dolphy. At Hollywood's

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<sup>148</sup> Dolphy introduced Coltrane to Indian music.

<sup>149</sup> MCA 5887

<sup>150</sup> Coss, *Down Beat*, 17 January, 1963

Renaissance Club recently, I listened to a horrifying demonstration of what appears to be a growing anti-jazz trend exemplified by these foremost proponents of what is termed *avant garde* (sic) music... It is my old-fashioned notion that there should be discernible rapport and working unity between soloist and rhythm section... [the fine playing of the rhythm section goes] to waste behind the nihilistic exercises of the two horns."<sup>151</sup> A rather scathing article written in 1963 about *avant-garde* jazz by Clive Loveless describes Dolphy as "a new abstract musical thinker" who is sincere but "seems to fight with alto, flute and bass-clarinet... For two or three years Dolphy has been calling attention to himself by playing as many wind instruments as possible as loudly and distastefully as possible... Beside [Ornette] Coleman [Dolphy's] musical stature is minute. His playing is to Coleman's what fizzy lemonade is to matured Scotch Whisky; the one produces merely an empty succession of burps, the other, after the initial kick, a warm glow of satisfaction."<sup>152</sup> Others described the music as "ugly," "space music," and "ridiculous," but even the relatively conservative jazz critics in France and Britain appreciated his energetic, innovative style and considerable ability.<sup>153</sup> Although Eric Dolphy had some detractors, he also had many vocal supporters during his lifetime and after his death. Whatever the opinions of the critics, he was unquestionably a very important figure in the free jazz and *avant-garde* movements of the 1960s.

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<sup>151</sup> Tynan "Take 5" *Down Beat*, November 23, 1961

<sup>152</sup> Loveless, Clive. "Outward Bound with Eric Dolphy." *Jazz Journal*, vol. 16, July 1963 p. 16-18.

<sup>153</sup> Ioakimidis, Demetre. "Eric Dolphy: 'Si Ornette Coleman est grand, Eric Dolphy est mieux que son prophete.'" *Jazz Hot*, n.167, July-August 1961 p. 22-26 and Houston, Bob. "The Dilemma that was Dolphy." *Melody Maker*, vol. 39, 11 July 1964 p. 8.

## **Jimmy Giuffre**

Jimmy Giuffre (1921-) is well known as a composer/arranger and as a reed player. He played tenor saxophone with Boyd Raeburn, Jimmy Dorsey, and Buddy Rich in the late 1940s. Some of his most famous compositions and arrangements were the “Four Brothers” (1948)<sup>154</sup> arrangements for Woody Herman’s band. These arrangements are still a major landmark in jazz history because of the instrumentation (three tenor saxophones and one baritone saxophone without an alto or soprano), which gave the group a distinctive sound. His creative use of color and instrumentation as well as a unique conception of time set both his compositions and his performances apart from bop and mainstream jazz. Giuffre started on E-flat clarinet at age nine and later switched to saxophone.<sup>155</sup> He studied harmony with his clarinet teacher in high school and was influenced by listening to the recordings of Benny Goodman and Count Basie. In 1942, he graduated from North Texas State Teacher’s College where he majored in music and played with dance bands and in jam sessions.<sup>156</sup> He began his studies at the University of Southern California, but later dropped out and studied composition privately with Dr. Wesley La Violette (1947-1952), with whom he focused on counterpoint, a defining characteristic of his later compositions.<sup>157</sup> He began working with the big bands in 1942

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<sup>154</sup> Grove 2002 under “Giuffre, Jimmy.”

<sup>155</sup> Stephens, Lorin. “The Passionate Conviction (An Interview with Jimmy Giuffre by Lorin Stephens).” *Jazz Review*, vol. 3 no. 2, February 1960 p. 6-9.

<sup>156</sup> Lyons, Len and Perlo, Don. Jazz Portraits: the Lives and Music of the Jazz Masters. New York: William Morrow and Company, Inc., 1989 p. 223.

<sup>157</sup> Stephens *Jazz Rev.* February 1960 p. 6-9

(Boyd Raeburn, Jimmy Dorsey, and Buddy Rich). Giuffre began arranging for Woody Herman's Second Herd (1948), and later replaced Zoot Sims on tenor saxophone (1949).

Giuffre was based on the West Coast in the 1950s. He played with Shelly Manne (1952-1955) and was a member of Howard Rumsey's Lighthouse All Stars (1951-1953) and Shorty Roger's Jazz Giants (1953-1956). He was already lecturing and teaching jazz courses in colleges (U.S.C.) and in workshops in the mid-1950s.<sup>158</sup> He formed his first trio with Jim Hall (guitar) and Ralph Peña (bass) in 1956. This trio is important because of the lack of drums driving the ensemble, an intentional omission, since Giuffre did not like hard-driving drums. He taught at the Lenox (Massachusetts) School of Jazz (summer 1957) and replaced the bassist in his trio with Bob Brookmeyer, a valve trombone player (1957-1958, 1968). From 1958-1960, his trio had a succession of bass players joining him and Jim Hall, but each version of the trio had Giuffre's sound concept firmly in place.

In 1961, Giuffre focused on clarinet (not playing tenor saxophone for five years afterwards) and formed a new trio with Steve Swallow (bass) and Paul Bley (piano), which became influential in the emerging free jazz movement (particularly their 1961-1962 recordings). Giuffre played with different groups with this instrumentation all over the United States and on a tour of Europe.<sup>159</sup> His month-long tour of Germany (1961) was a financial success, a remarkable thing considering the experimental nature of the

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<sup>158</sup> Kelley, Fran. "Jimmy Giuffre." *Metronome*, vol. 71, June 1955 p. 21, 33, 47.

<sup>159</sup> Grove 2002

music they were playing.<sup>160</sup> He went back to saxophone in the mid-1960s and began playing in a more conventional style in 1965 to gain a larger audience. He continued to play clarinet, this time with a B-flat clarinet instead of the A clarinet he used in his more experimental time, and began using a traditional rhythm section and chord changes.<sup>161</sup> Giuffre played clarinet with a string quartet and in other classical settings starting in 1969, after studying technique with the great classical clarinetist and teacher Kalmen Opperman, and gave clinics on jazz clarinet across the country.<sup>162</sup> He focused increasingly on teaching through the 1960s. He led a trio in the 1970s that drew on Middle Eastern, African, and oriental sounds and continued teaching in New York (New York University, the New School for Social Research, and private lessons). He taught at the New England Conservatory of Music (1978-1990s). He added more woodwind instruments to his palette in the 1980s (flute, bass flute, soprano saxophone, bass clarinet, and electronic instruments) and continued playing until the early 1990s.

### **Clarinet Playing**

Giuffre began his jazz clarinet career in the mid-1950s, when he started to practice the instrument more seriously and to improvise on it (something he had not done before).<sup>163</sup> In the beginning, he played only in the low register and with a dark but

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<sup>160</sup> "Giuffre's Jazz Trio May Be Far-Out for O'seas Auds But Take's Groovy." *Variety*, vol. 225, 3 January 1962 p. 45.

<sup>161</sup> "Giuffre Returns Form Space; Seeks Larger Audience." *Down Beat*, vol. 32 no. 24, 18 November 1965 p. 13.

<sup>162</sup> "Giuffre Fait Le Point" *Jazz Magazine*, vol. 167, June 1969 p. 19.

<sup>163</sup> Stephens, *Jazz Rev.* February 1960 p. 6-9

diffuse tone. This was a function of his switch from saxophone, his use of a hard reed, and his use of the darker-toned A-clarinet instead of the more brilliant and cutting B-flat. Extensive use of the lower register and a husky sound were characteristics of his clarinet playing even after he had mastered the high range and switched to B-flat clarinet in the 1960s. His facility and range increased through the 1960s, but his concept of sound still dictated the extensive use of low notes. After he played with Howard Rumsey's Lighthouse All-Stars and Shorty Rogers' Giants, he formed his most significant group, the Jimmy Giuffre 3 (1956).<sup>164</sup> This group varied in instrumentation, including an odd mix of bass or valve trombone, a chording instrument or a horn or drums (no "time" played; they were an additional "melodic" voice), and Giuffre on clarinet, tenor, and baritone saxophones. Bob Brookmeyer played valve trombone (in place of his bassist Ralph Peña) in 1957-1958.<sup>165</sup> The next incarnation of the Jimmy Giuffre 3 was with Paul Bley on piano and Steve Swallow on bass.<sup>166</sup>

The music made by the various incarnations of the Jimmy Giuffre 3 is sparse and folk-like, sometimes swinging and always pushing the boundaries of jazz. He wanted more than anything to get rid of the constant beat of the jazz rhythm section and thus get a more "free" sounding group. He also wanted to explore the softer dynamics at a time when rock was becoming popular and jazz performers were cranking up the volume, either electronically or with the tenor saxophone (the loudest of the woodwinds).

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<sup>164</sup> Williams, Martin. "Giuffre/Brookmeyer Reunion." *Down Beat*, vol. 35 no. 2, 25 January 1968 p. 15-16.

<sup>165</sup> *Jazz Portraits*. p. 224

<sup>166</sup> The album *Free Fall* (Columbia, 1964) is a good example of this group's sound.

Giuffre's trios were fairly obscure to the general public (though noted by critics and other musicians) during their existence, but they received a lot of attention later on for their innovations and influence on the free jazz movement. Giuffre was the subject of an interview by Loren Stephens in which he discussed his compositions and unique sound concept. He states in this interview: "...when I got the clarinet going, this was number one. There was nothing else considered about it at all—the sound was it. The ideas in the whole thing were secondary to sound." He goes on to say that the sound was so important to him because he likes "the pastoral—the country; I like Debussy and Delius—I like peaceful moods. This all came into the trio sound...I don't know why I wanted it to be pretty. I can't figure it out except that I just didn't want to look ugly, didn't want to offend anybody."<sup>167</sup> In the same interview, he addressed some of the criticism leveled at his group and commented on the impact of "hipness" on his music: "I don't know what effect comments have had. I'm sure they must have had some. For instance, one time I played a performance that seemed to be very successful and a critic said it was successful, but that my playing clarinet was like mowing a lawn with an electric razor. When it was announced that I was going to be a clarinet teacher at the School of Jazz André Hodeir passed the remark, 'Who will teach the upper register?' Then another time a critic said he like the way I played, but that he wouldn't vote for me because I didn't play the whole instrument. I don't know if these things had some effect on me."<sup>168</sup>

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<sup>167</sup> Stephens *Jazz Rev.* February 1960 p. 6-9

<sup>168</sup> *Ibid.*

In 1962, Giuffre attempted solo appearances, playing without any accompaniment at a Finnish jazz festival.<sup>169</sup> These appearances were the most abstract performances of his career to that point. The increasing abstraction of his playing gave way in the mid-1960s to a more crowd-friendly style. A 1966 concert in New York was an example of this change to a more mainstream style: “With this well-paced, well-attended concert, Giuffre introduced his new quartet, his program notes announcing his intention ‘to couch ideas in a language to which a jazz audience can relate.’ The warm and enthusiastic response to the music indicated he had succeeded.”<sup>170</sup> Through the 1960s and early 1970s, Giuffre devoted more time to teaching and composing. In 1968, he and Bob Brookmeyer formed a quintet, with Brookmeyer on valve trombone, Chuck Israels on bass, Steve Schaeffer on drums, Don Friedman on piano, and Giuffre on clarinet and tenor sax.<sup>171</sup> All of the members of this group were composers and the group played their latest works and some more standard pieces by Ellington and others. This band played in the more mainstream modern style in part to bring back the audience: “Giuffre feels there is an army of people who want to hear melody.”<sup>172</sup> He continued to play clarinet and low saxophones, along with the new additions of bass clarinet, soprano saxophone, and other winds until the late 1990s, when Parkinson’s disease forced him to stop performing. From high school, Giuffre was obsessed with “sound” in general,<sup>173</sup> and specifically his tone on his various instruments. His concept of “sound” transferred to the clarinet later

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<sup>169</sup> “Giuffre Goes Solo At Finnish Festival.” *Down Beat*, vol. 29 no. 22, 16 August 1962 p. 11.

<sup>170</sup> Morgenstern, Dan. “Jimmy Giuffre (The New School, New York City).” *Down Beat*, vol. 33 no. 11, 2 June 1966 p. 39.

<sup>171</sup> Williams, “Giuffre/Brookmeyer.” *Down Beat*, vol. 35 no. 2, 25 January 1968 p. 15-16.

<sup>172</sup> *Ibid.*

<sup>173</sup> Stephens. *Jazz Rev* February 1960 p. 6-9

on, and helped form the unique textures and instrumentations of his quietly revolutionary chamber groups.

Each of Giuffre's albums in the 1950s and 1960s was an extension of (or a reaction to) his previous work. He was generally not playing to trends in music, preferring instead to explore jazz in his own way. Notable albums by Giuffre on clarinet include: *Jimmy Giuffre Clarinet* (1956, Atlantic 1238), *The Jimmy Giuffre 3* (1956, Atlantic 1254), *Travelin' Light* (1958, Atlantic 1282), *Music Man* (1958, Atlantic 1276), *Western Suite* (1960, Atlantic 1330)<sup>174</sup>, *Tangents in Jazz* (1955, Capitol T634), and *Thesis* (1961 Verve 8402). All Atlantic and Capitol recordings are on *The Complete Capitol and Atlantic Recordings of Jimmy Giuffre* (Mosaic MD6-176). Film appearances by Giuffre include: *Tant d'amour perdu* (1958, a French film 90mins by Leo Joannon) with his trio (Bob Brookmeyer and Jim Hall), *The Sound of Jazz* (1957, a television special by Nat Hentoff and Whitney Balliett 1957), *Jazz on a Summer's Day* (1960, a film of the 1958 Newport Jazz Festival), and *The Glass Wall* (1953, directed by Maxwell Shane).<sup>175</sup>

### **Criticism and Influence**

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<sup>174</sup> Giuffre played tenor and baritone saxophones on this album as well.

<sup>175</sup> Meeker, David. *Jazz In The Movies: A Guide to Jazz Musicians 1917-1977*. New Rochelle, N.Y.: Arlington House Publishers. 1977 (#1950, #1819, #972, and #714)

Giuffre's writing in the 1950s included the diverse elements of folk music, free improvising, and atonality. His groups were innovative for the lack of a time-keeping rhythm section, which meant that the individual players had to keep the swing feeling and the time themselves. There is a pastoral feeling to his work of this time, with quiet sounds and ample musical space, including periods of silence and moments of low density. His improvisations are highly melodic, and frequently happened over a static background or silence. His style grew (called "swamp music" in the late 1950s and early 1960s) and changed with each recording; this was a result of a conscious evolution about which Giuffre's quiet, contrapuntal jazz made a big impression on his contemporaries, though most performers opted for bigger sounds. He got a lot of press coverage in the 1950s and 1960s for his innovative trios, orchestrations, and solo clarinet playing (with foot tap on "So Low" and "Down Home"),<sup>176</sup> including a story in *Time* magazine in August of 1957. The *Time* article describes Giuffre's compositions as "chamois-soft" and the contrapuntal composition as a "complicated web of converging and diverging solo sounds," something he felt put an interesting new twist on jazz.<sup>177</sup>

Giuffre's approach is described by Nat Hentoff as an "original body of jazz material in which written and improvisatory lines are intertwined—nearly all of it suffused with a natural, folk-blues spirit quite unlike the approach of any of his

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<sup>176</sup> Davis, Francis. *The Complete Capitol and Atlantic Recordings of Jimmy Giuffre*. Liner notes. Mosaic MD6-176; Tunes originally on Atlantic 1238 *The Giuffre Clarinet*.

<sup>177</sup> "Chamber Jazz." *Time*, vol. 70, 12 August 1957 p. 60-61.

contemporaries in the sophisticated modern jazz milieu.”<sup>178</sup> Many reviewers felt that the group’s ability to maintain a mood and their sympathy to one another were quite remarkable, that they “never lost a feeling of form, and the mood and tone of each composition remained consistent.”<sup>179</sup> Giuffre’s clarinet playing was described by Whitney Balliett as “dulcet” and “subtle” and further states that he plays with a “mahogany colored sound,”<sup>180</sup> while others have said the opposite, that it was cold and unfeeling. A 1963 review by Balliett, discusses a stylistic difference from Giuffre’s 1950s folk-jazz (and perhaps the author’s bias): “By 1960, his playing had become a strained *mélange* of [Monk, Rollins, and Coleman]...Giuffre was going against his own sweet lyrical grain. He was and still is.”<sup>181</sup> His clarinet sound changed from the beginning when he played with a stiff reed, on low notes only, and with a breathy, saxophone doubler’s sound, to a more solidly focused sound (though still fairly diffuse compared to other jazz clarinetists) in the 1960s, complete with high range. Giuffre’s approach to his trios tended to be as a composer or group of composers, instead of a free blowing session; the music is complicated and requires a listener’s attention. He described the beat as “implicit” to be kept by all members of the group, not just the “rhythm section.” His concept of a group swinging without the familiar patterns was innovative and influential on free jazz players and other modern jazz musicians.<sup>182</sup>

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<sup>178</sup> Hentoff, Nat. “Jimmy Giuffre: Blues in Counterpoint.” *Saturday Review*, vol. 40, 13 July 1957 p. 34-37.

<sup>179</sup> Scott, Michael R. “Caught in the Act: Jimmy Giuffre.” *Down Beat*, vol. 30 no. 15, 4 July 1963 p. 34.

<sup>180</sup> Balliett, Whitney. “Musical Events.” *New Yorker*, vol. 33, 25 May 1957 p. 114-116.

<sup>181</sup> Balliett, Whitney. “Jazz Concerts: Anti-Music.” *New Yorker*, vol. 39, 2 March 1963 p. 97-99.

<sup>182</sup> Davis *Complete Recordings* Liner notes

Reviewers and musicians had mixed reaction to Giuffre's clarinet playing and to his chamber jazz. Buddy DeFranco's assessment of Giuffre in 1957 is worth mentioning. In a *Melody Maker* article, DeFranco writes about the "new-style" of clarinet playing and describes Giuffre as playing "half of the clarinet" and his tone as "a saxophone sound on the clarinet—just like Lester Young's." DeFranco states that Giuffre is a good musician, but feels his clarinet playing is not saying all that he wants it to.<sup>183</sup> In the same year, *Down Beat* critic Barry Ulanov credits Giuffre with proving that the clarinet belongs "in the most advanced circles, among the most far-out sounds" and has hopes that Giuffre will help revive the clarinet.<sup>184</sup> Pee Wee Russell said of Giuffre: "I like to hear him play. I don't know what it is, but his playing is as elusive as his personality. There's something interesting about him. You can talk to him and it's almost like he wasn't there. I sure had a ball playing with him on the show. We got along very well together."<sup>185</sup> Bill Smith was (and is) a great admirer of Giuffre's compositions and clarinet playing. In an interview in 2000 Smith stated: "Jimmy Giuffre set out to find a large-scale audience. [His compositions and recordings] were always very individual, unique...he was such a great stylist, and, I think, more successfully than anyone in the history of jazz, lost the Benny Goodman shadow."<sup>186</sup> A less complimentary view of Giuffre's experiments was written by R.B. Shaw: "After the fresh air and spanking health of [Roy] Eldridge's *Green and Pleasant Land* we were transported through the

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<sup>183</sup> DeFranco, Buddy. "Rock-'n'-Roll Isn't Bad or Important." *Melody Maker*, vol. 32, 5 January 1957 p. 5-6.

<sup>184</sup> Ulanov, Barry. "Barry Ulanov." *Down Beat*, vol. 24 no. 18, 19 September 1957 p. 44.

<sup>185</sup> Hilbert, Robert. *Pee Wee Russell: The Life of a Jazzman*. New York, Oxford: Oxford University Press, 1993. p. 219.

<sup>186</sup> Smith, Bill. Interviewed by Jenny Ziefel April 28, 2000.

looking glass to the greyness of Giuffre's realm...a curious world of ghosts in the shadows...I was not sufficiently hypnotised by the monotony of it all to think of adding my cross to the thousands who, at poll time, vote Mr. G. top clarinettist."<sup>187</sup>

Martin Williams in 1965 believed that there were only two truly modern clarinetists: Jimmy Giuffre and Pee Wee Russell. In his review of *Free Fall* (with Steve Swallow and Paul Bley), he likens Giuffre's playing to Lester Young's (a common comparison) in the 1930s and goes on to favorably review Giuffre's combo. Williams believes that an earlier recording, *Thesis*, can serve as an introduction to the quiet world of moods and colors of the group. To Williams, Giuffre's playing is actually less important than the mood that the group and their compositions create. He describes the overall effect as "exceptionally challenging and often lovely music."<sup>188</sup> In another positive review, Jack Cooke, a British reviewer, states in a 1965 article that "Giuffre's trio very obviously has potential; a lot of it."<sup>189</sup> The review also discusses an apparent coldness to Giuffre's playing on both clarinet and tenor saxophone; Cooke believes that though Giuffre understands all of the complexities in the music and can play very well, he does not communicate very clearly. The reviewer respects Giuffre's abilities, but acknowledges a lack of final connection to the audience or at least to the reviewer himself.<sup>190</sup>

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<sup>187</sup> Shaw, R.B. "Little Jazz At The Philharmonic." *Jazz Journal*, vol. 13, April 1960 p. 1-2, 40.

<sup>188</sup> Williams, Martin. "Whatever Happened to the Clarinet?" *Jazz*, vol. 4 no. 6, 1965 p. 10-11.

<sup>189</sup> Cooke, Jack. "In Person: Giuffre and Blakey in London." *Jazz Monthly*, vol. 11, April 1965 p. 25-26.

<sup>190</sup> *Ibid.*

Even with all of these contrasting opinions, Giuffre made a large, if widely unrecognized, contribution to the jazz of the 1950s and 1960s. He took the West Coast's restraint and quiet dynamics to their farthest extreme, and expanded the boundaries of jazz to include folksong-like melodies and internalized swing, without the driving force of a rhythm section. His eventual return to a more mainstream style was relatively short-lived. He continued to experiment through the 1980s with electronics, different instruments (soprano saxophone, lower clarinets), and alternative concepts of rhythm. His clarinet playing evolved along with his style, and the husky "doubler" sound he was known for became more than a symptom of playing a secondary instrument; he expanded his warm tone to include the rest of the clarinet.

### **Charles Ellsworth "Pee Wee" Russell**

Pee Wee Russell (1906-1969) was an unusual figure in jazz because of his incredible longevity in a youth-oriented field and his adaptability to modern styles. His sound was extremely "dirty" or "gritty" and remained so throughout his career (with facial expressions to match).<sup>191</sup> He used all sorts of odd noises (squeaks, groans, growls, and the like) in both his Dixieland and modern playing. Though Russell himself admitted he was not a good technical player,<sup>192</sup> he was very creative harmonically and able to construct excellent and surprising solos in all the settings he played in. His career began

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<sup>191</sup> Wilson, John S. "Disks: Jazz Artist Sheds Shackles." *New York Times*, vol. 112 sect. 2, 5 May 1963 p. 12.

<sup>192</sup> Hutton, Jack. "The Enigma of Pee Wee." *Melody Maker*, vol. 39, 29 February 1964 p. 10-11.

in 1919; a little more than a year after the 1917 recording by the Original Dixieland Jazz Band was released, and ended with him playing with the avant-garde of the 1960s.

The recording by the Original Dixieland Jazz Band and the general interest in jazz at the time inspired Russell to play jazz and clarinet in particular. The first part of his career was spent in dance bands. He was a regular member of the St. Louis Club house band and was constantly substituting in other groups. He played clarinet, bass clarinet, and alto and tenor saxophones by 1924, but later dropped the other instruments in favor of the clarinet.<sup>193</sup> He played with Jack Teagarden (early 1920s), Bix Beiderbecke (early 1920s), Red Nichols (1927), and other early giants before 1937.<sup>194</sup> Russell's most important association from these early years for his later career was with Eddie Condon. He played intermittently with Condon from 1937 to Russell's death in 1969, and was, for better or worse, always associated with the Chicagoans and the Chicago style. His association with Condon was at times tumultuous, but was a primary source of work for most of his career. He played a series of Carnegie Hall concerts, which were quite successful even after the bebop movement had gained momentum.<sup>195</sup>

By 1950, Russell had already had a successful career in jazz. He had been recorded with many fine artists, been broadcast on the radio on numerous occasions, and

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<sup>193</sup> Hilbert, Robert. Pee Wee Russell: The Life of a Jazzman. New York, Oxford: Oxford University Press, 1993 p. 25.

<sup>194</sup> New Grove Jazz 1988 p404

<sup>195</sup> Hilbert PWR p. 165

had several television appearances on *Eddie Condon's Floor Show*<sup>196</sup> including an appearance in 1949 with Louis Armstrong. In 1949, years of heavy drinking began to catch up with Russell and his health, career, and marriage began to deteriorate. After years of popularity, he was sliding in the jazz polls and, like most other jazz musicians at this time, was having difficulty attracting large crowds. These career problems, coupled with his already frail health and nervous disposition, caused him to collapse on December 31, 1950 at a performance in San Francisco. The Associated Press ran a report that he was at death's door and in need of blood donations on January 8, 1951. Sidney Bechet, in Paris, had heard rumors of Russell's death, and played a tribute to him.<sup>197</sup> Then, a truly extraordinary thing happened. Once the other musicians heard about Russell's illness, they staged benefit concerts and the fans came out in droves to help him. Louis Armstrong, Jack Teagarden, Eddie Condon, Ed Hall, and other top players were among those hosting and playing in these benefit concerts.<sup>198</sup> The jazz musicians raised enough money to cover a private room (instead of the charity wing room he was in) and the support of both jazz fans and his fellow musicians heartened Russell. Disc jockeys and newspapers contributed free advertising for these benefit concerts, and his medical bills were fairly well taken care of. He was frail when he was released on February 27, 1951, but eventually regained his health—and stopped drinking alcohol.

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<sup>196</sup> *Ibid.* p. 183

<sup>197</sup> "Pee Wee Russell Dangerously Ill." *Melody Maker*, vol. 27, 17 February 1951 p. 6.

<sup>198</sup> "The Mob Plays for Pee Wee." *Record Changer*, vol. 10, April 1951 p. 6-7 photos by Charles Peterson.

The second part of his career began on July 17, 1951, the date of his return to playing with a Condon jam session. The publicity from his illness and miraculous recovery initially assisted him in finding work. In this time, he formed his own group (a first for the high-strung sideman) and began playing with them in October. He continued to play with many different groups when the opportunity arose, usually in the Nicksieland (Chicago Dixieland) style, but his new independence allowed him to explore newer styles and seek other performance venues. Promoter George Wein was a fan of Russell's, so when Wein opened his club, Storyville, Russell's band was one of the first he hired to play there. Russell's earlier radio appearances attracted large crowds to the club, but even with these enthusiastic fans and a favorable review by jazz critic Nat Hentoff, other performance opportunities outside of Storyville were difficult to come by. The band did not fit neatly into the Nicksieland category of jazz or any other for that matter, which made it difficult to book at clubs.

He went back to New York in 1952 and resumed playing with George Wettling's band, with whom he had played earlier in the year. In April, he played a Town Hall "clambake" concert with Edmond Hall, Bud Freeman, George Wettling and others.<sup>199</sup> He continued to play with several different groups (including his own) and made an appearance on *Saturday Night Dancing Party*, an NBC summer show, with Ray McKinley's band, which again put him in the national spotlight. In August, Leonard Bernstein, Russell, and others played a benefit for the club, Storyville, which had had a

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<sup>199</sup> Hilbert PWR p. 198

fire and needed financial assistance. This concert was covered in *Down Beat* with high praise for Russell. “Musical high point earlier was the Bernstein-PeeWee Russell dialogue, an event which excited Bernstein to plan a renewed interest in jazz activity.”<sup>200</sup> He continued to play various clubs, including Wein’s traditional jazz club (downstairs from the more modern Storyville). Wein also recorded Russell on his new label, Storyville Records, *The Individualism of Pee Wee Russell*.<sup>201</sup> This was his first record since 1947, and it was a different, more modern style. Russell did not use Dixieland clichés nor did his band have a Condon-style sound. This new setting was complimentary to Russell’s unique and evolving style. Russell did not exclusively play in the more modern style. Throughout the second part of his career, he divided his time between Dixieland and Condon-style playing and modern, even avant-garde, performances.

His most regular gig from 1953-1955 was at the Stuyvesant Casino, where he played for most of those years. He also recorded for Jazztone Records in 1954 with some of his former associates from Nick’s (Nicksieland players), *Max Kaminsky & His Windy City 6*.<sup>202</sup> In April 1954, he was in a very successful all-star memorial concert with many other older players including clarinetist Buster Bailey, Sonny Greer, and Buck Clayton.<sup>203</sup> Also in 1954, the spring edition of *The Clarinet* carried an article by Russell entitled “The Development of Jazz Clarinet Playing.” This is an informal article on the general history

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<sup>200</sup> “Look Out Meade-Lux—Prof. Bernstein Beats Lotta Boogie!” *Down Beat*, vol. 19 no. 19, 24 September 1952 p. 4.

<sup>201</sup> Savoy Jazz SV-0271

<sup>202</sup> Jazztone J1208

<sup>203</sup> Hilbert *PWR* p. 205

of the clarinet in jazz, with a personal touch. Russell expresses his opinions in the context of historical development. When he discusses the first jazz groups, he states that the clarinet was the only melody instrument in the beginning, accompanied by drums, piano, banjo, and sometimes string bass. The next step was adding a cornet, which “nosed the clarinet up a third to make room. What happened—which is easy to understand now—was that we got tired of sitting on that third above the cornet who played the melody, so we began to fool around. We’d embroider the melody, dance around it, give it a lick or two, and the first thing you knew, you’d be running all over the place.” He goes on later with a rather controversial opinion: “I don’t consider anything over six pieces a jazz band. The minute an arranger begins to take over (which is necessary when there are lots of instruments), jazz is out. That’s why young players have a more difficult time becoming jazz players today. When they are on their way up in the big bands, they’ve got to be note readers—and the heart of jazz is improvisation.”<sup>204</sup>

This article appears to be unique in the clarinet magazine—very little was written about jazz in *The Clarinet* before this, or in the following 20 years, in a later magazine of the same name.

Promoter and longtime Russell fan George Wein started the Newport Jazz Festival in the summer of 1954. The bands that opened the new festival were Eddie Condon’s house band with Peanuts Hucko on clarinet (and Russell at other times)<sup>205</sup> and

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<sup>204</sup> Russell, Pee Wee. “The Development of Jazz Clarinet Playing.” *The Clarinet*, Spring 1954 p. 11-13.

<sup>205</sup> Condon, Eddie and Hank O’Neal. The Eddie Condon Scrapbook of Jazz. New York: St. Martin’s Press, 1973 p. 43.

the other was Bobby Hackett's band, which included Russell. A 40-minute segment of this opening concert was taped for the Library of Congress and broadcast on ABC. Critic Whitney Balliett gave Russell a favorable review.<sup>206</sup> Following the "Dixielanders" were the Modern Jazz Quartet, Dizzy Gillespie's Quintet, Lee Konitz's Quartet, the Oscar Peterson Trio, the Gerry Mulligan Quartet, and Ella Fitzgerald. At the end of the concert, the old-style players joined the modern players for a final jam. Russell came into contact with the modern players he would be joining in a few years at this first festival. Also, his career and George Wein's activities as a jazz promoter became ever more entangled after this point, with Russell featured at nearly every Newport Festival afterwards. Wein also continued to call Russell for club gigs and other opportunities.

In May 1955, Russell was mentioned in the *New Yorker* as having appeared with Bobby Hackett's band with Miles Davis, Buck Clayton, Coleman Hawkins, Ben Webster, Johnny Hodges, Sonny Greer, and other luminaries at the Stuyvesant Casino. Again, Russell had a chance to mingle with both the older-style players and the cutting edge of the avant-garde. This mix of old and new styles was an attempt to draw crowds in to clubs, since interest in jazz was waning. Elvis Presley had gained some popularity by this time, and seasoned jazz fans thought Dixieland sounded dated. By association, Russell was considered dated as well. He played with the Newport All Stars at the 1955 jazz festival, then went back to Condon and played in New York and Florida for the rest

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<sup>206</sup> Hilbert PWR p. 208

of the year.<sup>207</sup> He replaced clarinetist Edmond Hall, who went on tour with Louis Armstrong.

1956 was a busy year for Russell. In February, he recorded with a trio including George Wettling and Gene Schroeder and with Condon (for George Avakian and Columbia) on *Eddie Condon's Treasury of Jazz*.<sup>208</sup> Condon wrote a book of the same name and included a chapter on Russell.<sup>209</sup> Nat Hentoff reviewed the album for *Down Beat* and gave Russell high marks for originality.<sup>210</sup> After some time with Condon's band, he switched again to Bobby Hackett's group. George Wein gave Russell a new opportunity that year—a chance to play a duet with Jimmy Giuffre and play in a modern setting. The outstanding result of this pairing was recorded and may be heard on *Historic Jazz Concert at Music Inn*<sup>211</sup> or on *The Complete Capitol & Atlantic Recordings of Jimmy Giuffre*.<sup>212</sup> A reviewer from *Down Beat* wrote: “The high point is an eleven-minute Pee Wee Russell-Jimmy Giuffre duet. Like a pair of spiders spinning interlocking webs, the two clarinetists develop a set of fragile blues arabesques that are at once delightful and instructive. Russell, ever the non-conformist, displays his genius for building oblique choruses of arresting beauty, finding the unlikely right notes just before it is too late to play them at all. Giuffre speaks even more softly than Russell but unlike

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<sup>207</sup> Ibid. p. 210

<sup>208</sup> Columbia CL881

<sup>209</sup> Condon, Eddie. *Eddie Condon: A Treasury of Jazz (1905-1973)*. Westport, CT: Greenwood Press, 1975 p. 170-175.

<sup>210</sup> Hentoff, Nat. “Jazz Records: Eddie Condon.” *Down Beat*, vol. 23 no. 22, 31 October 1956 p. 23.

<sup>211</sup> Atlantic 1298

<sup>212</sup> Mosaic MD6-176

Pee Wee, does not carry a big stick...this night belonged to Pee Wee Russell.”<sup>213</sup> This record helped to shift Russell’s image with critics and fans, allowing him to explore a more modern area of jazz.

In 1957, Russell was again very busy playing with both traditional Dixieland groups and others more experimental and modern groups. In the latter category were his performances and recordings with Ruby Braff. He and Braff recorded modern tunes, under the group name Ruby Braff and His Men, along with some more traditional ones. He played with Braff at the Newport Jazz Festival in July of that year. He received a number of favorable reviews including articles by jazz critics Whitney Balliett, Burt Goldblatt, and Dick Gehman. Gehman wrote: “Everybody in the band was blowing his best, but Pee Wee’s best was better than anyone could believe...Everyone present agreed the day belonged to Pee Wee.”<sup>214</sup> Russell also recorded a solo album with George Wettling.<sup>215</sup> A stint with Braff playing modern jazz at the Village Vanguard resulted in another favorable review of Russell’s modern playing, this time from *Down Beat*: “Considering the quality of the music and the genuine happiness created, there is more than a demand for this group. There is a definite need.”<sup>216</sup> Other modern performances included: an appearance with Charlie Byrd in Washington, D.C. and an appearance on the *Sound of Jazz* television show with Red Allen, Coleman Hawkins, and Jimmy Giuffre, revisiting their duet from the earlier Newport Jazz Festival. His appearance on *Sound of*

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<sup>213</sup> Hilbert *PWR* p. 212-213

<sup>214</sup> Hilbert *PWR* p. 216

<sup>215</sup> Bell BLP42

<sup>216</sup> Hilbert *PWR* p. 217

*Jazz* was successful and rehearsal takes of his duet with Giuffre have been released on record.

1958 brought a commercial recording with Jimmy McPartland, an appearance at a Dixieland festival at Carnegie Hall, an appearance on the Canadian television show *Cross-Canada Hit Parade*, an album recorded under Russell's name (*Portrait of Pee Wee*),<sup>217</sup> another album released in the 1960s (*Pee Wee Russell Plays Pee Wee Russell*),<sup>218</sup> and an appearance on a televised "jazz party" produced by Art Ford and seen only in the New York area.<sup>219</sup> Critic Martin Williams describes Russell (on *Portrait of Pee Wee*) as having "almost dramatic adventurousness [which is] disciplined by a genuine, even classic and balanced lyric-melodic gift...and years ago, that same spirit intuitively led him to the harmonic explorations far ahead of their time."<sup>220</sup> Russell was featured on the first of these and appeared on later "jazz parties" with Lester Young, Coleman Hawkins, and other giants.<sup>221</sup> He was included in an all-star group at the 1958 Newport Jazz Festival with Buck Clayton, Jack Teagarden, and Lester Young. He was now a respected modern jazz musician, not just a living legend or a relic of Chicago jazz.

In 1959, 1960, and 1961 he appeared at the French Lick, Indiana Jazz Festival, the Newport Jazz Festival (with a group called the Newport Festival All Stars, which also

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<sup>217</sup> DCC Compact Classics 611

<sup>218</sup> Ster-O-Craft RTN 105

<sup>219</sup> Larkin, Philip. *All What Jazz: A Record Diary 1961-1968*. New York: St. Martin's Press, 1970 p. 130.

<sup>220</sup> Williams, Martin. *Jazz Masters in Transition, 1957-1969*. London: The Macmillan Company Collier Macmillan Limited, 1970 p. 19.

<sup>221</sup> Hilbert *PWR* p. 221-222

recorded several different times 1959-1961), and the Playboy Jazz Festival. He again performed in a modern setting when he recorded an album with *Tony Scott and The All Stars*.<sup>222</sup> He was very busy playing clubs, private parties, the college circuit and the festival circuit. His popularity had increased sufficiently for him to play the Macy's Thanksgiving Day Parade, played the previous year by Benny Goodman. Interest in Russell was heightened on college campuses, as was general interest in jazz at the time. He was actively recording with Eddie Condon, George Wettling, and Bud Freeman (under Russell's name this time), a session with Jimmy McPartland, and a gig with Dick Cary's band in Washington, D.C.

Reviews of *Swingin' With Pee Wee*,<sup>223</sup> recorded March 29, 1960 with Buck Clayton, demonstrate increased critical acceptance of Russell as a more modern and original player. John Martin in *English Jazz News* wrote: "The first impression that this record makes is that Pee Wee Russell is a poor clarinetist. The second reaction is—who cares? This is one of the finest records of uncluttered, freewheeling jazz to come my way in the last two years. Russell's serpentine solos writhe stringily all over several well selected tracks."<sup>224</sup> Stanley Dance reviewed the same album in *Metronome*: "Taste is important to both Pee Wee and Buck Clayton, and basically this is therefore a good marriage. Pee Wee, with his sincere approach, tortured lyricism, and ear for harmonies that please and satisfy, seems to fall on the contemporary scene like manna on the

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<sup>222</sup> Coral CrL 57239

<sup>223</sup> Swingville SVLP2008

<sup>224</sup> Hilbert PWR p. 234-235

desert.”<sup>225</sup> Thanks to George Wein’s promotion of Russell at festivals, concerts, and recording sessions and Russell’s other performances and recordings, critics, most of whom had considered him a clown before, were finally taking him seriously. He received another good review, this time of live performances, from Patrick Scott, writing for the *Toronto Globe and Mail*: “As a Pee Wee Russell fan of long and ardent standing, and more than ever as a result of his memorable contributions at the West over this week—I am prepared to admit that he probably is an acquired taste. For anyone reared on the liquid sounds of a Bigard or a Goodman, or even on the earthier approach of an Edmond Hall, an initial encounter with Mr. Russell must come as something of a shock; the sounds he produces are like nothing else in music let alone in jazz—but to me, in this age of high-gloss, production line jazz, they are like a breath of fresh, clean life-giving air... Which brings us to Mr. Russell’s conception, his greatest single attribute. In originality, imagination, lyricism and daring, Mr. Russell is in a class, these days, by himself. To even attempt to anticipate which way one of his phrases will turn is one of the more suspenseful games in jazz; indeed, even Mr. Russell sometimes seems startled by the outcome.”<sup>226</sup> His unique and “dirty” style evoked passionate opinions in favor of and against his playing, as is shown by these positive reviews. He did guest stints with bands in Toronto, Fall River (Massachusetts), and Providence (Rhode Island). From this time forward, his fame and standing allowed him to choose his gigs and to even take time off on occasion. In 1960, he appeared at the Newport Jazz Festival in a modern group with Ruby Braff instead of the All Stars.

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<sup>225</sup> Ibid. p. 234-235

<sup>226</sup> Ibid. p. 230

In 1961 he made an album with Coleman Hawkins (one of the great tenor players of the early days of jazz). In the spring of 1961, Russell went on a tour of Europe with the Newport All Stars. The trip was quite successful, including performances in Paris, Berlin, and Copenhagen. The reviews were not totally complimentary, as this one in the *English Jazz News* by Beryl Bryden: “He didn’t play so many squeaks and grunts as I had expected, and his playing was sour and behind the beat. There was a nostalgic flavor about his playing that reminded me of Billie Holiday.”<sup>227</sup> On the other hand, Philip Larkin called Russell “the most original white jazz player” since Bix Beiderbeck in October of 1961.<sup>228</sup> In spite of some less than impressed critics, Russell reached a large audience in Europe (in Berlin, they played for a crowd of 3,000). Russell was still playing with various Chicagoans, but increasingly had his choice of more modern gigs. He recorded with an all-star swing band in early 1961 for Prestige Records (*Jazz Reunion*),<sup>229</sup> but still did television and recording sessions with Jimmy McPartland, Eddie Condon, and other Dixieland players.

In 1962, Russell began a new association with Marshall Brown, a trombonist who was attempting to teach young people about jazz musicianship. Brown faced a lot of opposition and bad reviews from the critics, but playing with young players gave Russell a chance to branch out into other styles of jazz. Russell started a band with Brown that

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<sup>227</sup> Ibid. p. 239

<sup>228</sup> Larkin p. 37

<sup>229</sup> Candid CM 8020

played modern and even avant-garde repertoire. In April 1962, *New Yorker* critic Whitney Balliett (a longtime supporter of Russell's) interviewed Russell for a career-boosting biographical portrait entitled "Even His Feet Look Sad." This article pointed out not only Russell's unusual playing, but also the fact that he was still working after turning 50 years old.<sup>230</sup> Russell appeared as an all-star at the Newport Jazz Festival, and appeared with Duke Ellington on "Take the 'A' train," which was filmed and released as part of *Newport Jazz Festival—1962*. He also participated in the Ohio Valley Jazz Festival in Cincinnati and later recorded with the Newport All Stars (Braff, Marshall Brown, George Wein, and others). In October, Marshall Brown (on bass trumpet and valve trombone) and Russell played their debut performance with their modern quartet in Toronto. The review in *Down Beat*, written by Helen McNamara, was positive and pointed out the change in style for Russell: "It may send some of the early-day Russell out into the night muttering about the nerve of Charles Ellsworth forsaking Dixieland, but it could also point the way to a greater use of the talents of the jazz giant in contemporary settings."<sup>231</sup> McNamara wrote that Russell was quite effective in the modern setting and encouraged fans of his traditional playing to listen to his new style. A contrasting opinion was written by Patrick Scott in the *Toronto Globe*: "His recent acceptance by the modernists—whose predecessors during the 1940s made him the primary target of their ridicule and scorn—does not alter the fact that his playing this week on Mr. Coltrane's

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<sup>230</sup> Balliett, Whitney. "Even His Feet Look Sad." *New Yorker*, vol. 38, 11 August 1962 p. 30-45.

<sup>231</sup> McNamara, Helen. "Caught in the Act: Pee Wee Russell." *Down Beat*, vol. 29 no.31, 20 December 1962 p. 39.

Red Planet differed by not so much as a single squeak from his playing 35 years ago on ‘Feelin’ No Pain.’”<sup>232</sup>

Many of Russell’s longtime fans were upset by this change of styles and by Russell’s comments about Dixieland and Chicago style jazz. He said in several interviews that he felt limited and bored with Dixieland, and that he just wanted to play jazz. The quartet recorded *New Groove*<sup>233</sup> in November and early December of 1962, which met with critical acclaim, but did not sell many copies. This critical acclaim, including favorable reviews by longtime detractors of Russell’s modern playing (including Philip Larkin)<sup>234</sup>, led to Russell winning the clarinet category in both the *Down Beat* and *Melody Maker* Critics Polls in 1962 for the first time since the 1940s, when he was on Eddie Condon’s *Town Hall* broadcasts. Critic John S. Wilson wrote in the *Down Beat* yearbook: “One of the most remarkable fish caught in the mainstream net is Pee Wee Russell...But, as Russell had frequently protested in recent years, he is not now and never has been a Dixielander.”<sup>235</sup>

The quartet continued to play through the end of 1962 and recorded a second time in April 1963. Later that year, he played with Thelonious Monk’s group at the Newport Jazz Festival. Critical reaction to the mix was good, including good reviews in *Down*

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<sup>232</sup> Hilbert *PWR* p. 248

<sup>233</sup> Ital Columbia CL 1985

<sup>234</sup> Larkin p. 121

<sup>235</sup> Hilbert *PWR* p. 251

*Beat and The International Musician*.<sup>236</sup> Russell and Marshall Brown received a good review from John Wilson in the *New York Times* for their performances and their group is described as “one of the most ingenious and delightful small groups that jazz has produced...Mr. Russell shows that he means it when he says he is no Dixielander.”<sup>237</sup> He and Marshall Brown played their last gig together at the Village Vanguard in September 1963, and then disbanded because of a personality conflict. After this, he fronted a local band in Boston, and later went to Canada to record for the Canadian Broadcasting Corporation. He played with Zoot Sims, and later Bobby Hackett later in September, and then appeared at the Monterey Jazz Festival with Jack Teagarden and an all-star band. Gerry Mulligan sat in with the band a few times and said of Russell: “He was inclined to be further out—harmonically and melodically—than I am.” Russell once again topped the *Down Beat Critic’s Poll* at the end of the year.

Russell toured Australia in 1964 with Eddie Condon’s All-Stars. The band was well received in Australia, first at Adelaide Festival of the Arts, later in concert venues including clubs and concert halls around the continent. They then played eight concerts in four days in New Zealand, arranged by New Zealand Broadcasting Corporation. Russell got a favorable review from the *New Zealand Press*: “What an extraordinary talent Pee Wee Russell has. Over the years his playing has taken on a kind of classicism; it now has the timeless quality of the best in any art...it was a magnificent performance,

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<sup>236</sup> *Ibid.* p. 253

<sup>237</sup> Wilson, John. “Disks: Jazz Artist Sheds Shackles.” *New York Times*, vol. 112 sect. 2, 5 May 1963 p. 12.

beautifully balanced and developed.”<sup>238</sup> After New Zealand, they went to Japan for a short tour during which they played for enthusiastic, sold-out crowds. They returned to the United States in early April, and Russell’s next major performance was on June 20 at the Pittsburgh Jazz Festival. The summer of 1964 was very busy for Russell. He played with the Newport All Stars, with Bobby Hackett, and with a house band in Toronto. In September, he played a concert with the Newport All Stars and the Monterey Jazz Festival with his own band. By this time, he had won the *Down Beat* Critic’s Poll for the third year in a row, soundly beating Jimmy Giuffre (88 to 37). In September, George Wein sent the Newport All Stars on a tour of Europe. They played in Berlin, Copenhagen, Basel, Stockholm, and London, where they were filmed for a *Jazz 625* telecast for BBC. Russell stayed for some extra concerts in Britain not associated with the All Stars, including a performance with Alex Welsh’s band in October. In a description of this concert, Jack Hutton describes the audience’s reception of Russell as “roof lifting” and states that “the Welsh band, members all, hanging on Pee Wee’s every solo, applauding at the end before restoring their own horns to their mouths.”<sup>239</sup> This concert culminated in a clarinet trio, with Russell being joined by Archie Semple and Sandy Brown (who wrote an article on the same page as Hutton’s article in *Melody Maker* entitled: “I Played with Pee Wee Russell—and Lived!”). The *Down Beat* reader’s poll placed him third in the clarinet category (behind Buddy DeFranco and Jimmy Giuffre); his modern efforts were less popular with fans than with critics.

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<sup>238</sup> Hilbert *PWR* p.260

<sup>239</sup> Hutton, Jack. “From Far and Wide to Honour Pee Wee...” *Melody Maker* vol. 39, 24 October 1964 p. 6.

Though he continued to play at festival concerts and a few other gigs close to home after 1964, Russell played fewer long-term club dates, and went into a semi-retirement. In August of 1965, he played for a huge crowd (around 7,000) at the *Down Beat* Festival in Chicago. He played with the Newport All Stars, including Ruby Braff, Steve Swallow, George Wein, Joe Morello, and Bud Freeman. This performance was later televised by the local NBC affiliate.<sup>240</sup> Around this time, Bob Thiele, a record producer, began a series of recordings for ABC Paramount in which he frequently featured Russell. This series lasted several years, and the first album in the series, *Clancy Hayes with the Lawson-Haggart Jazz Band* (ABC Paramount ABC 519) received four stars from a *Down Beat* reviewer. Yank Lawson and His Yankee Clippers accompanied Russell on the album. Even though he was less active during 1965, he still won the *Down Beat* Critics' Poll by a large margin over the second place clarinetist, Jimmy Hamilton (66 to 33). Russell was generally winding down and spending much of his time watching television when his wife pushed him into painting.<sup>241</sup> He had never painted before, but soon after became known for his highly original and abstract painting style—a reflection of his clarinet playing style. Russell received a lot of attention for his new hobby, and was interviewed about it many times. When interviewing Russell about his painting, Pauline Rivelli asked if he was “improvising on canvas.” His response was: “Yes, like playing the clarinet, I’ve never really aped or copied anybody, I play that way and the same goes for my painting. I’m trying and I’ll get there. I may be taking a

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<sup>240</sup> Hilbert *PWR* p.266

<sup>241</sup> Morgenstern, Dan. “Pee Wee the Painter.” *Down Beat*, vol. 33 no. 24, 1 December 1966 p. 13.

roundabout way, and it may take time, and I'll make mistakes, but I'll get there somehow. I know my limitations and I know how far I can stretch out."<sup>242</sup>

During this time, the album Russell recorded with Marshall Brown, *New Groove* (recorded in 1962) was released, prompting interest in his playing. An article from this time entitled "Whatever Happened to the Clarinet?" shows the complex and personal feelings of critics and fans towards the clarinetist. Martin Williams wrote: "Today there are two truly contemporary clarinetists. A reborn Giuffre, now into the most advanced 'new thing' jazz, and a reborn Pee Wee Russell, contemporary not only because of his recent work, but because he has been a jazzman bigger than category or style for almost thirty years...He is a committed improviser. Although his style has its recognizable characteristics and his use of his instrument its touchingly personal voice, Pee Wee Russell is willing to take chances, to dare, to let the moment find its unique meaning as he plays—indeed it is sometimes as if he were learning to play the clarinet all over again. But improviser or not, it is results that count and Pee Wee Russell is a gifted lyricist... it is as if the most recent challenges in jazz had liberated Pee Wee Russell more than ever."<sup>243</sup>

In 1966, Russell recorded a second album for Bob Thiele with Ellington musicians led by Earl "Fatha" Hines, then played at Blues Alley in Washington, D.C. with Tommy Gwaltney, a local band leader, clarinetist, and vibraphonist. Russell and

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<sup>242</sup> Rivelli, Pauline. "The Arts of Pee Wee Russell." *Jazz*, vol. 5 no. 12, 1966 p. 20-23.

<sup>243</sup> Williams, Martin. "Whatever Happened to the Clarinet?" *Jazz*, vol. 4 no. 6, 1965 p. 10-11.

Gwaltney played clarinet duets on some numbers, and Gwaltney played vibes behind Russell on others. A review in *Down Beat* was generally positive: “The inimitable clarinetist’s spirited playing inspired Gwaltney to some of his finest clarinet playing, and the capacity crowds gave the Gwaltney-Russell clarinet duets great applause.”<sup>244</sup> After this successful trip, Russell played another recording session with Yank Lawson for Bob Thiele. This album received a favorable review in *Down Beat*, though it may not have been Russell’s best work. He won the 1966 *Down Beat* Critic’s poll again, and came in second to Buddy DeFranco in the reader’s poll. The second album he made with Marshall Brown was given five stars in *Down Beat*, and he was interviewed again about his paintings in *Jazz Magazine*.<sup>245</sup> All of this recognition came at a time when he was performing less frequently. He played at the Atlanta Jazz Festival with the Newport All Stars in May 1966, where he also played a duet with Woody Herman.<sup>246</sup> Russell appeared at MIT with Henry “Red” Allen, backed by a modern rhythm section including Charlie Haden, Steve Kuhn, and Marty Morell. The pair recorded Allen’s last album together.<sup>247</sup> He finished out the year playing occasionally with Jimmy McPartland and painting.

In 1967, Russell recorded two more albums for Bob Thiele, each with mixed results. The first was with a big band, and was generally dismissed by critics for limiting Russell. The second was also a big band album, but this time with a singer, and it was

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<sup>244</sup> Hilbert *PWR* p. 272

<sup>245</sup> Rivelli. “The Arts of Pee Wee Russell.” *Jazz*, vol. 5 no. 12, 1966 p. 20-23.

<sup>246</sup> *Ibid.* p. 274

<sup>247</sup> *Ibid.* p. 275

heavily edited. It was also Russell's last studio recording session.<sup>248</sup> George Wein sent Russell and the All Stars on a tour of Mexico, billed as the "Newport Jazz Festival in Mexico," along with the Dave Brubeck quartet, Thelonious Monk, and Dizzy Gillespie. After the Mexico tour, the group, still playing for Wein, played at a festival in Texas and at the "U.S. National Day" at the Montreal World's Fair. Russell played a benefit when he returned, but this was the beginning of the end for him. After the performance in Texas, his wife had gone into the hospital and had been given a terminal diagnosis of pancreatic cancer. She died in early June, and Russell was crushed. He started drinking again, but continued to fulfill his playing commitments. He played with the Newport All Stars in concerts and at the Newport Jazz Festival, and with Eddie Condon at Disneyland. He appeared in a National Educational Network series called *Jazz Alley* with Jimmy McPartland. In mid-December, Russell played at Blues Alley again with Tommy Gwaltney. His physical condition was deteriorating, but his playing was still strong. George Hofer, a friend of Russell's, began a biography on him, and Jackie Gleason was considering making a film about Russell, starring Jimmy Stewart. Hofer died before he could write the biography, a further blow to Russell's personal life that increased his alcohol consumption.

In April 1968, he played a concert (the first since the death of his wife) with Ruby Braff in New York,<sup>249</sup> and played in New Orleans with modern New York players at

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<sup>248</sup> Ibid. p.276

<sup>249</sup> Balliett, Whitney. "Jazz Concerts: Pee Wee Russell Rides Again." *New Yorker*, vol. 44, 4 May 1968 p. 170.

“Jazzfest '68” in May. He played another gig with the same New York crowd on June 4, 1968. He played well, but off the bandstand, he continued to deteriorate, becoming confused and crying suddenly.<sup>250</sup> In October, he played for a week in Toronto, resulting in a reverent review by Jack Batten in the *Toronto Star* on October 26, 1968: “Pee Wee Russell is 62 years old and for nearly 40 years he has been a traveling jazzman, moving around the world, playing his clarinet with every marvelous jazz musician from Bix Beiderbeck to Thelonious Monk. He may, all in all, have established himself as the best, most unique clarinetist in jazz...”<sup>251</sup> He played in New York shortly after the Toronto stay, and won both the *Down Beat* Critic’s poll and the *Down Beat* Reader’s Poll of 1968 for the first time since 1944, beating Buddy DeFranco (2<sup>nd</sup>) and Tony Scott (3<sup>rd</sup>).<sup>252</sup> Russell’s last job was in Washington, D.C. with the Newport All Stars January 20, 1969 for one of Richard Nixon’s inaugural balls. After this gig, he was too ill to play, and had to cancel a stint with Tommy Gwaltney. He went into the hospital on February 9, 1969 and died on February 15. Many of the giants of jazz turned out for his funeral, but many others sent cards and wreaths. Eddie Condon, Joe Murayani, Kenny Davern, Jimmy McPartland, and George Wein were among the attendees of the funeral, and Louis Armstrong, Jimmy Giuffre, and Louis Prima sent wreaths.

One lasting impact Russell had on jazz was the “Pee Wee Russell Memorial Stomp,” established in his honor after his death. Russell had expressed regret about not

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<sup>250</sup> Hilbert *PWR* p. 286

<sup>251</sup> *Ibid.* p. 287

<sup>252</sup> “31<sup>st</sup> Annual Reader’s Poll.” *Down Beat*, vol. 33 no. 26, 29 December 1966 p. 16-22.

having children or the opportunity to help a young jazz musician. Jack Stine, a jazz enthusiast, and Russell's relative Lee Goodman started the event, which raised money for scholarships and led to the formation of the New Jersey Jazz Society. For the first three years of the Stomp (1969-1972), attendance grew and it was a resounding success for at least the first seven years.<sup>253</sup> Russell's paintings have also continued to receive attention. People influenced by him as performers include: Kenny Davern (a friend of Russell's), Bobby Gordon, Frank Powers, Ruby Braff (trumpet), and Frank Chace.<sup>254</sup> "Pee Wee's Blues" has had lasting impact because many other clarinet players and other instrumentalists have recorded it. He also helped blur the distinction between the different styles of jazz and fought the "pigeon-holing" of players. The "dirt" in his playing brought some grit into the largely West Coast-style mainstream jazz and expanded the popular acceptance of unusual sounds.

Even though Russell played with a large number of different bands, he had some more regular gigs. For example, he played with Eddie Condon, Bobby Hackett, and George Wettling; at Stuyvesant Casino; and in various George Wein groups throughout his career. Russell was remembered as an eccentric musician and person; a high-strung, fragile person who remade himself after a brush with death.<sup>255</sup> He struggled against being classified as a "Dixielander" for the last 20 years of his career. Though few would pair Russell with Ornette Coleman and John Coltrane (as Bill Korall did in his 1963

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<sup>253</sup> "They Still Turn Out For Pee Wee." *Down Beat*, vol. 39 no. 7, 13 April 1972 p. 11.

<sup>254</sup> Hilbert *PWR* p. 296

<sup>255</sup> Hodes, Art. "There'll Be No Other Pee Wee." *Down Beat*, vol. 36 no. 7, 3 April 1969 p. 16-17.

*Melody Maker* article), he was innovative and fit nicely with Thelonious Monk and other modern players. Marshall Brown described Russell's playing: "Pee Wee always has been dangerously experimental in his improvisations...He is one of the few true adventurers in jazz."<sup>256</sup> Russell constantly surprised other musicians with his playing. He was fired for this in 1924, but Bob Brookmeyer played a recording session with Russell in 1961 and commented that he did not know Russell could play in a modern style.<sup>257</sup> Russell's playing sparked two different reactions, particularly early in his career: one that he was inept on the clarinet and the other that he was a great soloist or even a poet,<sup>258</sup> but perhaps not a great clarinetist. His many defenders, including critics Whitney Balliett, Dan Morgenstern, prevailed in the 1960s. In Whitney Balliett's *New Yorker* article "Even His Feet Look Sad," Balliett describes Russell as having "several tones...unlike most jazz clarinetists" and uses very colorful descriptions of everything from "tissue-paper notes" to "skating water bugs."<sup>259</sup> In this article, Russell credits George Wein and his wife, Mary, with helping him develop the confidence to lead his own group and to play contemporary jazz.<sup>260</sup> Russell describes soloing: "You take each solo like it was the last one you were going to play in your life."<sup>261</sup>

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<sup>256</sup> Korall, Bill. "Now Pee Wee Joins Coleman and Coltrane!" *Melody Maker*, vol. 38, 2 February 1963 p. 7.

<sup>257</sup> Hennessey, Michael. "We're learning—Ruby, Pee Wee." *Melody Maker*, vol. 36, 15 April 1961 p.3.

<sup>258</sup> Balliett, Whitney. "Jazz Records: P.W. Russell, Poet." *New Yorker*, vol. 35, 21 February 1959 p. 132-136.

<sup>259</sup> Balliett. "Even His Feet Look Sad." *New Yorker* vol. 38 August 11, 1962 p. 31

<sup>260</sup> *Ibid.* p. 42

<sup>261</sup> *Ibid.* p. 35

## **Tony Scott**

Tony Scott (Anthony Sciacca) (1921-) is better known in Europe and Asia than he is in the United States. He has traveled extensively in Asia, having lived there from 1959-1965. He worked to introduce jazz to Asia, including tours in India, Japan (playing in many venues including their first jazz festival 1962), Viet Nam, Hong Kong (for their first jazz festival in 1961),<sup>262</sup> Java, Thailand (where he jammed with clarinetist and saxophonist King Phumiphon Aduldet (1927-)<sup>263</sup> and classical Thai musicians),<sup>264</sup> Bali (where he played with a gamelon orchestra),<sup>265</sup> Taiwan, Hong Kong, Indonesia (with a 50-day State Department grant), and the Philippines.<sup>266</sup> As the first American jazz musician to tour much of Asia, Scott was widely considered to be the jazz ambassador of the region.<sup>267</sup> He played in South Africa in 1957 (the first time an American jazz musician had played there), where he performed for racially integrated audiences (extremely unusual in the 1950s).<sup>268</sup> He was the best-known jazz musician in Asia for the years he lived there, because very few other jazz players toured there (except for Japan) and also because he actively jammed, taught, and performed. He has played a variety of styles, including Dixieland, modern, bop (he and Buddy DeFranco were the bop clarinetists in the 1940s and early-1950s), and occasionally swing, with big bands and

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<sup>262</sup> Carr, et al. *Jazz: The Rough Guide*. "Scott, Tony."

<sup>263</sup> King of Thailand from 1946-present.

<sup>264</sup> Berendt, Joachim-Ernst. "Jazz in Southeast Asia." Translated by Ernst and Eva Borneman. *Down Beat*, vol. 29 no. 29, 22 November 1962 p. 17-18.

<sup>265</sup> Ibid.

<sup>266</sup> Berendt, Joachim-Ernst. *Jazz: A Photo History*. Translated by William Odem. New York: Schirmer Books, 1979 p. 272.

<sup>267</sup> Carr, et al. *Jazz: The Rough Guide*. "Scott, Tony."

<sup>268</sup> Korall, Burt. "And Now, Ambassador Scott." *Melody Maker*, vol. 33, 26 April 1958 p. 12.

with orchestras (including performances with native instruments, sometimes with orchestra, as in Japan with six kotos and orchestra in 1960).<sup>269</sup> He also played baritone saxophone, and most frequently played with small groups (four to five members). He is well known for his enthusiasm for jam sessions, a love he developed early in his career.

Scott received his jazz education sitting in on sessions on 52<sup>nd</sup> Street in New York with Charlie Parker and other great bop players, while studying at Julliard (1939-1953).<sup>270</sup> Early in his career, Benny Goodman was his greatest influence, though Charlie Parker and Ben Webster later became his strongest influences after he met Webster, Parker, and pianist Art Tatum on 52<sup>nd</sup> Street (Webster mentored Scott when he was young). Scott served in the US Army (1942-1945) in the New York area, playing alto and tenor saxophones, clarinet, and piano with a variety of groups. One of his earliest gigs was with Buddy Rich's big band in 1946, and afterwards played in several different big bands (including Ellington in 1953, Tommy Dorsey, and others).<sup>271</sup> Scott did a tour with Billie Holiday and recorded with Sarah Vaughn<sup>272</sup> in 1950.<sup>273</sup> He won the *Down Beat* Critics' Poll New Star award in 1953, and placed well in the polls in 1955 and second to Goodman in 1956.<sup>274</sup> He led his own groups until 1956 (including one with Bill Evans) and worked as an arranger (Billie Holiday, with whom he also played, Sarah

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<sup>269</sup> "The Scott Expedition." *Down Beat*, vol. 27 no. 4, 18 February 1960 p. 15.

<sup>270</sup> Hentoff, Nat. "Scott Free: Tony's Career Now On Move After Running Into Many Snags." *Down Beat*, vol. 23 no. 21, October 1956 p. 11-12.

<sup>271</sup> Korall, Burt. "Swinging Scott." *Metronome*, vol. 72, October 1956 p. 25.

<sup>272</sup> Columbia Legacy CK 65117 (Col 38896)

<sup>273</sup> Burns, Jim. "The Forgotten Boppers." *Jazz & Blues*, vol. 2, June 1972 p. 4-6.

<sup>274</sup> Hentoff. "Scott Free." *Down Beat*, 17 October 1956

Vaughan, and others). Scott recorded frequently in the rest of the 1950s.<sup>275</sup> He also played piano and was music director for Harry Belafonte (1955). He successfully toured Europe (1957)<sup>276</sup> and Africa (1957)<sup>277</sup> and traveled extensively in Asia (1959-1965), where he incorporated music from India, Indonesia, and Japan. During a brief stay in the U.S., Scott made a record with Pee Wee Russell dedicated to 52<sup>nd</sup> Street (1959)<sup>278</sup> and he appeared on several television programs including: *Camera Three*, *The Art Ford Show*, *The Subject is Jazz*, and other programs in 1959.<sup>279</sup> He returned to the U.S. in 1965 (for the Newport Jazz Festival and a two-year stint at the Dom in New York),<sup>280</sup> then lived in Italy and performed all over the continent of Africa (1969-1970)<sup>281</sup> and Europe through the 1990s. He recorded in Stockholm (1972-1973), and then in England (1981), after a long break from the studio, and has remained active and experimented with electronics and other innovations.

Reviews of Tony Scott range from glowing to insulting. In the latter category, Philip Larkin, in 1962, describes Pee Wee Russell's attempts at modernism as rambling "as vaguely and as vapidly as Tony Scott."<sup>282</sup> A record review by Bill Crow of *Tony*

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<sup>275</sup> Burns. "Forgotten Boppers." *Jazz & Blues*, June 1972

<sup>276</sup> Scott played in Scandinavia (where he met Putte Wickman, a Swedish clarinetist), Germany (he appeared in concert and on the radio), France (where he met up with Albert Nicholas), and Yugoslavia, (Feather, Leonard. "A Pied Piper? Tony Scott Returns from Overseas Jaunt with Less Money, More Friends." *Down Beat*, vol. 24 no. 23, 14 November 1957 p. 19-20).

<sup>277</sup> Scott made a big impression on South Africans, and several tributes to him were written in magazines shortly after he left ("Tony Scott in Deepest Africa." *Metronome*, vol. 74, December 1957 p. 16-17).

<sup>278</sup> *Tony Scott and the All Stars: 52<sup>nd</sup> Street Scene* (Coral 57239).

<sup>279</sup> Feather, Leonard. "The Blindfold Test: Tony Scott." *Down Beat*, vol. 26 no. 25, 10 December 1959 p. 57.

<sup>280</sup> "Moving On With Tony Scott." *Jazz Forum*, Vol. 23, June 1973 p. 44-45.

<sup>281</sup> "Tony Scott—Blowing Across Africa." *Melody Maker*, vol. 45, 27 June 1970 p. 10.

<sup>282</sup> Larkin, Philip. *All What Jazz: A Record Diary 1961-1968*. New York: St. Martin's Press, 1970 p. 54.

*Scott and the All Stars: 52<sup>nd</sup> Street Scene*<sup>283</sup> in the *Jazz Review* (1959) is far less polite: “He plays in a tortured, rigid, sensationalistic manner that successfully attracts attention, but has little to do with playing music.” Crow goes on to juxtapose Pee Wee Russell’s playing with Scott’s, describing Scott as unsubtle and a ham as opposed to Russell, who conveys “his most tender feelings” through his self-conscious playing.<sup>284</sup> Critic Barry Ulanov had a more complimentary view in *Metronome* in 1953: “It’s been a long time since I’ve heard anything so fresh and graceful as the new Tony Scott Quartet. It serves no particular cause; it falls somewhere among the precincts of swing, bop, and cool jazz in style and form.” Ulanov goes on to describe the tasteful and beautiful sound used by Scott and the professional polish of the group.<sup>285</sup> Critic Nat Hentoff was also a Scott fan. A 1956 article by Korall described Scott as having come out of Buddy DeFranco and Benny Goodman’s shadows and that he alone among clarinetists “reflects the contemporary scene with warmth and understanding.”<sup>286</sup> Leonard Feather described Scott as being “one of those rare jazzmen capable of combining sensitivity and humor.”<sup>287</sup> Critic Dan Morgenstern described Scott as playing with impeccable taste.<sup>288</sup> A later review of a recording of his 1959 band mentions great energy and creativity in his group, but a lack of cohesiveness in the band as the only negative.<sup>289</sup> The reviewer considers Scott’s *Music for Zen Meditation* a “classic,” and in many ways it is a classic

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<sup>283</sup> Coral 57239; with Pee Wee Russell on clarinet as well.

<sup>284</sup> Crow, Bill. “Tony Scott and the All Stars: 52<sup>nd</sup> Street Scene, Coral 57239 (Review).” *Jazz Review*, vol. 2, June 1969 p. 26-27.

<sup>285</sup> Ulanov, Barry. “Tony Scott at Minton’s.” *Metronome*, vol. 69, April 1953 p.19.

<sup>286</sup> Korall, Burt. “Swinging Scott.” *Metronome*, vol. 72, October 1956 p. 75.

<sup>287</sup> Feather, Leonard. “The Blindfold Test: Tony Scott.” *Down Beat*, vol. 26 no. 25, 10 December 1959 p. 57.

<sup>288</sup> Morgenstern, Dan. “The Long-Awaited Return of Tony Scott.” *Down Beat*, vol. 32 no. 25, 2 December 1965 p. 19-20.

<sup>289</sup> Mandel, Howard. “Waxing On: Concerning Clarinetists.” *Down Beat*, vol. 52, April 1985 p. 42-44.

example of the influence of exotic music on jazz in the 1960s.<sup>290</sup> Whitney Balliett, New Yorker critic, perhaps gave the most objective view of Scott: "...he makes every number seem of passionate concern, even when one lifts the hot lid of his playing and finds repetitiveness, rhythmic inadequacies, and a slick primitivism...He is a piper, and piper of good heart are indispensable."<sup>291</sup>

Scott wanted to play in all styles and did some early free improvisations (on the album *Scott's Fling*, 1957 and *The Subject is Jazz* television show, 1958).<sup>292</sup> He recorded with traditional Japanese instruments on *Zen Meditation* (1965)<sup>293</sup> and influenced all of the original members of the Indonesian All Stars (formed in 1967). His influence on them continued when they met at the 1967 Berlin Jazz Festival and he suggested using their native scales (Javanese and Balinese) in their improvisations.<sup>294</sup> Scott was frustrated by the factionalism in jazz when he returned to the U.S. and afterwards played overseas in Europe (after 1968). He was an important source of information about Asian music in the U.S. in the mid-1960s and was influential because of his first hand experience with exotic music. His album with the Indonesian All Stars (*Djanger Bali*) was one of the first to incorporate Asian music in jazz,<sup>295</sup> and later *Homage to Lord Krishna*.<sup>296</sup> A more jazz-oriented album is *Tony Scott*,<sup>297</sup> which Morgenstern describes as

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<sup>290</sup> Ibid.

<sup>291</sup> Balliett, Whitney. "Musical Events." *New Yorker*, vol. 43, 3 August 1967 p. 42-44.

<sup>292</sup> Morgenstern. "The Long-Awaited Return." *Down Beat*, 2 December 1965 p. 19-20

<sup>293</sup> Verve V6-8634

<sup>294</sup> Berendt. *Jazz: A Photo History*. p. 273

<sup>295</sup> Berendt, Joachim-Ernst. "Jazz Meets the World." *The World of Music*. vol. 10 no. 3, London: Barenreiter, Kassel-Basel, 1968 p. 9-29.

<sup>296</sup> Verve 2304.008

a matured Tony Scott, without the “histrionics” or “excess emotion” of his earlier playing.<sup>298</sup> Other albums recorded by Scott include: *Touch of Tony Scott* (1956),<sup>299</sup> *South Pacific Jazz* (1958),<sup>300</sup> and *Golden Moments* (1959)<sup>301</sup> with Bill Evans.

### **William Overton Smith**

William Overton Smith (1926-), known in the jazz world as Bill Smith, has performed jazz with Shelley Manne, Orchestra U.S.A., the American Jazz Ensemble (Italy), Dave Brubeck, and under his own name. He is an internationally respected composer, clarinetist, and sound innovator (electronics, unusual sounds from the clarinet, avant-garde compositional techniques). Smith grew up in California, where he listened to the big bands<sup>302</sup> (Ellington, Basie, Goodman, and Barnet). Early on, Benny Goodman inspired Smith to play music, particularly jazz and later classical (with Goodman’s classical recordings). He taught at the University of California (1944-1945) and attended Julliard (1945-1946), during which time he played jazz on 52<sup>nd</sup> Street, particularly at Kelly’s.<sup>303</sup> He later studied at Mills College (1946-1947) with Darius Milhaud, the

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<sup>297</sup> VerveV6-8788

<sup>298</sup> Morgenstern, Dan. “Tony Scott—Verve V6-8788 (Record Review).” *Down Beat*, vol. 37 no. 10, 14 May 1970 p. 28.

<sup>299</sup> Victor LPM-1353: “Rock Me But Don’t Roll Me” used rock ‘n’ roll rhythms and sounds, a recording reviewed by Buddy DeFranco as frantic, with the clarinet player never playing below a G in the middle register. He described it as a cut-rate Artie Shaw with a rock beat. (Feather, Leonard. “The Blindfold Test: Frank DeFranco.” *Down Beat*, vol. 24 no. 6, 21 March 1957 p. 31).

<sup>300</sup> ABC 235

<sup>301</sup> Muse MRS230

<sup>302</sup> Morgenstern, Dan. “Bill Smith: At Home In Any Music.” *Down Beat*, vol. 32 no. 11, 20 May 1965 p. 13.

<sup>303</sup> *Ibid.*

University of California (1947-1951) with Roger Sessions, and the Paris Conservatory (1951-1952).

Smith played with Dave Brubeck at Mills College, the start of a lifelong relationship with him, and recorded the album *the Dave Brubeck Octet* (1948)<sup>304</sup> while at Mills. He later won the Prix de Paris (1951-1953) and studied in Paris during those years. He returned to the U.S. in 1953, after which he recorded *Music to Listen to Red Norvo By* (1957)<sup>305</sup> with Red Norvo and performed his Concerto For Clarinet and Combo with Shelley Manne (1957). He taught at the San Francisco Conservatory (1954-1955) and at University of Southern California (1955-1960). He recorded the album *Folk Jazz: Bill Smith Quartet* (1956)<sup>306</sup> with Shelley Manne, Jim Hall, and Monty Budwig; and *The Riddle* (1959)<sup>307</sup> with Dave Brubeck, Gene Wright, and Joe Morello. He was awarded the Prix de Rome (1957) with a short stay in Rome that year, and two Guggenheim Fellowships (1960-1961, 1961-1962), which allowed him to focus on composing in Rome (1960-1966). While Smith was in Italy, he recorded these albums: *Brubeck a la Mode* (1960)<sup>308</sup>; *A Near Myth: Brubeck and Smith* (1961)<sup>309</sup>; *The American Jazz Ensemble in Rome* (1962)<sup>310</sup>; *Americans in Europe, Vol. 1* (1964)<sup>311</sup>; *New Dimensions*

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<sup>304</sup> Fantasy OJC 101

<sup>305</sup> Contemporary C3534

<sup>306</sup> Contemporary M3591

<sup>307</sup> Columbia CL 1454 1959

<sup>308</sup> Fantasy OJCCD 200-2 (F)-3301

<sup>309</sup> Fantasy LP 3319

<sup>310</sup> RCA Victor LPM 2557

<sup>311</sup> Impulse 36

(1964)<sup>312</sup>; *Dedicated to Dolphy (Elegy for Eric)* (1965)<sup>313</sup>; and *The Beat Generation* (Bill Smith Compositions) (1963)<sup>314</sup>. He also recorded a couple of unreleased albums while in Rome with Brubeck: *Swinging on the Golden Gate* and *Witches Brew*.<sup>315</sup>

He toured Europe and the United States (1963-1964)<sup>316</sup> with the American Jazz Ensemble, playing both jazz and contemporary classical music. This combination was a hit in Italy before the tour, where they sold out most of their concerts in 1961, and earned the group a write-up in *Time* magazine.<sup>317</sup> In this article, the group is described as proudly “bilingual” because they play both jazz and classical music.<sup>318</sup> Smith began to develop the Contemporary group at the University of Washington in 1966, and taught there until 1996 (he is now Professor Emeritus). He continued to include jazz performances in concerts by the Contemporary Group, but did fewer jazz performances and recordings in the early years of the group. He was a full-time member of the Dave Brubeck quartet during the 1980s, while teaching full time. Smith has continued to perform jazz in Italy and in the United States, with Brubeck and other jazz musicians; teach masterclasses at universities; and compose and perform modern works through the early 2000s.

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<sup>312</sup> Epic LN 16140

<sup>313</sup> Cambridge CRS 2820

<sup>314</sup> RCA Victor PML 10300

<sup>315</sup> Smith, Bill. Interview by author. 28 August 2000.

<sup>316</sup> “American Ensemble Mixes Longhair, Jazz.” *Variety*, vol. 234, 15 April 1964 p. 51.

<sup>317</sup> “Bilingual Jazz.” *Time*, vol. 78, 7 July 1961 p. 41-42.

<sup>318</sup> *Ibid*

Smith's first interest in music was sparked by jazz, particularly the big bands (Ellington, Basie, Dorsey, Goodman). He started classical clarinet lessons because he liked Benny Goodman's playing and his big band. In the 1940s, he heard Charlie Parker, who broadened his harmonic concept (with 9, 11, and 13 chords), which led to some of the "cool" or West Coast sounds on his jazz recordings in the 1950s and 1960s. Contemporaries like Jimmy Giuffre and Eric Dolphy inspired Smith in both his jazz playing and his composing. He particularly admired Dolphy's bass clarinet playing because of his broad base of knowledge and skill as a musician and his expansion of sounds on the bass clarinet and his other instruments.<sup>319</sup> He wrote his Elegy for Eric for Dolphy when Dolphy died. Giuffre's experiments with composition and sound, particularly with his drumless trio in the 1950s, inspired Smith to explore the quiet and contrapuntal areas of his own playing and writing.

He was featured on the recording *Shelley Manne and His Men, Vol. 6*<sup>320</sup> playing his composition Concerto for Clarinet and Jazz Combo. Smith was and continues to be interested in combining classical and jazz music. He was involved with Orchestra U.S.A. (directed and organized by John Lewis of the Modern Jazz Quartet) and the Third Stream movement (so-named by Gunther Schuller, who was describing a combination of jazz and classical music). Although Smith is fluent in both jazz and classical styles, he has generally kept these interests separate, even using different names for each (Bill Smith

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<sup>319</sup> Halgrimson Suther, Kathryn. "Two Sides of William O. "Bill" Smith." *The Clarinet*, vol. 25 no. 1, July/August 1997 p. 40-43; November/December 1997 p. 42-48.

<sup>320</sup> Contemporary C3536 1957

for jazz, William O. Smith for classical). An exception to this is his Concerto for Jazz Soloist and Orchestra (a twelve-tone composition), on the *Two Sides of Bill Smith* (1964),<sup>321</sup> which has Eric Dolphy (second flute) as a member of Orchestra U.S.A. This record was a result of a grant from the National Institute—American Academy of Arts and Letters.<sup>322</sup> Also on this recording are the non-jazz works Variants for Solo Clarinet and Mosaic for clarinet and piano, both composed in the 1950s.

William O. Smith is an extremely important 20<sup>th</sup> and 21<sup>st</sup> century composer. Throughout his entire career, his works have been on the cutting edge of the avant-garde and his interest in sound manipulation has resulted in a great expansion of clarinet techniques, both jazz and classical. His non-jazz compositions of the 1950s tend to be very abstract and those of the 1960s show an increased interest in electronic music, sound manipulation (multiphonics, instrument configuration, different tone qualities, mutes, pitch bends), and tape accompaniment (both pre-recorded and player-recorded). His compositions in the 1960s further developed his experiments in sound and technology that began the 1950s. These sharply contrast with his jazz playing in the 1950s in particular, which is melodic, tonal, sweet, and singing.<sup>323</sup> Some later jazz recordings (though not generally those with Brubeck) were more atonal, but still had the same sense of line and melody of the Brubeck recordings. Even his jazz-inflected compositions show this more lyrical, cool jazz style, which makes them, perhaps, more accessible to

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<sup>321</sup> CRISD 20

<sup>322</sup> Jacket *Two Sides of Bill Smith*

<sup>323</sup> *Brubeck a la Mode* is a good example of this

the average listener than his strictly classical works. Smith's livelihood has always been teaching, a conscious choice not to rely on public tastes for his income. He has been able to write and record under both names with fewer restrictions on style and content because of this.<sup>324</sup> Smith states: "I used to think that if I made music according to what I really liked, and what I really wanted to hear, then there would be other people who also have the same taste and would like the same things I liked. But there aren't many that have the same tastes that I do...[Brubeck is] not playing down to the public, the things he really likes are what he's playing and that's what the public wants to hear."<sup>325</sup> His recordings with Brubeck did not sell as well as those Brubeck did with Paul Desmond, perhaps because of the public's perception of Desmond, but also because Smith's albums did not cater to the mass market; they were compositions, not commercial items.<sup>326</sup> His albums generally fared better with critics than with the popular audience.

Smith has expanded the range of sounds a clarinet can make by his performance and compositional experiments with (and public use of) multiphonics, mutes, quartertones, and other modern techniques. Some of his jazz-inflected compositions have blurred the boundaries between jazz and classical composition, while others expanded the definition of jazz by including folk tunes or atonal composition in what is clearly a jazz framework. In 1961, he described his approach to jazz forms in *Time* magazine: "Jazz forms...are usually stereotyped, like a housing project with the houses all alike. We want

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<sup>324</sup> Smith, Bill. Interview by author. April 28, 2000

<sup>325</sup> Ibid.

<sup>326</sup> Ibid.

to change the number of rooms and the size and placement of the windows and doors.”<sup>327</sup>

Though not necessarily popular with the American jazz public, Bill Smith has had a definite impact on jazz because of the interest and admiration of other musicians and critics. His creative clarinet playing is at times beautiful and at other times otherworldly and has inspired classical and jazz musicians alike.

### **The Avant-Garde in Chicago**

The Chicago jazz scene was very limited in the late 1960s, including a couple of avant-garde groups and a few traditional bands. Sun Ra had left for New York by the late 1960s and, by the end of 1970, the Association for the Advancement of Creative Musicians (AACM) had largely moved overseas to find an audience. The remaining jazz players in Chicago were largely Chicagoans (Dixieland players) or imitators of Art Blakey and His Jazz Messengers.<sup>328</sup> The free jazz players tended not to want to perform in clubs (nor was their music appropriate for the club scene), so they were largely a private endeavor. The free jazz players were originally club players, but soon branched out into musical areas less suitable for that function.<sup>329</sup> Both Sun Ra and the AACM were influential because of the multifaceted nature of their performances. Both groups incorporated theater into their live performances; Sun Ra included special effects as well. Another common thread is the extensive use of auxiliary percussion to add drama to

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<sup>327</sup> “Bilingual Jazz.” *Time*, vol. 78, 7 July 1961 p. 41-42.

<sup>328</sup> Martin, Terry. “The Chicago Avant-Garde.” *Jazz Monthly*, vol. 14, March 1968 p.12-14.

<sup>329</sup> *Ibid.*

performances or as another color in the improvisations of the AACM. Every player in both groups was a multi-instrumentalist, and the variety of timbres they could produce gave these groups a sound distinct from the rest of jazz.

### **Sidemen With Sun Ra**

Sonny Blount (otherwise known as Sun Ra) was a Chicago based bandleader starting in the 1950s. Sun Ra achieved nearly cult leader status, and all interviews of the time have an element of mysticism to them, as well as a bit of jazz discussion.<sup>330</sup> He and his band were highly unusual in several ways. His group was extremely loyal to him, so the personnel were relatively stable compared to other groups in the late 1950s and 1960s. They rehearsed frequently and for prolonged periods, which was unusual for a free jazz group, particularly given the difficult financial situation of the 1960s in Chicago. Many of the band members lived communally, and all apparently shared an interest in Sun Ra's unique mysticism. Performances by the band included outrageous costumes (usually in an alien or Egyptian motif), some free jazz, some straight-ahead jazz, proselytizing, and dancing. The band members all doubled, usually on unusual percussion instruments and exotic instruments of all kinds. The band was not particularly influential in Chicago, but was popular elsewhere (New York, overseas). Sun Ra moved to New York, as did almost all of his band members, in the mid-1960s. While Sun Ra considered himself to be avant-garde, not all critics agreed. Some argued that he merely

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<sup>330</sup> Thomas, J.C. "Sun Ra's Space Probe." *Down Beat*, vol. 35 no. 12, 13 June 1968 p. 19-20.

followed the trends set by more forward-looking musicians.<sup>331</sup> His album *Heliocentric Worlds Vol. 2* (which features Robert Cummings on bass clarinet) is largely free jazz, though that did not necessarily make it cutting-edge at the time it was recorded. There are many privately issued recordings of the group, but their content is largely unknown. Sun Ra and his Arkestra emphasized percussion effects, sound effects, odd instruments (like bass clarinet, oboe, English horn and some that they actually made), and ethnic effects (African timbres, scoops, and other manipulations). A Sun Ra show was more of a spectacle than a concert in the later 1960s, with costumes and special effects.

**Robert Cummings**, the primary bass clarinet player in the group, played excellent “out” bass clarinet solos on *The Heliocentric Worlds of Sun Ra II* (1965).<sup>332</sup> Other albums with his bass clarinet playing on them are: *Sun Ra & His Myth Science Arkestra—Cosmic Tones for Mental Therapy* (1963),<sup>333</sup> *Sun Ra & His Solar Arkestra—Other Planes of There* (1964),<sup>334</sup> *When Sun Comes Out*,<sup>335</sup> *Featuring Pharoah Sanders and Black Harold* (1964),<sup>336</sup> *The Heliocentric Worlds of Sun Ra Volume I* (1965),<sup>337</sup> *The Magic City* (1965),<sup>338</sup> *Nothing Is* (1966),<sup>339</sup> *Strange Strings* (1966),<sup>340</sup> *Outer Spaceways*

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<sup>331</sup> Williams, Martin. “Mostly Modernists: Still Chasing the Advance Guard.” *Saturday Review*, vol. 51, 12 October 1968 p. 68.

<sup>332</sup> ESP-DISK 1017

<sup>333</sup> KH2772 LP408

<sup>334</sup> KH98766 LP206

<sup>335</sup> Saturn LP 2066

<sup>336</sup> Saturn JHNY 165

<sup>337</sup> ESP-Disk 1014

<sup>338</sup> Saturn LPB 711, 403

<sup>339</sup> ESP-DISK 1045

<sup>340</sup> Thoth Intergalactic KH 5472, 502

*Incorporated* (1966 or 1967),<sup>341</sup> *Atlantis* (1967),<sup>342</sup> *Song of the stargazers* (1967 or 1968),<sup>343</sup> *The Solar-Myth Approach Volume 2* (1967 or 1968 and 1969 or 1970),<sup>344</sup> *Pictures of Infinity* (1968),<sup>345</sup> *Nuits de la Fondation Maeght, Volume I and II* (1970),<sup>346</sup> and *It's After the End of the World* (1970).<sup>347</sup>

**Danny Davis** played alto clarinet with Sun Ra beginning in 1968. He played on: *The Solar-Myth Approach Volume II* (1968),<sup>348</sup> *Pictures of Infinity* (1968),<sup>349</sup> *Continuation* (1969),<sup>350</sup> *My Brother the Wind* (1969 or 1970),<sup>351</sup> *The Night of the Purple Moon* (1972),<sup>352</sup> and *Nuits de la Fondation Maeght Volumes I and II* (1970).<sup>353</sup>

**John Gilmore** (1931-) was one of Sun Ra's most gifted soloists. He is known for his forceful tenor saxophone work, but also for his bass clarinet playing. He played in military bands (1948-1951) after studying in Chicago as a child. He played with Earl Hines (1952), and joined Sun Ra in 1953, with whom he worked consistently through the 1960s.<sup>354</sup> He recorded on tenor with many major artists, including Chick Corea, Art Blakey's Jazz Messengers, and McCoy Tyner. He played bass clarinet and tenor

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<sup>341</sup> Saturn 143000A, 530

<sup>342</sup> Saturn ESR 507

<sup>343</sup> Saturn 487

<sup>344</sup> BYG Actuel (F)529 341

<sup>345</sup> Black Lion (E)30103

<sup>346</sup> Shandar 10001 and 10003

<sup>347</sup> MPS (G)2120748

<sup>348</sup> BYG Actuel (F)529 341

<sup>349</sup> Black Lion (E)30103

<sup>350</sup> Saturn ESR 520

<sup>351</sup> Saturn 521

<sup>352</sup> Thoth Intergalactic IR

<sup>353</sup> Shandar 10003 and 10001

<sup>354</sup> Grove 1988 p. 430 vol. 1

saxophone on *The Futuristic Sounds of Sun Ra* (1960-1961),<sup>355</sup> *Sun Ra & His Arkestra—Secrets of the Sun* (1961-1962)<sup>356</sup> bass clarinet only, *Sun Ra & His Solar Arkestra—Art Forms of Dimensions Tomorrow*<sup>357</sup> one tune only, and *Sun Ra & His Myth Science Arkestra—Cosmic Tones for Mental Therapy* (1963).<sup>358</sup> He played B-flat clarinet on earlier records (1958-1960).<sup>359</sup>

**Marshall Allen** (1924-) played alto saxophone, piccolo, and other instruments, played some clarinet, as did most of the reed players in the group.<sup>360</sup> He was with Sun Ra from 1956-1980s.

**Pat Patrick** (1929-) played baritone saxophone, flute, clarinet, and percussion for Sun Ra (1954-1980s). Examples of his clarinet work may be found on *Sun Ra & His Solar Arkestra—Art Forms of Dimensions Tomorrow*<sup>361</sup> and *Continuation* (1969 or 1970).<sup>362</sup>

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<sup>355</sup> Savoy MG12169

<sup>356</sup> Gh9954-E/F LP 208

<sup>357</sup> Saturn 9956

<sup>358</sup> KH2772 LP408

<sup>359</sup> Vein, Julian. "Sun Ra on Saturn and Savoy." *Jazz Journal*, vol. 20, 20 November 1967 p. 19.

<sup>360</sup> Willmer, Valerie. *As Serious As Your Life: The Story of the New Jazz*. London: Allison & Busby, 1977 p. 86.

<sup>361</sup> Saturn 9956

<sup>362</sup> Saturn ESR 520

### **The Association for the Advancement of Creative Musicians (The AACM)**

Richard Muhal Abrams officially founded the AACM in 1965 in Chicago, though he founded the Experimental band on Chicago's south side in 1961 the predecessor of the AACM.<sup>363</sup> The group taught basic financial survival to young musicians (including the avoidance of substance abuse), served as a social network, and worked to further new music (mainly jazz) through education and concerts. The AACM was also a social and intellectual movement, centered on young black musicians. The group was known for its interest in colors and variety of instrumentation, so nearly all of its members were multi-instrumentalists, many of whom were very influential in the 1970s. The most notable woodwind players of the 1960s were Anthony Braxton, Joseph Jarman, and Roscoe Mitchell. All three of these players were composers, a facet of their talent at least equal in importance to their playing skills. In the late 1960s, many of the members moved to Paris as a result of general apathy or hostility in Chicago. They recorded extensively in Europe (France, Germany, and Great Britain), including a performance at the 1969 New Jazz Meeting Baden-Baden. Their importance was not realized until the late 1970s, but their collective sound and noise approach has influenced both jazz and classical performers and composers.<sup>364</sup> The AACM was remarkable for its stability (a similar effort in the New York area effort failed to take hold), and was a source of inspiration for

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<sup>363</sup> Tirro, Frank. Jazz: A History. New York, London: W.W. Norton & Company, 1993 p. 399.

<sup>364</sup> Berendt, Joachim-Ernst. The Jazz Book: From Ragtime to Fusion and Beyond. Revised by Gunther Huesmann, translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Neville. Brooklyn, NY: Lawrence Hill Books, 1992 p. 439.

young players and a regular performance venue (and employer) for older players.<sup>365</sup> The members were also expected not to take drugs and to behave respectfully. All members of the group could play in concerts, even if they did not have a regular group. In this way, the AACM became a showcase for the latest innovators in Chicago jazz, while providing stability and jobs for musicians. This group is particularly known for its use of percussion, police whistles, and other noisemakers to create a realm of sound (as opposed to a tune). Some critics, like Martin Williams, heard that these were good musicians attempting to de-construct jazz, while other more conservative critics used this new “school” as an example of “anti-jazz.”<sup>366</sup> The AACM is important because it educated many young musicians and blurred the line between avant-garde classical music and jazz with its free improvisations. An offshoot of the AACM, formed in 1969 in Paris, is the Art Ensemble of Chicago, including reed players Roscoe Mitchell and Joseph Jarman. This group performed extensively in Europe and around the world, wrote and played at least one film score, and recorded eleven albums (1969-1971). They used clarinet on most of their albums from this time, including *A Jackson in Your House* (1969),<sup>367</sup> *Congliptious* (1968),<sup>368</sup> and *The Spiritual* (1969).<sup>369</sup>

**Richard Muhal Abrams** (1930-) played clarinet as a background or color instrument for the AACM and its offspring. He was chiefly a pianist, though can be seen

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<sup>365</sup> Martin. “Chicago Avant-Garde.” *Jazz Monthly*, March 1968.

<sup>366</sup> Williams, Martin. *Jazz Masters in Transition, 1957-1969*. London: The Macmillan Company, Collier-Macmillan Limited, 1970. p. 259-160 (originally in New York Times August 18, 1968)

<sup>367</sup> Byg Actuel (F)529302

<sup>368</sup> Nessa N-2

<sup>369</sup> RCA/Freedom (F) FLP 40108

as a clarinetist (or alto clarinetist) on several AACM and Anthony Braxton recordings including *Richard Abrams-Levels and Degrees of Light*<sup>370</sup> and *3 Compositions of New Jazz* (alto clarinet).<sup>371</sup> Far more important than his clarinet playing was his role as patriarch of free jazz to the young musicians of Chicago.

**Anthony Braxton** (1945- ) is considered avant-garde, both in jazz and in classical music (two of his early influences were Karheinz Stockhausen and John Cage).<sup>372</sup> He was one of the younger members of the AACM (and one of the most influential), and became an important composer and performer in the 1970s. He is known for experiments in timbre, including pops, squeaks, and multiphonics on various instruments, and the use of unusual instruments like the contrabass clarinet and other odd members of the saxophone and clarinet families (his contrabass clarinet solo on Charlie Parker's *Ornithology* is an example of his interest in extremely low sounds). He used the entire clarinet family, though was mainly an alto saxophone player in the late 1960s.<sup>373</sup> Braxton started on clarinet at age eleven, and later switched to saxophone. He studied at the Chicago School of Music in the general program and with Jack Gell (on clarinets and saxophones) from 1959-1966.<sup>374</sup> From 1964-1966, he served in the Army in Europe.<sup>375</sup> He joined the experimental band with AACM in 1966 through Roscoe Mitchell. He also formed his

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<sup>370</sup> Delmark 413

<sup>371</sup> Delmark 415

<sup>372</sup> Jost, Ekkehard. *Free Jazz*. Studies in Jazz Research. Graz: 1974, Vienna: Universal Edition A.G., 1975 p. 173.

<sup>373</sup> Megill, Donald D. and Richard Demory. *Introduction to Jazz History*. Third Edition. Englewood Cliffs, N.J.: Prentice Hall, 1993 p. 242.

<sup>374</sup> Smith, Bill. "The Anthony Braxton Interview." *Coda Magazine*, vol. 11 no. 8, 1974 p. 2-8.

<sup>375</sup> Lyons, Len and Don Perlo. *Jazz Portraits: The Lives and Music of the Jazz Masters*. New York: William Morrow and Company, Inc., 1989 p. 84.

own group in 1966 to explore improvisation, and later composed works for odd instrumentations (100 tubas, five tubas, contrabass clarinet, etc.) and solo alto saxophone.<sup>376</sup> He was an admirer of Eric Dolphy, particularly his unaccompanied work. He and many other Chicago and New York area musicians moved to Europe in 1969. He gained prominence in the early- and mid-1970s as a composer and performer. His recordings<sup>377</sup> that included the clarinet family (usually with other doubles in the saxophone family as well) in 1969 and 1970 were: *3 Compositions of New Jazz* (Braxton doubles on many instruments including clarinet),<sup>378</sup> *Anthony Braxton* (recorded September 10, 1969 in Paris, France; clarinet and contrabass clarinet with other doubles),<sup>379</sup> *Circle: Live in German Concert* (reeds),<sup>380</sup> *Gunter Hampel-The 8<sup>th</sup> of July 1969* (recorded in Holland; Braxton contrabass clarinet, Hampel bass clarinet, and Willem Breuker bass clarinet),<sup>381</sup> *Instant Composers Pool* (July 8, 1969 in Holland; contrabass clarinet with Willem Breuker on bass clarinet),<sup>382</sup> *Jacques Coursil – Black Suite* (July 10, 1969 in Paris, France; contrabass clarinet),<sup>383</sup> *Silence* (July 18, 1969 contrabass clarinet),<sup>384</sup> and *Marion Brown—Afternoon of a Georgia Faun* (August 10, 1970 in New York; clarinet and contrabass clarinet).<sup>385</sup> Braxton was controversial for his use of contrabass clarinet, bass saxophone, and other profoundly low instruments in the

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<sup>376</sup> Smith, Bill. "The Anthony Braxton Interview." *Coda Magazine*, 1974.

<sup>377</sup> Smith, Bill. "The Anthony Braxton Discography." *Coda Magazine*, vol. 11 no.8, 1974 p. 10-11.

<sup>378</sup> Delmark 415

<sup>379</sup> BYG 529, 315

<sup>380</sup> CBS-Sony SOPL 19-XJ

<sup>381</sup> Birth NJ001,

<sup>382</sup> ICP 007/008

<sup>383</sup> America 30 AM 6111

<sup>384</sup> Freedom 40123

<sup>385</sup> ECM 1004

1970s, and was criticized for using non-jazz instruments.<sup>386</sup> He continued playing in Europe until 1974, when he moved to New York and performed until around 1980.<sup>387</sup>

**Roscoe Mitchell** (1940- ) played the entire saxophone family, clarinet, flute, piccolo, and a variety of percussion instruments. He was primarily a saxophonist, though he returned to clarinet in 1967-1968 and also played more flute at this time. Unlike Braxton, he was drawn to the more treble instruments in the late 1960s. He played with the Art Ensemble of Chicago after 1965 and was a widely respected musician around Chicago. He continued to double extensively throughout the 1970s. Mitchell led a sextet (on alto saxophone, flute, harmonica, clarinet, and assorted percussion) on the album *Sound* (1966)<sup>388</sup> and included clarinet on his album *Old-Quartet* (1967).<sup>389</sup>

**Joseph Jarman** (1937-) played sopranello (a relative of the saxophone), soprano saxophone, alto saxophone, tenor saxophone, clarinet, alto clarinet, oboe, flute, and assorted keyboard and percussion instruments. He was known as an impressive saxophonist in Chicago and had the admiration of Mitchell. He had a very intellectual bent to his interests, and at times conducted his compositions instead of playing. In the late 1960s, he generally recorded on alto saxophone under his own name, but doubled for

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<sup>386</sup> Cadence p. 4

<sup>387</sup> Lyons, *Jazz Portraits*. p. 86

<sup>388</sup> Delmark DL408

<sup>389</sup> Nessa N-5

other recordings with the AACM and the Art Ensemble of Chicago. He collaborated with John Cage and played with combos in the 1960s and 1970s.<sup>390</sup>

There were many other clarinet players (or woodwind doublers) associated with the AACM. Donald Garrett (clarinet, bass clarinet, flutes, percussion) played with Archie Shepp in 1964, with Coltrane (1965) and with Alice Coltrane in the 1960s. He later moved to Europe.<sup>391</sup> William Byard Lancaster (1942-), bass clarinet, reeds, percussion, played with Sun Ra, McCoy Tyner, and other well-known musicians.<sup>392</sup> Mustafa Abdul Rahim (Donald Strickland) (1943-), bass clarinet and tenor saxophone, started with the AACM and led his own groups.<sup>393</sup> John Stubblefield (1945-), woodwinds, played with R& B bands while studying music and recorded with Anthony Braxton. In the 1970s, he worked with Thad Jones, Mary Lou Williams, and Charles Mingus.<sup>394</sup> He recorded as a leader and was active as a teacher in the 1980s. Henry Threadgill (1944-), woodwinds, played with Abrams' sextet and with the AACM.<sup>395</sup> He is primarily known as a saxophonist and composer.

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<sup>390</sup> Willmer, p. 271

<sup>391</sup> Ibid. p. 268

<sup>392</sup> Ibid. p. 273

<sup>393</sup> Ibid. p. 277

<sup>394</sup> Ibid. p. 280

<sup>395</sup> Ibid. p. 282

### Lesser-Known Modernists

**John Carter (1929-1991)** was a reedman and composer who played in 1960s Los Angeles. He went to school with Ornette Coleman, Dewey Redman, and Charles Moffet and played around the Dallas and Fort Worth areas starting at age 14.<sup>396</sup> He was a prodigy and graduated high school at 15 and college at 19 (at Lincoln University in Missouri; he played in Kansas City and St. Louis at this time).<sup>397</sup> He did graduate work at the University of Colorado and taught through the 1950s (playing occasionally) in Texas. Carter moved to Los Angeles in the early 1960s where he met Bobby Bradford (who he met through Ornette Coleman) and formed a lifelong musical partnership with Bradford. Their first band, 1965-1970, was the New Arts Jazz Ensemble. He continued to play and teach in the 1970s (recording and touring Europe with Bradford), then quit teaching in the 1980s when he formed a record label and the group Clarinet Summit, with Alvin Batiste, Jimmy Hamilton, and David Murray. His crowning composition is Roots and Folklore: Episodes in the Development of American Folk Music, a five-part suite. He recorded on clarinet on *Seeking* with Bobby Bradford (1969)<sup>398</sup> and *Flight for Four: John Carter/Bobby Bradford Quartet* (1969).<sup>399</sup> He influenced David Murray, Bobby Bradford, and others. He considered his main instrument to be the clarinet, though he also enjoyed alto saxophone and was known for his tenor saxophone playing as well.<sup>400</sup>

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<sup>396</sup> Carter, John. "John Carter Interview." Taken and transcribed by Miyoshi Smith, *Cadence*, vol. 18, May 1992 p. 5-13.

<sup>397</sup> Ibid.

<sup>398</sup> Revelation 9

<sup>399</sup> Flying Dutchman FDS108

<sup>400</sup> "John Carter Interview." *Cadence*, May 1992 p. 5-13

**Tony Coe** (1934- ) is a British clarinet and saxophone player who started on alto saxophone (with some success), then focused on clarinet and tenor saxophone after 1962. He played clarinet and alto and tenor saxophones with drummer Joe Daniels (1952-1953, 1956-1957, with a break for military service 1953-1956), Al Fairweather (Coe recorded with Fairweather in 1957 and 1959), and Humphrey Lyttelton (1957-1961, 1963-1968). He also led his own groups (1962-1964), was a member of the Al Fairweather-Sandy Brown All Stars (1962-1963), and was offered (but did not accept) a position in the Count Basie Orchestra (1965). He played with a number of British groups in the 1960s, including John Dankworth's orchestra (1966-1969),<sup>401</sup> Kenny Clarke/Francy Boland Band (1967-1973),<sup>402</sup> small groups (Coe, Wheeler, and Co.; Coe, Oxley, and Co.; and Axel)<sup>403</sup> and later collaborated with Henri Mancini, most notably on the tenor saxophone solos on all but the first *Pink Panther* film.<sup>404</sup> He played in both the traditional and more modern styles in the 1950s and 1960s, and is noted for his outstanding abilities on the clarinet and the general high quality of his playing. He recorded on clarinet and tenor saxophone under his own name on *Some Other Spring* (1964-1965)<sup>405</sup> and with Humphrey Lyttelton in the 1950s and 1960s. He is also a noted composer and has written for (and played with) Matrix (the European art music ensemble led by Alan Hacker), the Danish Radio Big Band, the Metropole Orchestra, the Skymasters (in Holland), and for film. Coe continued to play in a variety of styles (and with a variety of

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<sup>401</sup> Carr, Ian, Digby Fairweather, and Brian Priestley. Jazz: The Rough Guide. Second Edition. London: Rough Guides Limited (Distributed by Penguin Books), 2000 "Coe, Tony."

<sup>402</sup> Ibid.

<sup>403</sup> Ibid.

<sup>404</sup> New Grove Jazz, Second Edition, 2002 "Coe, Tony."

<sup>405</sup> On the label Hep. Earlewine, Michael et al. The All Music Guide to Jazz: The Experts' Guide to the Best Jazz Recordings. Third Edition. San Francisco: Miller Freeman Books, 1998 "Coe, Tony."

groups) through the 1990s. In 1995, he won the Danish Jazzpar Prize, the first non-American to have done so, and focused on composing afterwards.

**Buddy Collette** (1921-), clarinet/bass clarinet, flute, saxophones, and composer, started on piano, then learned alto saxophone and quickly learned the rest of the saxophone family. He was a lifelong friend and musical partner of Charles Mingus (they formed their first band when Collette was 12 and Mingus was 11 years old). Collette was the only person who could control or mollify Mingus according to other musicians' accounts of the time. He played with several big bands in the early 1940s (Woodman Brothers)<sup>406</sup> and led both a military band and a dance band while in the Navy during World War II (1942-1946).<sup>407</sup> After his military service, he studied at the Los Angeles Conservatory of Music (1947-1952).<sup>408</sup> He played with Lucky Thompson (with Mingus and Britt Woodman in 1946), Edgar Hayes (1947), Louis Jordan (1948), Benny Carter (1948-1949), Gerald Wilson (1949-1950), Jerry Fielding, and others. He played mainly on radio and television in the early 1950s, particularly on the Groucho Marx show *You Bet Your Life* (with Fielding's band) and as a staff player for NBC,<sup>409</sup> a steady, well-paying job. Collette came to prominence playing with the Chico Hamilton Quintet (1955-1956, an early "chamber jazz" group) on flute (which he started with Hamilton), clarinet, and tenor saxophone, including an appearance in the film *Cool and Groovy*

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<sup>406</sup> Nathan, Marvin. "Buddy Collette: This is His Life." *Metronome*, vol. 72, December 1956 p. 14.

<sup>407</sup> *Ibid.*

<sup>408</sup> Tynan, John. "Groucho Detoured Him: Buddy Collette." *Down Beat*, vol. 23 no. 24, 28 November 1956 p. 18.

<sup>409</sup> *Ibid.*

(1956).<sup>410</sup> Hamilton's group was extremely popular, in spite of an odd instrumentation (winds, cello, guitar, bass, and drums), partially because a disc jockey (Sleepy Stein) broadcast their live performances.<sup>411</sup> Their first record, *Chico Hamilton Quintet* (1955),<sup>412</sup> also got a lot of play. Particularly notable are Collette's compositions "Blue Sands" (an outstanding composition for flute) and "A Nice Day" (for clarinet) for the Hamilton Quintet. Collette recommended Eric Dolphy to Hamilton as his replacement, after Paul Horn left (Dolphy and Collette were good friends). He led various groups around Los Angeles and recorded with some of them (notably "Santa Monica" on *Man of Many Parts*<sup>413</sup> in 1956 and "Blue Sands" on *Buddy's Best*<sup>414</sup> in 1957). He focused on composing, arranging (for Thelonious Monk with whom he played in 1964 and others) and film score writing in the 1960s. He was a member of the resident band at the Monterey Jazz Festival (1964, 1965) and of Stan Kenton's Los Angeles Neophonic Orchestra (1965). He continued composing and performing through the 1970s, traveled to Japan with Benny Carter, founded the record company Legend (with Al Aarons in 1973),<sup>415</sup> and, in 1985, published a collection of compositions, *The Buddy Collette Songbook*.<sup>416</sup> His flute playing was fluent and unobtrusive. He admired Benny Goodman and Abe Most in the 1930s, and later, in the 1950s, admired such modern players as Phil

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<sup>410</sup> Meeker, David. *Jazz in the Movies: A Guide to Jazz Musicians (1917-1977)*. New Rochelle, N.Y.: Arlington House Publishers, 1977 (#405).

<sup>411</sup> Gordon, Robert E. *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s*. London: Quartet Books Limited, 1990 p. 136.

<sup>412</sup> Pacific Jazz PJ1209

<sup>413</sup> Contemporary C3522

<sup>414</sup> Dootoo DLP 245

<sup>415</sup> Collette became president of Legend in 1975.

<sup>416</sup> Amsterdam and Los Angeles 1985.

Woods, Miles Davis, Charlie Parker, Jimmy Giuffre, and Paul Desmond.<sup>417</sup> His clarinet playing can be found on *Man of Many Parts* (1956)<sup>418</sup> and *Buddy's Best, The Buddy Collette Quintet* (1957).<sup>419</sup> His clarinet playing is of high quality, with a “legit” tone and very competent technique. He switches between his different instruments in each tune.

**Gunter Hampel** (1937-) is a German multi-instrumentalist on vibraphone, reeds, and flute. He led his own groups as a teenager, and studied all the single reeds. He attended the University at Brunswick, where he studied music theory, composition, and instruments. By the early 1960s, he was playing all over Europe with his own groups, mainly on vibes. In 1964, he hosted Eric Dolphy during the Mingus Jazz Workshop tour, and traded instruments with Dolphy. With Dolphy’s encouragement on bass clarinet, Hampel developed his own style on that instrument and played mainly free jazz on it. Hampel and his group played a concert in Utrecht, Holland that was recorded on bass clarinet, piano, and vibes, which was released as *The 8<sup>th</sup> of July 1969*<sup>420</sup> with Anthony Braxton (contrabass clarinet) and Willem Breuker (bass clarinet, a frequent collaborator). This album demonstrates the free style he had adopted by this time. He also played contemporary classical music, working with Krzysztof Penderecki and others. In 1971, Hampel and Perry Robinson started recording together on *Spirits* and *Out of New York*.

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<sup>417</sup> Nathan. “Buddy Collette.” *Metronome* December 1956 p. 14

<sup>418</sup> On the label Original Jazz Classics.

<sup>419</sup> Dootone jazz series CDBOP 020, originally Dooto LP DTI 245

<sup>420</sup> Birth NJ001

He started his own large group, Galaxie Dream Band, in 1975 and continued to run it through the 2000s, with Robinson as one of the members.<sup>421</sup>

**Rahsaan Roland Kirk (1935-1977)** is most typically thought of as a tenor saxophonist or multi-saxophonist, but his first instrument was clarinet, which he started at about age nine,<sup>422</sup> and he continued to perform on it until 1974. Blind from birth, Kirk was known for his creative solos, frequently involving two to three instruments (usually the pawnshop saxophones manzello and stritch and the tenor saxophone) at once, which allowed him to harmonize his solos. His multiple instrument solos and circular breathing (first used in 1963)<sup>423</sup> were thought to be a gimmick by some critics and fans, but most people rejected this criticism after they heard him play. He was a volatile, surprising, and overwhelming character, hardened by racism. Interestingly, his music is energetic and frequently joyous, but not bitter or angry. He referred to jazz as “black classical music”<sup>424</sup> and wore African style clothing as a personal and political statement. He was proud of the history of “black classical music,” studied it, and wanted to celebrate the cultures from which it came. He loved traditional New Orleans jazz and wanted to preserve its history the same way that the music of Bach was preserved and appreciated in later years.<sup>425</sup>

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<sup>421</sup> The New Grove Dictionary of Jazz. Second Edition. 2002 “Hampel, Gunter.”

<sup>422</sup> Lyons, Len and Don Perlo. Jazz Portraits: The Life and Music of the Jazz Masters. New York: William Morrow and Company, Inc., 1989 p. 327.

<sup>423</sup> New Grove Dictionary of Jazz. 1988 “Kirk, Roland.”

<sup>424</sup> Kruth, John. Bright Moments: The Life and Legacy of Rahsaan Roland Kirk. New York: Welcome Rain Publishers, 2000 p. 90-91.

<sup>425</sup> *Ibid.* p. 93

Kirk was playing clarinet at the Ohio State School for the Blind by age twelve, and soon after joined the Junior Elks Marching Band. Kirk was torn early on between the clarinet (which he had learned to love via his mother's Artie Shaw records and Buster Bailey recordings)<sup>426</sup> and the tenor saxophone. Though he chose the saxophone, he continued to play the clarinet at live performances (especially for New Orleans-style tunes). He admired Sidney Bechet and recorded "Petite Fleur" (one of Bechet's signature tunes) on flute and also performed it extensively on other instruments as well, especially in Europe. He played regularly in New York throughout the 1960s and 1970s and influenced many musicians, including John Coltrane, Grover Washington, Archie Shepp, Anthony Braxton, and other avant-garde players. He first recorded as a leader on *Early Roots* (1956),<sup>427</sup> on *Introducing Roland Kirk* (1961)<sup>428</sup> and on several albums in 1962. Kirk also appeared on record with Mingus (1961-2) *Oh, Yeah* (1961)<sup>429</sup> and toured with him. He played with Quincy Jones (1962-1969, on many recording sessions and live performances), and with various groups and individuals in Philadelphia and Chicago.<sup>430</sup> From the early 1960s, Kirk performed with his quintet, the Vibration Society,<sup>431</sup> and other groups in nearly every jazz style imaginable. He used the clarinet (particularly 1967-1970) on the albums *Now Please Don't You Cry, Beautiful Edith* (1967)<sup>432</sup> and *Left*

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<sup>426</sup> He did not like Benny Goodman (or the other big bandleader-clarinetists); he was most interested in the earlier styles of clarinet playing.

<sup>427</sup> Bethlehem 6064

<sup>428</sup> Chess 91551

<sup>429</sup> Atlantic 90667

<sup>430</sup> Kruth. *Bright Moments*. p. 316

<sup>431</sup> Lyons. *Jazz Portraits*. p. 329

<sup>432</sup> Verve V-8709

and right: *Roland Kirk and His Orchestra* (1968).<sup>433</sup> He also used clarinet on *Three for the festival* (1970),<sup>434</sup> *Petit Fleur* (1970),<sup>435</sup> *Rahsaan/Rahsaan: Roland Kirk & The Vibration Society* (1970),<sup>436</sup> and as a sideman with Jaki Byard on *The Jaki Byard Experience*.<sup>437</sup> He continued recording and performing on clarinet until 1974, including the albums *Natural Black Inventions* (1971),<sup>438</sup> *Prepare Thyself to Deal With a Miracle* (1973, with a photo of Kirk playing clarinet on the cover), and *Bright Moments* (1973).<sup>439</sup> He used the clarinet over jungle rhythms in “Carney and Bigard Place,” over strings in “Salvation and Reminiscing,” and with singers in “Celestial Blues.”<sup>440</sup> Kirk used the clarinet to pay tribute to traditional New Orleans jazz (and to avoid the sounds of jazz-rock fusion of the late 1960s). He listened to New Orleans musicians whenever he could, including albums by Jimmy Noone, Barney Bigard, and Albert Nicholas, and would occasionally join traditional bands on stage.<sup>441</sup> He played the clarinet through 1974, after which he stopped performing on it. Kirk suffered several strokes in the years before his death and was even paralyzed on one side for his last two years. He kept performing on his specially modified instruments (he changed them so he could play one handed) and died after a concert in 1977. Kirk placed second in clarinet division in the 1969 *Down Beat* Readers’ Poll and first in the same poll in 1971, though it was only one of his many instruments.

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<sup>433</sup> Atlantic SD1518

<sup>434</sup> Le Jazz (E) CD6

<sup>435</sup> Moon (It) MLP027

<sup>436</sup> Atlantic SD1575

<sup>437</sup> Prestige PR 7615, noted in “Record Reviews: The Jaki Byard Experience.” *Down Beat*, vol. 36 no. 22, 30 October 1969 p. 20.

<sup>438</sup> Atlantic 1578

<sup>439</sup> Atlantic 907

<sup>440</sup> Kruth. *Bright Moments*. p. 72

<sup>441</sup> Ibid.

Kirk was highly opinionated on all issues of sound, and held himself and other musicians to a very high standard. He railed against some of the free jazz taking place in New York in a *Down Beat* article: “I sat in with one of those groups in New York, and it was the first time I’ve ever been ashamed of being a musician...A person can’t appreciate being free unless he’s been in prison...I’ve seen guys who don’t even know the scale...come to New York, get on a record, and be an overnight success.”<sup>442</sup> In the same article, Kirk talks about going to Condon’s (home of Nicksieland) to pick up some material for his solos and listening to other forms of music (classical, Japanese, polkas) for inspiration.<sup>443</sup> His multi-instrumental “junk pile” that hung around his neck consisted of parts of clarinets, saxophones, sirens, and other unusual pawnshop winds (and masking tape)—it weighed as much as 65 pounds. He used this odd assortment to create his own unique solo sound and modified all of it to suit his performance needs. He was constantly experimenting with sound and with expanding his abilities. Kirk was also leader of the Jazz and People’s Movement (early 1970s), a political organization that tried to open up television and other media for jazz music and black musicians in general. This movement used registered letters and demonstrations (including a famous musical disruption of the “Merv Griffin Show” in 1970 to protest a lack of black studio players and a lack of jazz on television) to lobby for jazz players to have more of a voice in television and radio appearances and for educational programs about jazz.<sup>444</sup> He had a

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<sup>442</sup> McLarney, Bill. “Roland Kirk: Telling It Like It Is.” *Down Beat*, vol. 34 no. 10, 18 May 1966 p. 16-17.

<sup>443</sup> *Ibid.*

<sup>444</sup> “Grass Roots Jazz Protest Hits TV.” *Down Beat*, vol. 37 no. 20, 15 October 1970 p. 12.

stroke in 1975, which paralyzed his right side. In 1977, he founded the Vibration School of Music (to teach saxophonists about “black classical music”).<sup>445</sup> Kirk died shortly after a performance in December of 1977 at the University of Indiana at Bloomington, of complications from the stroke and kidney failure.

**Rolf Kuhn** (1929-), a German clarinetist, lived in the United States from 1956-1962. He first caught the attention of critic Leonard Feather in 1954, and Feather convinced him to try playing in the United States. He was considered “a new Benny Goodman” by John Hammond and was also promoted by Willard Alexander (who helped Buddy DeFranco). Unfortunately, Kuhn was a clarinetist at a time when it was difficult to find work on that instrument, although he did find work in the big bands.<sup>446</sup> Kuehn joined Benny Goodman’s band (1957-1958) and substituted for Goodman during an extended illness. He also played with Tommy Dorsey and Urbie Green’s big bands and in smaller groups with Art Farmer, Oscar Pettiford, Toshiko Akiyoshi, and others. He recorded under his own name in the U.S. on *Streamline: Rolf Kuhn Quartet* (1956)<sup>447</sup> and *Be My Guest: Rolf Kuhn and His Sound of Jazz* (1960-1961).<sup>448</sup> He returned to Hamburg to lead a jazz orchestra in 1962, and recorded some free jazz with his brother Joachim on

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<sup>445</sup> Examples of the outreach he did include: jamming with Jimi Hendrix, Eric Clapton, and Stevie Wonder in England (1969) and the opening of his school. (Priestley, Brian. “Roland Kirk (Ronnie Scott Club, London, England).” *Down Beat*, vol. 36 no. 11, 29 May 1969 p. 31).

<sup>446</sup> Berendt, Joachim-Ernst. *The Jazz Book: From Ragtime to Fusion and Beyond*. Revised by Gunther Huesmann. Translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Nevell. Brooklyn, N.Y.: Lawrence Hill Books, 1992 p. 224.

<sup>447</sup> Vanguard VRS8510

<sup>448</sup> Panorama PLP2008

*Impressions of New York* (1967).<sup>449</sup> He continued performing with his brother throughout the 1960s, and also recorded, on clarinet, with Phil Woods, Chick Corea, Randy Brecker, under his own name, and with other European and American musicians. He was high on *Down Beat* Critic's Polls during this time, though he did not have as much success with the general public. He performed in a modern style in the 1960s and 1970s, and continues to play in a variety of styles.

**John LaPorta** (1920-) received classical training (including college at the Manhattan School of Music) until around 1940, when he joined the Bob Chester band playing lead clarinet.<sup>450</sup> He worked with Ray McKinley and Woody Herman, for whom he played alto saxophone and wrote the tune *Non-alcoholic*, in the 1940s. He took over DeFranco's spot in the Metronome All-Stars in 1951, though he did not place in the top-six of the poll that year.<sup>451</sup> He was a founding member of the Jazz Composer's Workshop (with Charles Mingus and Teo Macero in 1953).<sup>452</sup> LaPorta recorded under his own name in 1954, with Lennie Tristano,<sup>453</sup> and with Mingus in the 1950s on *Jazz Experiments of Charles Mingus* (1954),<sup>454</sup> *Jazz Composer's Workshop* (1954),<sup>455</sup> *Jazzical Moods* (1954, which he co-led),<sup>456</sup> and *Gregorian Chant*<sup>457</sup> on which he played alto

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<sup>449</sup> Imperial A9158

<sup>450</sup> Burns, Jim. "The Forgotten Boppers." *Jazz & Blues*, vol. 2, June 1972 p. 4-6.

<sup>451</sup> LaPorta can be heard with the All-Stars on "Local 802 Blues."

<sup>452</sup> New Grove Jazz, 1988 "LaPorta, John."

<sup>453</sup> Ibid.

<sup>454</sup> Period SLP 1107

<sup>455</sup> Savoy MG 15050

<sup>456</sup> Period OJCCD-1857-2

<sup>457</sup> On Savoy. Buddy DeFranco reviewed this record in a *Down Beat* "Blindfold Test." (Feather, Leonard. "The Blindfold Test: Frank DeFranco." *Down Beat*, vol. 24 no. 6, 21 March 1957 p. 31). DeFranco said the group should have tuned up first and that he was disappointed in the quality of the playing.

saxophone and clarinet. LaPorta composed and arranged for Woody Herman, the International Jazz Band, and others in the 1950s.<sup>458</sup> LaPorta wrote articles for *Down Beat*, including “Up Beat Section: Clinician’s Corner,” about learning to play jazz.<sup>459</sup> He also recorded under his own name on: *John LaPorta*,<sup>460</sup> *Conceptions*,<sup>461</sup> *Clarinet Artistry* (1958),<sup>462</sup> and *Most Minor* (1960).<sup>463</sup> LaPorta continued to play and record through the 1960s and recorded later in 1985. LaPorta was a jazz educator starting in the 1950s through the 1980s including teaching both privately and in the public schools (early 1950s), and serving on the faculty of the Manhattan School of Music and the Berklee College of Music (1959-1980s).<sup>464</sup>

**Bennie Maupin** (1940-), clarinets and saxophones, moved to New York in 1963 where he played with various groups (in many different styles, including calypso, rock and soul). He played with Roy Haynes (1966-1968) and Horace Silver (1969-1969) on saxophone.<sup>465</sup> He played bass clarinet on Miles Davis’ *Bitches Brew* (1969),<sup>466</sup> one of Miles Davis’ best-known albums, which set the stage for the jazz-rock of the 1970s. He played with Herbie Hancock in the 1970s and recorded as both a sideman and a leader.

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<sup>458</sup> “The Two Sides of John LaPorta.” *Down Beat*, vol. 25 no. 21, 16 October 1958 p. 44-45.

<sup>459</sup> LaPorta, John. “Up Beat Section: Clinician’s Corner.” *Down Beat*, vol. 27 no. 22, 27 October 1960 p. 58.

<sup>460</sup> Debut 10

<sup>461</sup> Fantasy 3228

<sup>462</sup> Fantasy 3248

<sup>463</sup> Everest 5037

<sup>464</sup> Mandel, Howard. “Waxing On: Concerning Clarinetists.” *Down Beat*, vol. 52 April 1985 p. 42-44.

<sup>465</sup> *New Grove Jazz*. 1988 “Maupin, Bennie.”

<sup>466</sup> Columbia J2C 40577

**Perry Robinson (1938-)** is a classically trained clarinetist (and saxophonist as a teenager), influenced mainly by Benny Goodman, Buddy DeFranco,<sup>467</sup> and Tony Scott (with whom he studied informally).<sup>468</sup> His father, Earl Robinson, was a folk music composer and associate of Woody Guthrie, Pete Seeger, and other folk singers, and was Perry's first musical influence.<sup>469</sup> He attended the High School of Music and Art (1952-1956), the Manhattan School of Music (1958), and the Lenox Jazz School in 1959 (after leaving the Manhattan School of Music), where he worked with Ornette Coleman and Jimmy Giuffre (with whom he studied composition later on). He returned to the Manhattan School after his year at Lenox, and worked on composing and expanding the repertoire and free jazz possibilities for clarinet. He played in Madrid, Spain (1960), and later moved back to New York in 1961 (to play with the Bley/Peacock Synthesizer Show, which did feature clarinet specifically). He first recorded under his own name on Savoy, *Funk Dumpling* (an avant-garde recording which appeared in 1962). This album did not sell well and the dispirited Robinson went to Europe to find an audience, including a tour with then-saxophonist Eddie Daniels.<sup>470</sup> Robinson was drafted in 1963-1965 and formed a trio while in the Army band in Panama, the Uni trio.<sup>471</sup> This group played free jazz between duties. He went back to New York after he finished his time in the Army, and played with Albert Ayler, Harry Grimes (recorded in 1965, including the album *The Call* which contains duets with clarinet and bowed bass), Charlie Haden, and folk-rock group

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<sup>467</sup> Endress, Gudrun. "Der Magier Der Klarinette: Perry Robinson." *Jazz Podium*, vol. 21, 12 October 1972 p. 228-230.

<sup>468</sup> Snyder, Matt. "Perry Robinson: Still Traveling." *Coda*, no. 287, September/October 1999 p. 6-10.

<sup>469</sup> Ibid.

<sup>470</sup> Endress. "Der Magier." *Jazz Podium*, 12 October 1972

<sup>471</sup> Snyder. "Perry Robinson." *Coda*, September/October 1999

Bunky and Jake.<sup>472</sup> Robinson also played with Carla Bley (on Escalator over the Hill 1969-1971),<sup>473</sup> John Fischer (1960s free jazz), Charlie Haden, the Jazz Composer's Orchestra (early 1970s), Gunter Hampel, Roswell Rudd, and Darius Brubeck (early 1970s).<sup>474</sup> Robinson transferred saxophone solos from Charlie Parker and Sonny Rollins to the clarinet and appreciated his contemporaries in avant-garde jazz. He has been influential in the time since 1970, and played free jazz in the 1980s. He was a member of Clarinet Summit (with Jimmy Hamilton, Alvin Batiste, and John Carter) in the 1980s. Robinson began playing with Gunter Hampel in 1973, and continued as an occasional member of Hampel's Galaxie Dream Band from 1971 through the 1990s. He has led his own groups (the Licorice Factory—including Eddie Daniels, Kenny Davern, Tony Scott, Dewey Redman, Ron Odrich, Gunter Hampel, Don Byron, and Mark Whitecage) and performed Third Stream music, mainly in Europe, through the late 1990s.<sup>475</sup> Robinson was not recorded frequently in the 1960s, but was highly regarded by other musicians. His recordings include: *Lenox School of Jazz Concert* (August 29, 1959), *Funk Dumping* (1962),<sup>476</sup> various private recordings, *Henry Grimes: The Call* (December 28, 1965),<sup>477</sup> *Archie Shepp: Mama Too Tight* (1966),<sup>478</sup> and *Charlie Haden: Liberation Music Orchestra* (1970).<sup>479</sup>

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<sup>472</sup> Endress. "Der Magier." *Jazz Podium*, 12 October 1972

<sup>473</sup> New Grove Dictionary of Jazz, 1988 "Robinson, Perry."

<sup>474</sup> Berendt, Joachim-Ernst. The Jazz Book. Lawrence Hill Books, 1992 p. 227.

<sup>475</sup> Snyder. "Perry Robinson." *Coda*, September/October 1999

<sup>476</sup> Savoy 12177 or SV-0255

<sup>477</sup> ESP 1026

<sup>478</sup> Impulse 9134 or GRP-Impulse 248

<sup>479</sup> Impulse 9183 or GRP-Impulse 188

### **Other Swing and Modern Players**

**Vic Ash** (1930-), clarinet, flute, and tenor saxophone player, was the leading modern clarinetist in Britain in the 1950s. His playing is described as similar to DeFranco's.<sup>480</sup> He played with Kenny Baker (1951-1953), Vic Lewis (primary soloist 1953-1956) and led his own groups (1956-1960). He made several recordings with his small groups. He co-led the Jazz Five (a group that backed up American jazz players and performed on its own 1960-1963) and with Johnny Dankworth (1963-1965), and in Bermuda (1966-1969). He played as a studio and recording session player after 1969 and played jazz occasionally.<sup>481</sup>

**Gérard Badini** (1931-), French clarinet, tenor saxophone, and piano player, arranger, and leader, played clarinet starting in 1950 in the traditional style with Michel Attenoux (1952), Bill Holman, Peanuts Holland, Lil Armstrong, and Sidney Bechet. He joined Claude Bolling's trio and toured with them (1955). After 1958, his principal instrument was tenor saxophone and he played with Bolling and in studios. He continued to play saxophone through the 1990s, when he began to focus on piano.<sup>482</sup>

**Danny Bank** (1922-), baritone saxophone and bass clarinet, played and recorded with Charlie Barnet (1942-1944, 1948-1949), Benny Goodman (1945-1946), Mel Powell

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<sup>480</sup> Goodwin, Keith. "The Clarinet Reclaimed." *Jazz Journal*, vol. 8, September 1955 p. 3.

<sup>481</sup> *New Grove Jazz*, 1988 "Ash, Vic."

<sup>482</sup> *New Grove Jazz* Second Edition, 2002. "Badini, Gerard."

(1946), Jimmy Dorsey (1947-1948), Artie Shaw (1949-1950), Tommy Dorsey (1950-1951), and performed with Paul Whiteman (1946-1947). He played mainly with studio bands in New York in the 1950s, recording with many jazz greats. He frequently played bass clarinet with Gil Evans and Miles Davis (1957-1962),<sup>483</sup> including work on *Summertime* (1958 version arranged by Gil Evans, performed by Miles Davis)<sup>484</sup> and other Davis/Evans collaborations and with Charles Mingus on *Town Hall Concert 1962* (on contrabass clarinet).<sup>485</sup> Bank later played with Johnny Hodges (1966-1967, 1970), Louis Armstrong, and freelanced through the 1990s. He was not an improviser in the 1950s and 1960s, nor a soloist, but instead an ensemble player.<sup>486</sup>

**Alvin Batiste** (1937-), clarinetist, composer, and teacher, is a New Orleans fixture. He attended Southern University (B.S. Education 1951-1955) and Louisiana State University, Baton Rouge (M. Music Clarinet Performance and Theory 1969).<sup>487</sup> He is a contemporary jazz musician, though his playing is colored by the traditional music of New Orleans. He was a freelance musician in New Orleans (1952), played with Ray Charles (1954),<sup>488</sup> and played with Ornette Coleman, Ellis Marsalis, and others in Los Angeles (1955). Batiste returned to New Orleans and helped found the American Jazz Quintet (1955) and continued to play with rhythm and blues musicians. He taught in the

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<sup>483</sup> McGill, Donald D. and Richard Demory. *Introduction to Jazz History*. Third Edition. Englewood Cliffs, N.J.: Prentice Hall, 1984 p. 185.

<sup>484</sup> SCCJ Disc IV Cut 12

<sup>485</sup> United Artists VAJ 14024

<sup>486</sup> *New Grove Jazz*, Second Edition, 2002 "Bank, Danny."

<sup>487</sup> Wilson, Lorraine P. "Alvin Batiste." From the *International Dictionary of Black Composers*. Center for Black Music Research Columbia College, Chicago. Chicago, London: Fitzroy Dearborne Publishers, 1999 p. 96-99.

<sup>488</sup> Birnbaum, Larry. "Alvin Batiste." *Down Beat*, vol. 49 no. 10, October 1982 p. 54-55.

public schools (1955-65), began and ran the Southern University (Baton Rouge) jazz program from its inception (1965-1969 teacher, 1969-1986 head of jazz program), and is director of Jazz and Louisiana Music Institute (1990-present). Batiste was not recorded during the 1950s and 1960s, but was a member of the contemporary jazz scene in New Orleans. He did later record with Cannonball Adderley and other jazz greats in the 1970s and 1980s. He has continued actively recording, composing and teaching, particularly focusing on his compositions after 1990.

**Willem Breuker** (1944-) is a Dutch clarinetist, bass clarinetist, saxophonist, and composer influenced by Eric Dolphy. He founded the Instant Composers Pool (ICP), a group that sponsors Dutch avant-garde performances and recordings.<sup>489</sup> After playing with the Globe Unity Orchestra (1965-1968), he played regularly with Gunter Hampel (1966-1973) and other Dutch performers, as well as with the ICP (1968-1973) and his own groups (1969-1973). He played with Don Cherry's New Eternal Rhythm Orchestra at the Free Jazz meeting in Baden-Baden (1969 and 1970) and recorded with Hampel and other avant-garde musicians in the same year.<sup>490</sup> As a bass clarinet player, he recorded two albums with Anthony Braxton in 1969, on which both Breuker and Anthony Braxton were sidemen. The recordings are *Gunter Hampel: The 8<sup>th</sup> of July 1969* (Utrecht, Holland)<sup>491</sup> and *Instant Composers Pool* (July 8, 1969, Utrecht, Holland).<sup>492</sup> He started his own record company in 1973, BV Haast, a label that has produced recordings by

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<sup>489</sup> New Grove Jazz, Second Edition, 2002 "Breuker, Willem."

<sup>490</sup> *Ibid.*

<sup>491</sup> Birth NJ001

<sup>492</sup> ICP 007/008

Breuker, Roswell Rudd, and other avant-garde musicians.<sup>493</sup> In 1974, Breuker formed the Willem Breuker Kollektief (combining avant-garde classical and jazz with theatre and humor), which toured through the 1990s. Breuker is also a modern classical and film and theatre composer, having written scores for many plays and the film *De illusionist*.<sup>494</sup>

**Garvin Bushell** (1902-), clarinet and saxophone, played vaudeville in New York (1919-1921) and with Mamie Smith's Jazz Hounds and Ethel Waters (1921-1922). He toured Europe, the U.S., and South America with Sam Wooding (1925-1927). Bushell recorded with the Louisiana Sugar Babes (1928 on bassoon), and worked with many of the great big bands of the 1930s (Fletcher Henderson 1934-1936, Cab Calloway 1936-1937 and 1966, Chick Webb 1937-1940), and with Bessie Smith and Ella Fitzgerald. He led his own groups in the 1940s and 1950s, and then toured internationally with Wilbur De Paris (1959-1964). He went to Africa with Paul Taubman's orchestra (1964) and recorded with John Coltrane on contrabassoon (1961). Starting in 1966, he taught music in Las Vegas.<sup>495</sup>

**Eddie Daniels** (1941-) is now known for his clarinet playing, but was primarily a tenor saxophone player in the 1960s. He did record one album of significance with clarinet in the 1960s, *First Prize* (1967),<sup>496</sup> but did not devote himself to the clarinet until

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<sup>493</sup> New Grove Jazz, Second Edition, 2002 "Breuker, Willem."

<sup>494</sup> Ibid.

<sup>495</sup> New Grove Jazz, Second Edition, 2002 "Bushell, Garvin."

<sup>496</sup> Prestige S7506

the 1980s.<sup>497</sup> He appeared third in the New Star category of the 1967 *Down Beat* Critic's Poll, first in 1968, and fifth in the clarinet category in 1969. Daniels placed ninth in the clarinet category of the 1969 and tenth in the 1970 *Down Beat* Readers Polls. He focused on saxophone until the late 1970s, when he devoted his time to the clarinet and helped to bring about a renaissance in jazz clarinet in the 1980s, which has continued into the 2000s.

**Arne Domnerus** (1924-), Swedish alto saxophonist and clarinetist, got his start with his own small group and with several Swedish big bands in the 1940s. He made his first recordings as a leader in 1949, and led a group (1951-1968) that included many of Sweden's finest jazz players. He also played with larger groups (the Swedish Radio Big Band 1956-1965, and other broadcasting bands), and later led the Radiojazzgruppen (1967-1978). He recorded mainly after 1970, but recorded *Arne Domnerus and His Favourite Groups* in August of 1950 (on the label Dragon). Domnerus was active through the 1980s.

**Tommy Gwaltney** (1921-), alto and tenor saxophones and clarinet, was an active performer in Washington D.C. (1945-1960). He played with Charlie Byrd in the 1940s and later in the 1960s (1962-1963) and played clarinet, vibes, and soprano saxophone with Bobby Hackett on the album *Gotham Jazz Scene* (1957).<sup>498</sup> He worked with Billy

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<sup>497</sup> Smith, Bill. *Jazz Clarinet*. Edited and designed by Malcolm S. Harris, discography compiled by Harris. Seattle: Parkside Publications, Inc., 1993 p. 128.

<sup>498</sup> Capitol T857

Butterfield (1958-1959) and led dance bands (1960-1965) when he was based in Norfolk Virginia. He played alto saxophone and clarinet and co-led with Buck Clayton on *Goin' to Kansas City* (1960).<sup>499</sup> Gwaltney produced ten half-hour live programs, *The History of American Jazz*, in 1960 in Virginia using his big band to illustrate.<sup>500</sup> In 1965, he began residency at Washington's Blues Alley and helped singer Maxine Sullivan revive her career as leader of this group. He organized and played in jazz festivals through the 1970s, including the Manassas Jazz Festival (1966-1973).<sup>501</sup>

**Dick Hafer** (1927-), tenor saxophone, played with Charlie Barnet, Claude Thornhill (1950-1951), and Woody Herman (1951-1955). He freelanced in New York in the 1950s performing with Tex Beneke (1955), Bobby Hackett (1957-1958), and Ruby Braff (1957). He later worked with Benny Goodman (1962) and Charles Mingus: Hafer played tenor saxophone, flute and clarinet on *Hora Decubitus* (1963).<sup>502</sup>

**(Frank) Haywood Henry** (1913-1994), baritone saxophone and clarinet, attended Alabama State Teachers College, where he played with a band with Erskine Hawkins, which toured in the 1930s. The group became Hawkins' band (1935-1950s). Henry played with various swing and Dixieland bands in the New York area and recorded freelance with many artists including Hot Lips Page, Earl Hines, and Al Sears (early- to

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<sup>499</sup> Riverside OJCCD-1757-2; the group name was: Buck Clayton/Tommy Gwaltney's Kansas City Nine/Dickie Wells/Charlie Byrd.

<sup>500</sup> "Strictly Ad Lib: New York." *Down Beat*, vol. 27 no. 24, 24 November 1960 p. 10-11.

<sup>501</sup> Carr, Ian et al. *Jazz: The Rough Guide*. Second Edition. London: Rough Guides Ltd., 2000 "Gwaltney, Tommy."

<sup>502</sup> SCCJ Side 10 Cut 5 First edition only; *New Grove Jazz*, Second Edition, 2002 "Hafer, Dick."

mid-1950s). He recorded in the 1960s with rhythm and blues groups (Ray Charles, Joe Turner, Aretha Franklin, etc.) and with Rex Stewart's Fletcher Henderson reunion bands. He toured and recorded with Hines (1969-1971) and went on to play with many other major artists through the 1990s.<sup>503</sup> He tied for third in the New Star category in the 1958 *Down Beat* Critics poll.

**Paul Horn** (1930-), flutist, clarinetist, and saxophonist, studied flute and clarinet at Oberlin College Conservatory (B.M. 1952) and Manhattan School of Music (M.M. 1953). Though Horn is primarily known as a flutist, he was a capable clarinetist (he performed some of his college recitals on clarinet), and played with Chico Hamilton on clarinet, saxophone, and flute (1956-1958) and on his own in those years.<sup>504</sup> He played tenor saxophone with the Sauter-Finegan Orchestra (1953-1956), and with Chico Hamilton. While still with Hamilton, he recorded *Plenty of Horn* (1958)<sup>505</sup> on flute, clarinet, and alto saxophone. He was a studio player in the late 1950s and 1960s in Hollywood. He was principal soloist in Lalo Schifrin's *Jazz Suite on the Mass Texts* (1965, which brought him national attention) and played with Tony Bennett (1966). Horn and His Quintet (1959-1960s) recorded the album *Something Blue* (1960)<sup>506</sup> and played clarinet on two tunes ("Something Blue" and "Half and Half").<sup>507</sup> He went to India in 1967 and thereafter became a teacher of transcendental mediation. He recorded

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<sup>503</sup> *New Grove Jazz*, Second Edition, 2002 "Henry, Haywood."

<sup>504</sup> "Waxing On: Impulse Dedication Series (Review)." *Down Beat*, vol. 46 no. 8, 19 April 1979 p. 28-29.

<sup>505</sup> Dot DLP 9002

<sup>506</sup> HiFi Jazz (S) 615

<sup>507</sup> Gordon, Robert E. *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s*. London: Quartet Books, 1990 p. 204.

on unaccompanied flute in the Taj Mahal (*Inside*)<sup>508</sup> and played flute in the Great Pyramid of Cheops (Egypt). He moved to an Island near Victoria, B.C. in 1970 where he led his own quintet, had his own television show, and wrote film scores in the 1970s. He toured China (1979) and the USSR (1983) and has continued to experiment with sounds (including killer whale song). He ran his record company (Golden Flute) in the 1980s.

**Budd Johnson** (1910-1984), composer, saxophones and clarinet, played with big bands in the late 1920s and 1930s (Terrence Holder's Twelve Clouds of Joy late-1920s, Louis Armstrong 1933, Earl Hines 1935-1942, and Fletcher Henderson 1938) and later played in some bop big bands, notably with Dizzy Gillespie (1944, 1948) and Billy Eckstein (1944-1945). In the 1950s, he arranged music, produced rock 'n' roll records, and published arrangements. He played clarinet on Gil Evans "Chant of the Weed" (1959),<sup>509</sup> but was primarily a saxophonist with Evans (1959-1961), Benny Goodman (1956-1957), Quincy Jones (1959-1961), Count Basie (1961-1962), and Earl Hines (1964-1969). He led a combo (1969-1975) and worked with the Smithsonian Repertory Project and the New York jazz Repertory Company in the 1970s and early 1980s.<sup>510</sup> He was a swing player and occasional clarinetist.<sup>511</sup>

**Jackie Kelso**, a.k.a. John Kelson (1922-), saxophone, flute, and clarinet player, studied early on in Los Angeles and played as a child with Chico Hamilton. He played

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<sup>508</sup> This performance was transcribed and later published as P. Horn: *Inside*—New York 1972.

<sup>509</sup> World Pacific WP1270 *Great Jazz Standards*

<sup>510</sup> Carr, et al. *Jazz: A Rough Guide*. "Johnson, Budd."

<sup>511</sup> *New Grove Jazz*, Second Edition, 2002 "Johnson, Budd."

with Barney Bigard, Marshal Royal and Buddy Collette in the U.S. Navy Band during World War II, Luck Thompson (1946), Kid Ory (1946), Benny Carter, Benny Goodman, Lionel Hampton (1946-1948), and Roy Milton (1948-1956, alto saxophone). Through the 1950s, he played with Johnny Otis (1956-1957), played as a sideman, and led his own groups, recording with Frank Sinatra and Barbara Streisand (late-1950s to the early-1990s). He recorded in the 1970s with Bill Berry's L.A. Big Band and The Capp-Pierce Juggernaut. He did studio work (1964-1984) and, after a break from regular gigs, played with Mercer Ellington and the Basie Band (1990s).<sup>512</sup>

**Arnie Lawrence** (1938-) was primarily a saxophonist in the 1950s and 1960s, but he doubled on clarinet with Chico Hamilton (1967 to the mid-1970s). He played saxophone with many bands after this, including the Tonight Show Band and Blood, Sweat, and Tears.<sup>513</sup>

**Ove Lind** (1926-), Swedish clarinetist, first recorded with Thore Swanerud's sextet (1949-1950). He played with many Swedish jazz groups until 1962, when he played popular music. He became a central figure of the Swedish swing revival of the late-1960s and 1970s with his Benny Goodman-style playing.<sup>514</sup>

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<sup>512</sup> Feather, Leonard and Ira Gitler. *The Biographical Encyclopedia of Jazz*. Oxford, New York: Oxford University Press, 1999 "Kelso, Jackie."

<sup>513</sup> *New Grove Jazz*, Second Edition, 2002 "Lawrence, Arnie." And "Bitter End, NY: Chico Hamilton." *Variety*, vol. 260, 28 October 1970 p. 63.

<sup>514</sup> *New Grove Jazz*, Second Edition, 2002 "Lind, Ove."

**Charles Lloyd** (1938-), primarily a tenor saxophonist, lived in Los Angeles, California, where he met Eric Dolphy, Buddy Collette, and Ornette Coleman in the mid-1950s. He doubled on clarinet, flute, and alto saxophone with Chico Hamilton (1961-1962), in which he was a “driving” player.<sup>515</sup> He continued playing through the 1970s on tenor saxophone.<sup>516</sup>

**Giuseppi Logan** (1935-), alto saxophone, bass clarinet, and flute, studied at the New England Conservatory and played in Boston with Earl Bostic. He led a quartet, played in New York with Archie Shepp, Bill Dixon, and Pharoah Sanders (1964-1966) and recorded with Roswell Rudd (1966).<sup>517</sup> His first album was *The Giuseppi Logan Quartet* (1964)<sup>518</sup> and his second album, *More Giuseppi Logan* (1965),<sup>519</sup> was reviewed by Max Harrison: “If this record is better than the earlier one by these men (reviewed last June) it is largely because there is less of Logan’s playing. In fact this is one of those slightly embarrassing LPs on which everyone plays better than the leader.”<sup>520</sup>

**Ken McIntyre** (1931-), primarily an alto saxophone player, played bass clarinet and clarinet in the mid-1960s. He studied at the Boston Conservatory (B.A. 1958, M.A. 1959 in composition), and became an important figure in the free jazz movement in the

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<sup>515</sup> “Village Vanguard, N.Y.: Chico Hamilton Quintet.” *Variety*, vol. 224, 18 October 1961 p. 61.

<sup>516</sup> *New Grove Jazz*, Second Edition, 2002 “Lloyd, Charles.”

<sup>517</sup> *New Grove Jazz*, 1988 “Logan, Giuseppi.”

<sup>518</sup> ESP 1007

<sup>519</sup> ESP 1013

<sup>520</sup> Harrison, Max. “Over the Hills and Far Away...” *Jazz Monthly*, vol. 12, January 1967 p. 15-16.

1960s.<sup>521</sup> Eric Dolphy played on his first album, *Looking Ahead* (1960).<sup>522</sup> He taught in the public schools (1961-1967), at smaller universities, and finally became a professor at State University of New York (1971-). He continued to play while he was teaching, including recording sessions with Cecil Taylor (1966), as a leader on *Stone Blues*,<sup>523</sup> *Year of the Iron Sheep* (1962),<sup>524</sup> *Way, Way Out* (bass clarinet and other doubles 1963),<sup>525</sup> as a leader on *Steeplechase* (1970s), and at festivals.<sup>526</sup>

**Hal McKusick** (1924-), alto saxophone and clarinet, worked with Woody Herman, Les Brown, and Boyd Raeburn early in his career. He worked as a studio musician in the 1950s and experimented with time signatures, modes and counterpoint.<sup>527</sup> He recorded on clarinet under his own name on *Now's the Time* (1957-1958),<sup>528</sup> *Jazz at the Academy* (1956)<sup>529</sup> and *Triple Exposure* (1957).<sup>530</sup>

**Herbie Mann** (1930-), flute, record producer, and bass clarinet, started on clarinet, then branched out to flute and saxophone. He played in Italy during his army service, and returned to the U.S. to play with Mat Mathews (1953-1954) and Pete Rugolo (1954). He toured France and Scandinavia (1956), Africa (1960 with State Department

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<sup>521</sup> New Grove Jazz, Second Edition, 2002 "McIntyre, Ken."

<sup>522</sup> New Jazz NJLP 8247

<sup>523</sup> Prestige New Jazz NJLP 8259

<sup>524</sup> United Artists UAL 14015

<sup>525</sup> United Artists UAL 3336

<sup>526</sup> Heckman, Don. "Ken McIntyre: A Musician's Philosophy." *Down Beat*, vol. 30 no. 29, 7 November 1963 p. 18-19.

<sup>527</sup> Erlewine, Michael et al. All Music Guide to Jazz Third Edition: The Experts' Guide to the Best Jazz Recordings. San Francisco: Miller Freeman Books, 1998 "McKusick, Hal."

<sup>528</sup> On the GRP label.

<sup>529</sup> Coral CRL 57116

<sup>530</sup> Prestige PRLP 8204

sponsorship), Brazil (twice 1961-1963), and Japan (1964). Mann formed a big band (he played tenor saxophone) in the mid-1960s. He used ethnic music and blues in his music throughout the 1960s, and led a small group for the latter part of the 1960s. He became a record producer in 1969 for Embryo (Atlantic Records) and began playing rock in 1971. He continued to experiment with rock through the 1970s, and then went back to a more ethnic/jazz mix. He formed his own label in 1981 and later in 1994 and played in the bossa nova style in the 1980s. He is a versatile player who can play in nearly every jazz setting.<sup>531</sup> He placed 18<sup>th</sup> in the miscellaneous category (bass clarinet) of the 1958 *Down Beat* Reader's Poll. Mann played bass clarinet on "Lazy Bones" on *Sultry Serenade* (1987).<sup>532</sup>

**Sam Most** (1930-), brother of Abe Most, was a clarinetist who produced his first record in 1953 (*Sam Most Quartet plus two*).<sup>533</sup> He recorded under his own name and with Doug Mettome in the mid-1950s, playing both clarinet and flute.<sup>534</sup> Other records with Most on clarinet include *Sam Most Plays Bird, Bud, Monk, & Miles* (1957)<sup>535</sup> and *The Amazing Mr. Sam Most* (1957).<sup>536</sup> His recording output stopped (1957-1976) and he played more flute and saxophone as time went on.

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<sup>531</sup> New Grove Jazz, Second Edition, 2002 "Mann, Herbie."

<sup>532</sup> On the Riverside label.

<sup>533</sup> Debut DLP11

<sup>534</sup> Burns, Jim. "The Forgotten Boppers." *Jazz & Blues*, vol. 2, June 1972 p. 4-6.

<sup>535</sup> Bethlehem BCP75

<sup>536</sup> Bethlehem BCP78

**Gerry Mulligan** (1927-) is primarily known as a baritone saxophone player, but played clarinet in the early-1950s (1953-1955) and early-1960s. *Mulligan '63* (1961)<sup>537</sup> shows his clarinet playing on two tunes. He used other clarinet and bass clarinet doublers on his albums, including Gene Allen in the early-1960s and Gene Quill in the mid-1960s.

**Tommy Newsom** (1929-), alto and tenor saxophonist, studied at the Peabody Conservatory and Columbia University. He worked mainly as a studio musician in the 1950s in New York, but also toured Europe and North Africa with the U.S. Air Force Band. Newsom played clarinet and tenor saxophone with Buck Clayton on *Goin' to Kansas City* (1960).<sup>538</sup> After touring the USSR with Benny Goodman (1962), he recorded with Goodman's big band (1962, 1964, 1967) and with a swing sextet led by Ruby Braff (1961). He joined the NBC studio musicians in 1962, and played with the Tonight Show Band (for which he was the assistant conductor starting in 1968).<sup>539</sup>

**Ron Odrich**, a periodontist, played with Buddy DeFranco, Clark Terry, Zoot Sims, Al Cohn, Phil Woods, and other jazz greats. He recorded solo albums, performed on Broadway, and wrote plays. He is a modern player in the style of Buddy DeFranco.<sup>540</sup>

**Art Pepper** (1925-1982), alto (and occasionally tenor) saxophone and occasional clarinet, played clarinet in a few recordings in the 1950s, *The Early Show* (1957 on "Rose

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<sup>537</sup> Verve V-8515

<sup>538</sup> Riverside OJCCD-1757-2; with the group —Buck Clayton/Tommy Gwaltney's Kansas City Nine/Dickie Wells/Charlie Byrd.

<sup>539</sup> New Grove Jazz, Second Edition, 2002 "Newsom, Tommy."

<sup>540</sup> Clarinetfest 2001 p. 59 of the program notes August 2001.

Room”),<sup>541</sup> *Pepper Plus Eleven: Modern Jazz Classics* (1959, with a good solo on “Anthropology”),<sup>542</sup> and *Sessions Live: Art Pepper* (1957 on “St. Louis Blues”).<sup>543</sup> He did not record on clarinet in the 1960s.

**Michel Pilz**, bass clarinetist from Luxembourg, was influenced by Tony Scott and Eric Dolphy. He began playing jazz bass clarinet in 1968 with the Manfred School Quintet. He toured with this quintet, the “German All Stars,” the Globe Unity Orchestra, and in Japan with Itaru Oki in the 1970s. He has continued to perform and record freelance and under his own name through the 2000s.<sup>544</sup>

**Michel Portal** (1935-), French bass clarinetist, clarinetist, and saxophonist influenced by Eric Dolphy and Karlheinz Stockhausen, played in the big bands of Henri Rossotto (1958) and Perez Prado after studying clarinet at the Paris conservatory.<sup>545</sup> He played in small group settings with many different artists including: Don Cherry, Andre Hodeir (1966), Anthony Braxton, Joachim Kuhn (1969), Kenny Wheeler (1969), John Surman (1970s), and as a leader (1969-1971)<sup>546</sup>. He continued performing and recording in the 1970s and 1980s. He played free jazz with his own groups (1970s-1990s) and with other free jazz leaders like Charlie Haden, George Lewis (trombonist), and others. He is a prize-winning modern and classical art music performer (Berio, Boulez, and

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<sup>541</sup> Xanadu 108

<sup>542</sup> Contemporary M3568

<sup>543</sup> Calliope CAL 3015

<sup>544</sup> <http://michelpilz.com/biography.html>

<sup>545</sup> (Carr et al. *Jazz: The Rough Guide*. “Portal, Michel.”

<sup>546</sup> *New Grove Jazz*, Second Edition, 2002 “Portal, Michel.”

Stockhausen), writes film scores, plays as a studio musician, and experiments with electronic manipulation of sound.<sup>547</sup>

**Hubert Rostaing** (1918-), clarinet, tenor saxophone, and composer, played with the Red Hotlers in Algiers until 1939, when he moved to Paris. He recorded as a member of the Quintette du Hot Club de France (1940-1948, mainly on clarinet) and led his own groups on recording sessions (1942-1962). Clarinet was not his preferred jazz instrument, but he played classically and in films (including *Saint-Tropez, devoir de vacances* with Andre Hodeir).<sup>548</sup> He was primarily a film score writer from the 1960s and later.<sup>549</sup>

**Rudy Rutherford** (1912-1995), baritone saxophone and clarinet, played with Count Basie (1943-1946, 1951) on baritone and alto. He made recordings in 1951 with Count Basie's Octet (on baritone, not Serge Chaloff as it says on the label). He performed with Wilber De Paris (1959), Chuck Berry (1958 at Newport in the film *Jazz on a Summer's Day*), and Buddy Tate (1960, 1964). He played with Earl Hines in the 1970s and with Illinois Jaquet through the 1980s. He took most of his solos on clarinet, although he is best known for his section playing.<sup>550</sup>

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<sup>547</sup> Ibid.

<sup>548</sup> Meeker, David. *Jazz In The Movies: A Guide to Jazz Musicians (1917-1977)*. New Rochelle, N.Y.: Arlington House Publishers, 1977 (#1643).

<sup>549</sup> Feather/Carr. *Biographical Encyclopedia of Jazz*. "Rostaing, Hubert."

<sup>550</sup> *New Grove Jazz*, Second Edition, 2002 "Rutherford, Rudy."

**Aaron Sachs** (1923-), clarinet and tenor saxophone was first recognized for his clarinet playing in *Down Beat* in 1946 and played with Van Alexander (1942-1943), Red Norvo (1941-1945), and Benny Goodman's band (on tenor saxophone, 1945). He recorded through the 1940s as a sideman with the big bands and singers. In the 1950s, he recorded as a leader (1954, 1956), with Gene Krupa (1956), with Earl Hines (1952-3), and played freelance in New York. Sachs played primarily tenor saxophone with big bands and as a sideman.<sup>551</sup> He toured with Louis Bellson (1959) and was mainly a freelance swing player.<sup>552</sup> He recorded under his own name on *Aaron Sachs Sextet* (1954)<sup>553</sup> and *Clarinet and Co: Aaron Sachs Octet* (1957).<sup>554</sup>

**Cecil Scott** (1905-1964), clarinet and tenor saxophone, led a band with his brother (1922-1929), which was resident group at the Savoy in New York in 1927. He worked as a sideman in the 1930s and recorded with Willie "the Lion" Smith.<sup>555</sup> He led a trio through the 1940s, then worked as a sideman in the 1950s with Jimmy McPartland and others (at the Stuyvesant Casino, Ryan's and other traditional jazz spots) and led his own small groups.<sup>556</sup>

**Zoot Sims** (1925-1985) and **Al Cohn** (1925-1988), both tenor saxophone and occasional clarinet, played clarinet occasionally in the Giuffre style in their combo. Cohn

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<sup>551</sup> Feather/Carr. Biographical Encyclopedia of Jazz. "Sachs, Aaron."

<sup>552</sup> Burns. "Forgotten Boppers." *Jazz & Blues*, June 1972.

<sup>553</sup> Bethlehem BCP 1008

<sup>554</sup> Rama (E) RLP 1004

<sup>555</sup> New Grove Jazz, Second Edition, 2002 "Scott, Cecil."

<sup>556</sup> Carr et al. Jazz A Rough Guide. "Scott, Cecil."

also played clarinet with Freddie Greene on *Mr. Rhythm* (1956).<sup>557</sup> They are best known for their tenor saxophone playing, particularly with Woody Herman's Second Herd (1947), the Four Brothers Herd and in their small group. They continued their quintet through the early 1980s.

**John Surman** (1944-), English saxophonist, clarinetist, and bass clarinetist, is primarily a baritone saxophonist, but performed sporadically on bass clarinet after 1969. He played clarinet on *Live in Altena: the John Surman Trio* (1970)<sup>558</sup> and on other recordings under his own name in the 1970s.<sup>559</sup>

**Buddy Tate** (1913-) appeared in *L'Aventure du Jazz* (1969-1970) on clarinet and tenor saxophone and was a part of the New York jazz scene, playing with Buck Clayton and freelancing through the 1980s. Tate did not record on clarinet under his own name and is mainly known as a tenor saxophonist, but he did well on some *Down Beat* polls.<sup>560</sup>

**Gianluigi Trovesi** (1944-) is a successful Italian bass clarinet and alto saxophone player. He recorded mainly in the 1970s with Italian groups<sup>561</sup> and continued to be active through the 1990s. Bill Smith describes him as "Italy's Eric Dolphy."<sup>562</sup>

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<sup>557</sup> Vi LPM 1210

<sup>558</sup> JG Records (E) 018

<sup>559</sup> New Grove Jazz, Second Edition, 2002 "Surman, John."

<sup>560</sup> Ibid. "Tate, Buddy."

<sup>561</sup> Carr et al. Jazz: A Rough Guide. "Trovesi, Gianluigi."

<sup>562</sup> Smith, Bill. Interview by Author. 28 April 2000.

**Putte Wickman** (1924- ), Swedish clarinetist and bandleader, is not widely known outside of Sweden. He began as a swing player around 1944 and played with Charlie Norman, Simon Brehm, and others in this style. He toured with the Swedish All-Star band in Europe and solo in the United States (1959). He led a sextet (formerly Hasse Kahn's group) in the 1950s, and recorded with Jimmy Raney (1954) and Lars Gullin (1954 and 1960). He led a different sextet (1960-1961) and a large dance band in the 1960s. From the early 1970s, Wickman has performed mainly as a freelance soloist. He recorded with Buddy DeFranco (1999) and performed classical works with orchestras. Wickman is considered an excellent clarinetist, with DeFranco-like technique.<sup>563</sup>

### **Studio Musicians**

**Eddie Barefield** (1909-1991), alto and tenor saxophones and clarinet, played with many of the big names of the 1930s, including: Bennie Moten (1932), Zack Whyte (1922), McKinney's Cotton Pickers (1933), Cab Calloway (1933-1936 and sporadically through 1958), Les Hite (1937), Fletcher Henderson (1938 and 1950), and Don Redman (1938). He was a staff musician at ABC and WOR radio in the 1940s and worked with Benny Carter (1941), Ella Fitzgerald (1942), and Duke Ellington (1947). He conducted pit orchestras on Broadway (1948-1970) and arranged for the shows. In the 1950s and 1960s, He played with the Dukes of Dixieland, Cab Calloway, Sammy Price (1958), Wilbur De Paris (1964), Saints and Sinners (1969—a traditional jazz group), Roy

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<sup>563</sup> New Grove Jazz, Second Edition, 2002 "Wickman, Putte."

Eldridge (in 1956 on the tune “Jada”)<sup>564</sup> and as a studio musician. He was in the Ringling Brothers and Barnum and Bailey Circus orchestra (1971-1982) and worked freelance through the 1980s. He appeared in several films including *The Night They Raided Minsky’s* (1968) and *L’Aventure du jazz* (1969-1970).<sup>565</sup>

**Gus Bivona** (1915-), clarinet and saxophone, played with Connecticut bands until the 1930s, when he moved to New York. He worked with Bunny Berigan and Will Hudson (1938), Teddy Powell (1939-1940), Benny Goodman (1940-1941), Jan Savitt (1942), and Lew Brown (1942). He was in the military (1942-1945), and then played with Tommy Dorsey (1945, 1947) and Bob Crosby (1946). He joined the studio orchestra at MGM (1947) in Hollywood and was associated with Steve Allen through the 1950s. He performed on television, on movie soundtracks (*They Shoot Horses, Don’t They?* 1969), did recording sessions, and led bands through the 1970s. He is a Goodman-style player.<sup>566</sup>

**Donald Burrows** (1928-), Australian reed and flute player, did studio work in Australia through the late 1950s. He played with George Golla in the late 1950s-1960s, and toured the U.S., Asia and Europe with him. His playing is related to Benny Goodman’s, though he can play in a more modern style as well.<sup>567</sup>

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<sup>564</sup> Feather, Leonard. “Blindfold Test: Giuffre Advice.” *Down Beat*, vol. 24 no. 10, 16 May 1957 p. 31.

<sup>565</sup> New Grove Jazz, Second Edition, 2002 “Barefield, Eddie.”

<sup>566</sup> *Ibid.* “Bivona, Gus.”

<sup>567</sup> New Grove Jazz, 1988 “Burrows, Donald.”

**Gary Foster** (1936-), primarily a saxophonist (soprano, alto, tenor), studied clarinet in college. He moved to Los Angeles in 1962 and played in the film studios through the 1970s. He also played with several big bands in the 1960s, including those led by: John Fischer (1969-1975), Louie Bellson (1968-1969), Mike Barone (1969-1970) and later in the 1970s.<sup>568</sup> He played flute and clarinet on studio sessions, and recorded an album under his name, *Subconsciously* (1967),<sup>569</sup> on which he plays alto clarinet on a track.<sup>570</sup>

**Al Gallodoro** (1913-), clarinet and saxophone, started his career at Orpheum in New Orleans (1927-1933), and moved to New York in 1933, where he remained. He was a symphony player before he joined Paul Whiteman (1936). He played for Paul Whiteman on *Concerto for Doubles* on the radio, did the glissando at the beginning of *Rhapsody in Blue* more times than anyone else, and played with the NBC Symphony on bass clarinet (1942-1944) and E-flat clarinet into the 1950s. He was the soloist for Paul Creston (1947) on his Saxophone Concerto, made a recording of Gershwin's Concerto in E, and played both live and on a Carnegie Hall recording of Oodles of Noodles Concerto for saxophone, clarinet, and bass clarinet all on one take (1948). He went on to play with Eddie Daniels on *Godfather 2* and in jazz settings, played cartoons, and played under Toscanini (bass clarinet) on Tristan und Isolde at Carnegie Hall. Gallodoro was not

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<sup>568</sup> New Grove Jazz, Second Edition, 2002 "Foster, Gary."

<sup>569</sup> Revelation 5

<sup>570</sup> "Gary Foster, *Subconsciously* (Review)." *Down Beat*, vol. 36 no. 12, 12 June 1969 p. 21-22.

considered a jazz player until the late 1990s, though he had been playing in that style for decades.<sup>571</sup>

**Johnny Mince** (1912-1994), clarinet and saxophone, played with Joe Haymes (1929-1934), Bob Crosby (1936), and Ray Noble (1935-1937), for whom he played clarinet on Glen Miller's arrangements (he helped Miller create his characteristic sound, a clarinet and tenor saxophone on the melody in octaves).<sup>572</sup> He became famous in his time with the Tommy Dorsey orchestra and with the Clambake 7 (1937-1941). Mince played in the Army band (1941-1945), did studio work from 1945-1960s, taught privately, and played in small groups (1966-1980s). With his pure sound and clean, even technique, he was a major influence on Buddy DeFranco, and an able performer through the 1980s (in small groups and with big bands).<sup>573</sup>

**Abe Most** (1920-, Sam Most's brother) got his start on 52<sup>nd</sup> Street in New York as the house clarinet player at Kelly's Stables (1939),<sup>574</sup> and then played with Les Brown (and His Band of Renown 1939-1950). Most played the clarinet solo on "Mexican Hat Dance," a hit in the early-1940s.<sup>575</sup> He placed second in the *Down Beat* Reader's Poll in 1942, fifth in 1949, seventh in 1950, and eighth in 1951.<sup>576</sup> He played in the staff orchestra at Twentieth Century Fox (1950-1970) and spent most of his time since 1950 as

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<sup>571</sup> <http://algallodoro.com>

<sup>572</sup> *New Grove Jazz*, Second Edition, 2002 "Mince, Johnny."

<sup>573</sup> *Ibid.*

<sup>574</sup> Foster, Gary. "Abe Most: A Profile." *The Clarinet*, vol. 23 no. 2, February/March 1996 p. 34-39.

<sup>575</sup> *Ibid.*

<sup>576</sup> *Ibid.*

a studio or pit musician. He recorded *Mr. Clarinet* (1955)<sup>577</sup> under his own name. He played clarinet for the jazz combo in *Meet Me After the Show* (1951) and jazz clarinet in other films throughout the 1950s and 1960s.

**Ben Richardson** appeared in *L'Aventure du jazz* (1969-1970) on clarinet and alto and baritone saxophones. He was a part of the New York jazz scene.<sup>578</sup> He played with Jimmy Rushing on *Jimmy Rushing Sings the Blues* (1954).<sup>579</sup>

**Boogie Richman** (1921-), tenor saxophone and clarinet, played clubs in Boston, then moved to New York in 1942. He played with Muggsy Spanier (1944), Tommy Dorsey (1945-1951), and Benny Goodman (1951-1955). He did freelance work in the 1950s, including recordings with the Sauter-Finegan Orchestra (1952), Neal Hefti (1954), Muggsy Spanier (1954), Ruby Braff (1955), Al Cohn (1956), Red Allen (1957), Urbie Green (1957), and Cootie Williams (1958). He did studio work, not jazz, in the 1960s.<sup>580</sup>

**Phil Woods** (1931- ) is primarily a saxophonist, but majored on clarinet at the Julliard School. He was a great admirer of Charlie Parker and began his career imitating him, but later grew into his own style. Woods played on three separate State Department sponsored tours: one with Benny Goodman (in Russia) and two with Dizzy Gillespie

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<sup>577</sup> Liberty LJH6004

<sup>578</sup> Horricks, Raymond. Count Basie and His Orchestra: Its Music and Musicians. (with discography by Alun Morgan). Westport, C.T.: Negro Universities Press, 1971 p. 306.

<sup>579</sup> VNG VRS8011

<sup>580</sup> New Grove Jazz, Second Edition, 2002 "Richman, Boogie."

(South America and the Middle East).<sup>581</sup> He played saxophone with Charlie Barnet's dance band, then in 1955-1956 he played with George Wallington, Kenny Dorham, and Fredrich Gulda and toured the Near East and South America with Dizzy Gillespie. From 1957-1967, Woods led several small groups, including Phil and Quill (quintet) and others. He played clarinet (and bass clarinet) frequently in the 1960s, mainly on soundtracks. He played with Buddy Rich's band, toured Europe with Quincy Jones (1959-1960) as one of the featured soloists,<sup>582</sup> toured the USSR with Benny Goodman (1962), and worked as a studio musician (playing multiple woodwinds). With Jones, he played a solo on bass clarinet (on *Maud's Mood*),<sup>583</sup> but was never as taken with it as Eric Dolphy was. In 1962, Woods played with Dizzy Gillespie at the Monterey Jazz Festival and won the *Down Beat* Critic's Poll in 1963 on clarinet (talent deserving wider recognition). He taught at the Ramblerny Performing Arts Camp in New Hope, Pennsylvania (summers 1964-1967). He moved to France in 1968 and began playing small group jazz there, most notably with a quartet called the European Rhythm Machine (1968-1972). He moved back to the U.S. in 1972, and achieved success in the mid-1970s, with critics and audiences alike.<sup>584</sup> He continued to perform, mainly on saxophone, through the 1990s.<sup>585</sup>

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<sup>581</sup> Knauss, Zane. Conversations With Jazz Musicians. A Bruccoli Clark Book. Detroit, M.I.: Gale Research Company, 1977 p. 232.

<sup>582</sup> Horricks, Raymond. Profiles in Jazz: From Sidney Bechet to John Coltrane. New Brunswick, U.S.A.: Transaction Books, 1991 p. 188.

<sup>583</sup> Gitler, Ira. "This is Phil Woods." *Down Beat*, vol. 28 no. 9, 27 April 1961 p. 20-21.

<sup>584</sup> He was popular for his playing on mainstream jazz recordings and on Billy Joel's "I Love You Just the Way You Are," which won a Grammy.

<sup>585</sup> New Grove Jazz, Second Edition, 2002 "Woods, Phil."

## **CHAPTER II: THE BIG BANDS**

### **Benny Goodman, Woody Herman, and Artie Shaw: The Clarinetist-Big**

#### **Bandleaders**

The Big Bands (particularly the “sweet bands”) declined in popularity starting in 1945 and continuing through the 1960s, when there were only a few left, frequently in reduced form. The bands of Benny Goodman and Woody Herman continued to be fairly popular, but many others were disbanded. Other bandleaders continued orchestras (Charlie Barnet, Harry James, and Stan Kenton were a few of these),<sup>1</sup> but they did not continue to use the clarinet to the degree that the clarinetist bandleaders did. Many of the big bands broke up because of a dearth of interest in jazz and in big bands in particular.<sup>2</sup>

#### **Benny Goodman**

Benny Goodman (1909-1986) was known for his soaring clarinet lines above the orchestra, tight groups, and “hot” style. Goodman had impeccable technique and a fiery style of playing that was reflected by his groups. He was dubbed “the King of Swing” in the 1930s and continued to dominate the big band scene for decades. His band was a “hot” band; it played arrangements by Fletcher Henderson and other innovative people in

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<sup>1</sup> Larkin, Philip. *All What Jazz: A Record Diary 1961-1968*. New York: St. Martin's Press, 1970 p. 65.

<sup>2</sup> Kriebel, Robert C. *Blue Flame: Woody Herman's Life in Music*. West Lafayette, I.N.: Perdue University Press, 1995 p. 148.

the 1930s and was a “hard-swinging” group (as opposed dance bands, which were more subdued). He achieved his first success at the Palomar Ball Room in Los Angeles in 1935, which launched his incredible rise to stardom (matched only by Louis Armstrong in later years). The late thirties and early forties were the heyday for the big swing bands, and 1938 was a particularly important year, in part because of Goodman’s band’s performance at the now-famous Carnegie Hall concert. The Goodman band was at its peak in popularity and, arguably, in quality. He continued to lead good bands in later years, but never had the unprecedented popularity of the Swing Era again. Goodman was one of the first bandleaders to racially integrate his band, though not for political reasons. He was a perfectionist, and wanted the best players in his group, no matter what color they were. He began his association with Lionel Hampton in 1936,<sup>3</sup> a pairing that continued into the 1950s. He also began commissioning classical works in the 1940s, most importantly the Clarinet Concerto by Aaron Copland and Contrasts by Bela Bartok both masterpieces for the instrument.

The King of Swing did not stop performing after the end of the swing era (1930s-late-1940s). After a disastrous attempt at a bebop big band (1948-1949) and Fletcher Henderson’s death in 1952 (his primary arranger and friend), he reverted to leading bands and combos in the same style as his 1930s group in the 1950s, and continued to his death in 1986 in this “frozen” style.<sup>4</sup> The young musicians in his bebop band were playing in a

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<sup>3</sup> Berendt, Joachim-Ernst. Jazz: A Photo History. Translated by William Odom. New York: Schirmer Books, 1979 p. 107.

<sup>4</sup> Collier, James Lincoln. Benny Goodman and the Swing Era. New York: Oxford University Press, 1989 p. 344.

style that was foreign to Goodman, and he was clearly uncomfortable on recordings of that group.<sup>5</sup> Audiences wanted to hear the older tunes that made Goodman famous. Goodman's experiment with bop led him back to the style of which he was the undisputed master: swing. The 1948-1949 band did a successful European tour in 1949, and then Goodman did a short tour of the Philippines in November 1949 with a mix of classical and jazz combo (quartet) music and disbanded his only bop band.<sup>6</sup>

In 1949, Goodman rededicated himself to classical music; he studied with Reginald Kell for two-and-a-half years. These lessons helped him improve his classical playing, but many jazz critics complained his jazz playing sounded studied and tense in the early 1950s.<sup>7</sup> Goodman did not play much jazz in public in 1950, but he did many classical appearances and work on editing re-releases of his older bands.<sup>8</sup> He played with his trio in a television appearance in 1951, followed by a recording with a pick up orchestra. In 1952-1953, he recorded four more times with a big band and made appearances with informal sextets. Goodman and Louis Armstrong toured together in 1953, with Armstrong on the first half of the concert and Goodman on the second half. Near the end of the tour, Goodman had a physical and psychological breakdown, exacerbated by audiences who were more enthusiastic for Armstrong than for Goodman's group.<sup>9</sup> In 1954, Goodman made appearances with orchestras and with small groups and

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<sup>5</sup> Firestone, Ross. *Swing, Swing, Swing: The Life and Times of Benny Goodman*. New York, London: W.W. Norton & Company, 1993 p. 348-349.

<sup>6</sup> Ibid. p. 353

<sup>7</sup> Ibid. p. 361

<sup>8</sup> Ibid. p. 366

<sup>9</sup> Collier, p. 346

Universal Studios decided to make *The Benny Goodman Story* (1955), with Steve Allen (a great jazz fan) in the title role and Goodman “ghosting” the clarinet parts.<sup>10</sup> As a part of the publicity for the film, the studio reissued many of Goodman’s older recordings and released new recordings as well.

In 1956, Goodman led a big band, mainly consisting swing players, for several fairly long engagements in the U.S., then toured overseas.<sup>11</sup> This tour was sponsored by the U.S. State Department and succeeded in improving relations with Asia (including Thailand, where the King of Thailand was a jazz clarinetist). Goodman disbanded in mid-1957 (not long after the tour), appeared in two television specials, and arranged a tour of Europe (1958). He appeared with a big band at the 1958 Newport Jazz Festival, which uncharacteristically fell apart during the performance, as did Goodman’s playing. He added a few modern charts to his book in 1959, and hired some more modern players to try to appeal to younger audience, but soon gave up on the arrangements and went back to swing.<sup>12</sup> He toured Europe later that year (fronting Red Norvo’s group), playing mainly older tunes to enthusiastic crowds. In 1960-1961, he played with a variety of groups in Europe and the U.S., including both European and American ensembles.

Goodman and his band acted as cultural ambassadors to the USSR in 1962, on a tour Goodman had been pursuing for many years. The band was well received, though

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<sup>10</sup> Cerulli, Dom. “Steve Allen...Friend of Jazz.” *International Musician*, vol. 61, January 1963 p. 18-19.

<sup>11</sup> Firestone, p. 393

<sup>12</sup> *Ibid.* p. 400

some Russian jazz fans (and progressive Americans) wondered why they didn't choose a more modern group.<sup>13</sup> His band was chosen by the U.S. State Department over Ellington's (a controversial decision, more so in later years). His group played a lot of his 1930s book (and some Paul Whiteman and George Gershwin)<sup>14</sup> and a few more modern, smaller tunes (which were only played on the last three concerts). RCA Victor recorded an album of this group, *Benny Goodman in Moscow*, at the end of this trip, which included the modern tunes. His sidemen included such excellent modern players as Phil Woods (a studio player and multi-instrumentalist), Zoot Sims (tenor saxophone), and Teddy Wilson (piano).<sup>15</sup> Relations between Goodman and the band were strained by Goodman's insistence that they play like his 1938 band and his difficult temperament. The tour was a popular success, even though the sidemen were bitter and unhappy at the end of it and many of the young Russian musicians were dissatisfied by the lack of more modern jazz.<sup>16</sup>

In 1963, he recorded with orchestra on Copland's Concerto for Clarinet and String Orchestra, Morton Gould's Derivations for Clarinet and Band, and Bernstein's Prelude, Fugue, and Riffs and with his original 1936 Quartet (with Lionel Hampton).<sup>17</sup> He made other classical appearances, including performances with Bernstein at a memorial concert for Francis Poulenc, touring with the Berkshire String Quartet, and

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<sup>13</sup> Vikhariesh, Yuri. "Waitin' For Benny: A Report From Russia." *Down Beat*, vol. 29 no. 14, 5 July 1962 p. 14.

<sup>14</sup> Feather, Leonard. The Jazz Years: Earwitness to an Era. London, New York: Quartet Books Limited, 1986 p. 217.

<sup>15</sup> Larkin, p. 81

<sup>16</sup> Collier, p. 356

played with a small jazz group led by Bobby Hackett. He also produced the first “Benny Goodman Presents” concert in Stamford, Connecticut (with many popular performers). By 1966, Goodman was playing less, partially because of medical problems, and made appearances only at special occasions.<sup>18</sup> He recorded and toured overseas in the last part of 1969, and continued to make appearances in Europe throughout the 1970s and to perform with smaller groups and symphony orchestras in the late 1970s and early 1980s. Goodman was honored by many institutions in the 1980s, and made appearances until shortly before his death.

A special mention must be made here of **Sol Yaged** (1922-). Yaged was Benny Goodman’s biggest fan. His playing was nearly identical to Goodman’s in most respects, and he found a lot of work in New York from the late 1950s through the 1970s. His specialty was swing-style playing, but not necessarily big band gigs. Buddy DeFranco said of Yaged: “There’s only one Benny Goodman, and that’s Sol Yaged.”<sup>19</sup> Yaged played at the Gaslight Club for ten years, and then the Metropole for nine years. He was also a studio player for ABC and CBS and was included in several jazz shows. He helped make the film about Goodman’s life (by teaching Steve Allen, the film’s star, to play the clarinet) and listened to and played with many of the jazz greats when they

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<sup>17</sup> Firestone, p. 421

<sup>18</sup> Collier, p. 357

<sup>19</sup> Feather, Leonard. “The Blindfold Test: Frank DeFranco.” *Down Beat*, vol. 24 no. 6, 21 March 1957 p. 31.

visited the New York scene. Yaged studied with Reginald Kell at the same time as Goodman did (in the late-1940s), and considered Goodman his idol through the 1970s.<sup>20</sup>

Goodman's influence can be seen in nearly every modern clarinet player, whether classical or jazz. His style is emulated by orchestral musicians on jazz-influenced works and forms the basis of nearly every subsequent jazz clarinetist's technique and solo conception. His vibrato, classical tone, and impeccable technique provide a high standard for later players to attempt to achieve. His lack of stylistic growth from 1950 onwards does not diminish his earlier contributions or his impressive ability on the clarinet in his later years. Interesting recordings by Goodman in the 1950s and 1960s include *B.G. in Hi-Fi* (1954)<sup>21</sup> and *Together Again* (1963 with Lionel Hampton, Gene Krupa, and Teddy Wilson).<sup>22</sup>

### **Woody Herman**

Woody Herman (1913-1987) was best known as a bandleader, not a clarinetist. He played both clarinet and alto sax (about half-and-half in the mid-1950s) with his groups, taking occasional solos on both instruments through the 1960s when he took up soprano sax (1965) and played less clarinet. He had an amazing knack for finding young, talented, unknown players for his band, and gave many influential musicians their first

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<sup>20</sup> Knauss, Zane. Conversations with Jazz Musicians Vol. 2. A Brucoli Clark Book. Editorial Director Matthew J. Brucoli, Managing Editor C.E. Frazer Clark, Jr., Project Editor Richard Layman. Detroit, M.I.: Gale Research Company, Book Tower, 1977 p. 263-281.

<sup>21</sup> Capitol 92864

break. His groups were called the Herman Herds, each known for its own distinctive sound. The Herds were: the First Herd (1944-1946), the Second Herd (1947-1949, this was the influential Four Brothers Herd), The Third Herd (1950-1955 an amalgamation of many different struggling groups), The Fourth Herd (1956-1959, a very sporadic group), The Swingin' Herd (1960-1967 Herman's most popular group since the Four Brothers, which used elements of fusion), and the Festival Herds (various players for one-time gigs).<sup>23</sup> Herman helped many illustrious careers including those of Jimmy Giuffre (arranger and tenor saxophone), Zoot Sims, and Stan Getz. On clarinet, Herman has not had nearly the influence of Artie Shaw or Benny Goodman, but his ability to find and employ talented young musicians has greatly impacted jazz.

Herman's most significant clarinet playing was done in the 1940s, with his first two "Herds," a term coined by *Metronome* critic George T. Simon.<sup>24</sup> Each Herd had its own unique sound and repertoire (though tunes from the previous Herds would also be played at times). One of the most notable herds was the 1946 "Four Brothers Herd," with Stan Getz, Zoot Sims, and Herbie Stewart on tenor saxophones and Serge Chaloff on baritone saxophone playing Jimmy Giuffre's composition of the same name.<sup>25</sup> Herman's band in 1950 was under-booked and did only older charts, and played nothing

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<sup>22</sup> RCA 2698

<sup>23</sup> Clancy, William D. *Woody Herman: Chronicles of the Herds*. New York: Schirmer Books, An Imprint of Simon & Schuster; London, Mexico City, New Delhi, Singapore, Sydney, Toronto: Prentice Hall International, 1995.

<sup>24</sup> Lyons, Len and Don Perlo. *Jazz Portraits: The Lives and Music of the Jazz Masters*. New York: William Morrow and Company, Inc., 1989 p. 271.

<sup>25</sup> Lyons, *Jazz Portraits*. p. 271

innovative.<sup>26</sup> The band hit the studios again in 1951 and 1952, with Herman on clarinet on a few tunes. He and the rest of the band freelanced during these years for financial reasons. He recorded again from 1952-1954 for the Mars label, resulting in some excellent sides (which included Herman on clarinet on “Stompin’ at the Savoy”).<sup>27</sup> From 1953-1960, Herman’s band toured sporadically and recorded a mix of jazz sides and popular music to help the band be financially viable. In the mid-1950s, the Mars record label was struggling and Herman made more commercial recordings and guest appearances. In 1954, Herman toured Europe and played and recorded in New York, including a recording of the clarinet feature “Blame Boehme [sic].”<sup>28</sup> Herman and his band made an appearance on the *Tonight Show* (January 27, 1955). He did a combination of commercial recordings, mainly of his singing, in 1955 and some other jazz records for Capitol, but the mid-1950s band folded. Herman led a studio group and the Las Vegas octet at the end of the year.

1956 was a year of unsteady work and many different combos and bands. The instrumentation began to include flutes and more electronic instruments in the late 1950s and the bands were all very short-lived.<sup>29</sup> In 1959, he went to England with half of a band and used English musicians to fill out the other half (the Anglo-American Herd). In the late 1950s, most of Herman’s energies were devoted to running the band and he took few clarinet solos (except for a new recording of the Ebony Concerto by Stravinsky in

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<sup>26</sup> Kriebel, p. 149

<sup>27</sup> Kriebel, p. 155

<sup>28</sup> Columbia B 1917

<sup>29</sup> Kriebel, p. 166

1958).<sup>30</sup> In the early 1960s, Herman led a quintet at a nightclub because of a lack of funds for a larger group and he had few bookings for even the smaller groups. He continued leading a big band when he could and made festival appearances. Herman recorded *Swing Low, Sweet Clarinet*,<sup>31</sup> as the solo clarinet with a rhythm section in 1962, which was a tribute to Artie Shaw, Benny Goodman, Pee Wee Russell, and Barney Bigard.<sup>32</sup> Fortunately, his bands started receiving more press in 1962, and he recorded *Woody Herman 1963* (in 1962), which gave the band momentum and recognition (including a Grammy<sup>33</sup>).

The Swingin' Herd (the 1962 group) was his most popular and magnetic band since the 1940s featuring players like Sal Nistico on tenor saxophone and modern jazz arrangements.<sup>34</sup> In 1963, CBS released an album celebrating his earlier bands: *Woody Herman: The Thundering Herds*, which focused on his 1945 group (First Herd). In a review of this album, Philip Larkin describes Herman's reed style as more akin to Ellington's group (Barney Bigard on clarinet) than to Goodman or Shaw.<sup>35</sup> This album also includes John LaPorta's composition "Non-Alcoholic." The Swingin' Herd appeared frequently on the Ed Sullivan Show and the band had more success with its albums (*Woody Herman 1963: Encore*) and tours; Woody Herman had been rediscovered and was incredibly popular again. The Swingin' Herds bookings increased, and the band

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<sup>30</sup> EV BR 6009

<sup>31</sup> Phillips PHM 200

<sup>32</sup> Clancy, p. 241

<sup>33</sup> Kriebel p. 175-176

<sup>34</sup> Lyons, *Jazz Portraits*, p. 272

<sup>35</sup> Larkin, p. 97

toured both domestically and abroad in 1964-1966 and made numerous appearances on television. Herman recorded an entire album of his singing in 1966 and took occasional solos on alto saxophone, but played very little clarinet. National Educational Television filmed the Herd at the tenth annual Monterey Jazz Festival in 1966 (a Festival Herd, not consisting of his regular personnel), which resulted in another album, *Concerto for Herd* (on which Herman is heavily featured).<sup>36</sup> In 1967, it became apparent that Herman's manager had gambled away money that should have gone to pay taxes and other essential services, which meant that Herman had to pay it back at a rate of \$1000 per week. This financial disaster essentially forced him to keep leading bands and nearly put him in prison. Herman played many educational shows and clinics along with the festivals in the late 1960s. He also produced rock-inspired albums of rock (including some tunes that were popular music hits) and electric instruments (using an electric rhythm section) in the late 1960s.<sup>37</sup> The albums *Light My Fire* (1968),<sup>38</sup> *Somewhere* (1969),<sup>39</sup> and *Light My Fire* (1970, a live album)<sup>40</sup> were nominated for Grammys in 1968, 1969, and 1970 respectively. Herman kept his young audiences by keeping up with developments in popular music. His instrumentation in the 1970s included flute, piccolo and bassoon and Herman's soprano saxophone. Herman included rock and fusion in his book in the 1960s and 1970s including the music of Chick Corea and others. Herman continued to lead his band until 1981, when he opened a jazz club in New Orleans and began to tour less. The

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<sup>36</sup> Verve V/V6-8764

<sup>37</sup> Clancy, p. 271

<sup>38</sup> Cadet LPS 819

<sup>39</sup> Moon (It) MCD 030-2

<sup>40</sup> Moon (It) MCD 043-2

club failed, and he went back on tour until poor health retired him. He died at his home in Los Angeles in 1987.<sup>41</sup>

Herman's clarinet was used as a counterpoint instrument with the band and in Dixieland groups. He had featured solos (usually one or two per album) throughout his career, but took fewer as the years progressed (not on every album). Herman was not on any poll list for outstanding solo work on either clarinet or saxophone, nor was his style substantially influential (he is almost always mentioned as a "listenable" player, rather than an inspirational one). He was a solid soloist, but his great bands were more impressive than his solo skills.

### **Artie Shaw**

Artie Shaw (1910-) was the most successful of Goodman's competitors. He led a popular big band and the excellent small group the Gramercy Five until 1954,<sup>42</sup> when he left music in a huff, and has not played clarinet since. He has said that he left because he disliked the "business" part of music or the popularity polls and did not want to just play his old hits, "Frenesi" and "Begin the Beguine." His band backed up many noteworthy black artists, and had a huge hit in 1938, "Begin the Beguine," and another in 1940 with "Frenesi." He was in the Army in the early 1940s. In 1944, he formed a more modern orchestra and played with his small group, which came out of his big band, the Gramercy

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<sup>41</sup> Lyons, Jazz Portraits. p. 272

Five.<sup>43</sup> His more modern, “cool” sound did not do well in the 1950s, when people wanted to hear his previous hits. He wrote two semi-autobiographical books (including The Trouble with Cinderella in 1952, which was serialized in *Down Beat*<sup>44</sup>), which helped maintain interest in him and his music.<sup>45</sup> His technique on clarinet could not match Goodman’s, but the warmth of his sound and his beautiful, velvety ballad playing appealed to many listeners and dancers. He influenced Buddy DeFranco and many other young clarinetists, though he did not have as much influence as Benny Goodman. He was a favorite of the tabloids, because of his eight marriages (two of them to well-known actresses Lana Turner and Ava Gardener) and fiery temper, other factors which kept him in the spotlight.

Shaw began leading a big band again in 1983, though he no longer played the clarinet. This group was still touring in 1987<sup>46</sup> and a later group, which toured in 1992.<sup>47</sup> His last recordings were issued as: *Artie Shaw: A Legacy* (with the Gramercy Five 1954),<sup>48</sup> and *The Last Recordings of Artie Shaw* (with the Gramercy Five 1954).<sup>49</sup>

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<sup>42</sup> Ibid. p. 455

<sup>43</sup> Ibid. p. 455

<sup>44</sup> Shaw, Artie. “The Trouble With Cinderella.” *Down Beat*, vol. 20 no. 5, 11 March 1953 p. 6.

<sup>45</sup> Berendt, Joachim-Ernst. *Jazz: A Photo History*. Translated by William Odom. New York: Schirmer Books, 1979 p. 140.

<sup>46</sup> Berendt, *Jazz Portraits*. p. 455

<sup>47</sup> Morgenstern, Dan and Schoenberg, *The Last Recordings of Artie Shaw*. Liner notes. Music Masters Jazz 01612-65071-2.

<sup>48</sup> Book of the Month Club 71-7715

<sup>49</sup> Music Masters 01612-65071-2

### **Duke Ellington and Count Basie**

Two of the most important big bands to survive the 1950s and 1960s were those of Duke Ellington and Count Basie. They continued to flourish in spite of the economic problems in jazz as a whole. They both used the clarinet family, though in different ways and to different extents. Ellington wrote for the individuals in his group, using their strengths in his compositions. Examples of this are the different roles his main clarinet players had in the 1950s. Jimmy Hamilton was used on technical and brilliant tunes, while Russell Procope generally played clarinet on New Orleans-inflected tunes. Count Basie had two notable clarinet players: Buddy DeFranco and Marshal Royal. DeFranco's bop technique worked well when he played with Basie's small groups in the early 1950s. Royal was his lead alto saxophone player as well, and doubled on clarinet throughout his career with Basie. His solo work was less noted than his excellent rehearsal technique (which gave the Basie band a "tight" but swinging sound). Both groups are on film in the 1950s with clarinet players and recorded extensively with clarinet soloists (shorter solos for Basie). The Ellington clarinets can also be heard on two film soundtracks (which Ellington composed): *Anatomy of a Murder* (1959) and *Assault on a Queen* (1969).<sup>50</sup>

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<sup>50</sup> Meeker, David. Jazz In the Movies: A Guide to Jazz Musicians 1917-1977. New Rochelle, N.Y.: Arlington House Publishers, 1977.

## **Duke Ellington**

Duke Ellington's most famous clarinetist was Barney Bigard. Bigard's solos were an essential part of the Ellington sound before 1942. He used effects and florid lines to great effect in his years with Ellington. He was highly influential on the clarinet style of the band (and on clarinetists in general), and Russell Procope, Harry Carney, and Jimmy Hamilton played what were formerly his solos in the 1950s and 1960s. He was known for solos on "Harlem Air-Shaft" and other "jungle" or New Orleans-style compositions. His solos were a fundamental part of much of the Ellington band's book and the group's sound changed after he left, since none of the other players would imitate him. One of Duke Ellington's most successful bands was his band of the early 1950s (constituted in 1951). It included Jimmy Hamilton (clarinet and tenor saxophone), Willie Smith (on lead alto saxophone), and Harry Carney (baritone saxophone, bass clarinet, clarinet). They had their first big hit with "Skin Deep" in 1952, and signed a new contract with Capitol (for whom they recorded "Satin Doll" for the first time).

When alto saxophonist Johnny Hodges, one of Ellington's main soloists, left the group in 1951 (he returned in 1956) with several other band members, it was a major blow to the orchestra. In 1956, the Capitol contract ended up with some less-than-stellar compositions like "Clarinet Melodrama," and Ellington re-signed with Columbia records. He wrote a large suite in 1956 entitled A Drum Is A Woman, which featured Hodges, Jimmy Hamilton on clarinet, and others. The 1956 Newport Jazz Festival was the most

noteworthy festival of his career. This was the festival that made Paul Gonsalves a legend for his solo work (particularly on “D&C In Blue,” with his twenty-seven electrifying choruses). This performance gave the 1950s Ellington band the final shot in the arm it needed to succeed. There were other good solos that night, including both Hamilton and Procope on clarinets, Johnny Hodges, and Clark Terry, but Gonsalves stole the show. Ellington wrote several larger works and re-recorded some older larger works with this group. His tone poems tend to feature one of his clarinetists prominently, particularly Hamilton on more classically oriented music. Ellington began to compose sacred music near the end of the 1960s.

**Harry Carney (1910-1974)** was the baritone saxophonist of the Ellington band (there was no other from 1927-1974). He had occasional clarinet and bass clarinet solos, usually either in the New Orleans style or written-out melodies (“A Tone Parallel to Harlem”). He also used the bass clarinet when the orchestration called for it, for example, on The Nutcracker Suite<sup>51</sup> and as a solo voice on New Orleans Suite (second and fifth movements), and on “Sophisticated Lady.”<sup>52</sup> His B-flat clarinet playing could be heard in some of Ellington’s smaller groups and in “Creole Love Call” and “St. Louis Blues.”<sup>53</sup> Carney’s baritone saxophone was featured throughout his career with Ellington.

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<sup>51</sup> Horricks, Raymond. Profiles in Jazz: From Sidney Bechet to John Coltrane. New Brunswick, U.S.A.: Transaction Publishers, 1991 p. 84.

<sup>52</sup> Columbia 33SX 1022

<sup>53</sup> Columbia 12” 78 DX 898

**Jimmy Hamilton** (1917-1994) was a very fluent and proficient clarinetist. He played clarinet and tenor saxophone (taking over Barney Bigard's chair) in the Ellington band (1943-1968), where he played his solos mainly on clarinet. Before playing with Ellington, Hamilton played with Teddy Wilson (1939-1941) and Benny Carter (1941-1942).<sup>54</sup> Hamilton rose to prominence in the Ellington orchestra of the 1950s with his restrained style and classical background.<sup>55</sup> He was influenced by Benny Goodman (but did not copy him), and did not imitate Bigard, which changed the sound of the Ellington group. His clean, beautiful playing became a signature of the later Ellington band and an essential solo voice. He also wrote some works for the Ellington band. He hits a clarinet high note at the end of the "Tattooed Bride," and serves a sort of Benny Goodman-like role in other tunes. He was featured prominently on "A Tone Parallel to Harlem" (with Russell Procope), The Nutcracker Suite (solo as well as ensemble work), "Happy-Go-Lucky Local" (train sounds), "Clarinet Melodrama," Far East Suite, "Air Conditioned Jungle," and the Liberian Suite. He had very well controlled technique on clarinet, much like Benny Goodman, and was classically trained. Hamilton led his own groups both while he was with and after he left Ellington, including the house group at the Garden State Jazz Festival (1969).<sup>56</sup> His recordings as a leader include: *Jimmy Hamilton* (also known as *Accent on Clarinet*),<sup>57</sup> *Clarinet in Hi Fi* (1954),<sup>58</sup> *Swing Low, Sweet Clarinet*

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<sup>54</sup> Feather, Leonard. "Meet the Band!" *Melody Maker*, vol. 33, October 1958 p. 3.

<sup>55</sup> Berendt, Joachim-Ernst. The Jazz Book: From Ragtime to Fusion and Beyond. Revised by Gunther Huesmann. Translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Neville. Brooklyn, N.Y.: Lawrence Hill Books, 1992 p. 222.

<sup>56</sup> Albertson, Chris. "Garden State Jazz Festival." *Down Beat*, vol. 36 no. 25, 11 December 1969 p. 29-31.

<sup>57</sup> Urania 1003 or UJLP1204

<sup>58</sup> Urania 1208

(1960),<sup>59</sup> *It's About Time* (1962),<sup>60</sup> and *Can't Help Swingin'* (1963, later issued on Prestige PRCD-24214-2).<sup>61</sup> He played with the group Clarinet Summit in the 1980s with Alvin Batiste, David Murray, and John Carter. Hamilton's smooth clarinet style contrasts sharply with his rough, gritty tenor saxophone playing.<sup>62</sup>

**Russell Procope** (1908-1981) played lead alto saxophone with the Ellington Band (1945-1974)<sup>63</sup> and generally took solos on the clarinet. The quality of sound on his two horns were opposite, like Hamilton's, but instead of having a gritty saxophone sound and a classical clarinet sound, his alto playing was smooth and polished, and his clarinet playing was rough and dirty. He played with Chick Webb (1929-1930), Fletcher Henderson (1931-1934), Benny Carter (1934), Tiny Bradshaw (1934-1935), and Teddy Hill (1935-1937) and John Kirby (1938-1945) before joining the Ellington Band (1945).<sup>64</sup> He had a gritty, New Orleans style to his clarinet playing (he even played an Albert system clarinet, just like the old New Orleans players)<sup>65</sup> and Ellington took full advantage of this style (his playing was more similar to Bigard's playing than to Hamilton's playing). His alto saxophone playing was smooth and refined, and he played lead alto with very few solo opportunities on that instrument.<sup>66</sup> Ellington contrasted Procope's style with Hamilton's well-schooled, Benny Goodman-caliber technique to good effect in

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<sup>59</sup> Everest 5100

<sup>60</sup> Swingville 2022

<sup>61</sup> Swingville 2028

<sup>62</sup> Voce, Steve. "And All the Duke's Men." *Jazz Journal*, vol. 11, October 1958 p. 2-4.

<sup>63</sup> Dance, Stanley. *The World of Duke Ellington*. New York: Charles Scribner's Sons, 1970 p. 296.

<sup>64</sup> Feather, Leonard. "Meet the Band." *Melody Maker*, vol. 33, 4 October 1958 p. 3.

<sup>65</sup> Dance, *World of Duke Ellington*. p. 154.

“A Tone Parallel to Harlem,”<sup>67</sup> The Nutcracker Suite (particularly on “Toot Toot Tootie Toot”),<sup>68</sup> and traditional jazz-style tunes. He was regularly featured without Hamilton in Congo Square Part 2 (another larger work), “Rockin’ In Rhythm,” Newport Suite,<sup>69</sup> and Black and Tan Fantasy.<sup>70</sup>

**Harold Ashby** (1925-) took over Jimmy Hamilton’s chair in 1968 (playing both tenor saxophone and clarinet). He was not a clarinet virtuoso (he had very few solos), but a good section player.

**Paul Gonsalves** (1920-1974) was Ellington’s major tenor saxophone soloist in the 1950s (1950-1974), but played clarinet on *Creole Love Call* (solo) and a few other tunes after Hamilton left.

### **Count Basie and the Kansas City Players**

Musicians from the Southwest and in the nearest musical hub, Kansas City, largely abandoned the clarinet in the 1940s through at least the 1960s, but Count Basie’s

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<sup>66</sup> Johnny Hodges was the alto soloist for Ellington (his solos were a signature sound of the group) until 1951 and later from 1956 through the 1960s, but he could not read music well enough to be lead alto and Procope could, so he played lead and Hodges played solos.

<sup>67</sup> Horricks, Profiles, p. 65

<sup>68</sup> “Dance of the Reed Pipes” from the Nutcracker Suite.

<sup>69</sup> Philips BBL 7133

<sup>70</sup> Capitol LCT 6008

small groups of the early 1950s included Buddy DeFranco (off and on 1950-1953)<sup>71</sup> as a member. Most of the reed players in Basie's band were strictly saxophonists, a few occasionally doubling on clarinet and flute.<sup>72</sup> Basie's big band was known for its precise saxophone section, but Marshal Royal (his music director and lead alto saxophonist) doubled on clarinet as both a soloist and a section player.

**Marshal Royal** (1912-1995) played lead alto saxophone, and occasional clarinet, and served as music director for the Basie band (1951-1970). He came from a musical family and started on clarinet. Royal played with Les Hite in the 1930s, Duke Ellington (who he met in the 1920s and played with in 1934 for the film *Murder at the Vanities* on "Ebony Rhapsody"<sup>73</sup>), Lionel Hampton (1940-1942), in the navy band (1943-1945), with Eddie Heywood (1945-1946),<sup>74</sup> and on the West Coast as a studio musician (1946-1951). He joined the Count Basie Septet in 1951, taking over for Buddy DeFranco, and helped organize the big band. He primarily played clarinet with the septet and a small amount of saxophone.<sup>75</sup> Royal was a soloist on both alto saxophone and clarinet (particularly on blues tunes) for Basie's big band. He played clarinet most of the time in the early 1950s, but played it less frequently starting in 1954, though he revived it briefly from 1957-1960. In the 1960s, he used it only occasionally and not at all after 1968. He continued recording and performing through the early 1980s. Basie recordings with Royal on

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<sup>71</sup> Horricks, Raymond. Count Basie and His Orchestra. Discography by Alun Morgan. Westport, CT: Negro Universities Press, 1957, 1971 p. 299-301.

<sup>72</sup> Russell, Ross. Jazz Style in Kansas City and the Southwest. Berkeley, Los Angeles, London: University of California Press, 1971 p. 240-241.

<sup>73</sup> Royal, Marshal. Marshal Royal: Jazz Survivor. London, New York: Cassell, 1996 p. 22.

<sup>74</sup> Ibid. p.81-82

clarinet include: *Americans in Sweden* (1954),<sup>76</sup> *Down for the Count* (1954),<sup>77</sup> and *Live 1958 and 1959* (1959).<sup>78</sup>

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<sup>75</sup> *Ibid.* p. 86

<sup>76</sup> Jazz Soc (SWD) AA514

<sup>77</sup> Jazz-Up JU-303

<sup>78</sup> Status St CD110

## **CHAPTER III: THE TRADITIONALISTS**

### **New Orleans**

The early jazz clarinet players were extremely influential in the popularity and development of jazz throughout the world. The most influential of these players included Alphonse Picou, Lorenzo Tio, and his son Lorenzo Tio, Jr., who between them taught most of the promising younger players. Sidney Bechet, Jimmy Noone, Frank Teschemacher, and Johnny Dodds were highly influential players who were active from the earliest days of jazz until the mid-1940s. The New Orleans revival occurred in the late-1940s and continued through the 1960s, until about the time of the founding of Preservation Hall. Most of the original musicians did not benefit from this surge in popularity, but many second- and third-generation players benefited greatly from the resurgence of Dixieland. Chief among these second-generation players were George Lewis, Albert Nicholas, and Omer Simeon. Younger musicians like Pete Fountain also benefited from the renewed interest. Still other New Orleans natives played in the more modern styles, like Barney Bigard with Ellington and, later, Louis Armstrong (whose group played in the swing style with traditional instrumentation).

The brass bands were a big part of the New Orleans jazz scene, as were clubs. The major brass bands (which included clarinets most of the time) were the Eureka Brass Band (1920-1975), the Tuxedo Brass Band (1917-1925), the Young Tuxedo Brass Band

(1938-1963, 1972-), the Excelsior Brass Band (1880-1931), and the Onward Brass Band (1885-1930, revived 1970s). These bands were originally used in funeral parades, but focused more on showmanship in later years.<sup>1</sup> George Lewis played with several brass bands, as did Willie Humphrey and most of the older musicians. There was a general interest in the preservation of traditional jazz in the 1960s, including efforts to record older musicians, establish museums about early jazz, and the founding of Preservation Hall. There was also great debate about what “true” New Orleans jazz was, and who the acceptable players were, both in the U.S. and especially in the U.K., to the point that a nearly religious fervor took hold of jazz fans. This passion resulted in some great recordings (and some of lesser quality) from smaller and independent labels and an appreciation of some skilled older musicians, but slighted some fine players because they did not fit the enthusiast’s image of a traditional musician.

### **The Institutionalization of Traditional Jazz**

There were several revivals of traditional jazz, the first starting in the 1940s in the U.S. with Bunk Johnson and gaining steam in the 1950s and early-1960s with a focus on George Lewis,<sup>2</sup> and later revivals in Europe and Japan in the late-1950s, again focused on George Lewis.<sup>3</sup> The traditional jazz scene was effectively dead in the 1930s because of the Depression, and very few bands survived it (the Eureka Brass Band is one of the few

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<sup>1</sup> New Grove Dictionary of Jazz, Second Edition, 2002 “Brass Bands.”

<sup>2</sup> Bethell, Tom. George Lewis: A Jazzman from New Orleans. Berkeley, Los Angeles, London: University of California Press, 1977 p. 220.

<sup>3</sup> Bethell, George Lewis. p. 246

that did).<sup>4</sup> In the 1940s, a few traveling bands became popular again (notably Bunk Johnson's, with George Lewis on the clarinet, and a few others), most of which were not recorded, but the revival in New Orleans did not really gain momentum until the early-1960s. Youth bands and new groups were formed across the United States in the 1950s, and nearly all had places to play.<sup>5</sup> Johnson's band, and Lewis in particular, were imitated by both American and English musicians, and by the 1960s, there was a massive effort to preserve the music of the older New Orleans musicians on record. Also in the 1960s, the efforts of French Quarter art dealer Larry Borenstein led to his shop becoming a place for jam sessions, and later, to the creation of Preservation Hall and two other halls dedicated to traditional jazz in New Orleans.<sup>6</sup> There were both modernized and older styles of traditional jazz in these places. The most-recorded of the older musicians was George Lewis, though others also produced multiple albums. Dixieland also achieved popularity on the *Billboard* charts with Joe Darensbourg and his Dixie Flyers on "Yellow Dog Blues" (#43 on the *Billboard* charts in 1958), Kenny Ball and His Jazzmen on "Midnight in Moscow" (as high as #2 on the *Billboard* charts in 1962), and the Village Stompers on "Washington Square" (#2 on the *Billboard* charts in 1963).<sup>7</sup> New Orleans jazz was taken out of its functional role as dance music for nightclubs and turned into concert music, which may have had a detrimental effect on the quality of the performances.<sup>8</sup> By the 1960s, there were a number of older musicians in New Orleans who played traditionally

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<sup>4</sup> Charters, Samuel Barclay IV. *Jazz: New Orleans 1885-1963*. New York: Oak Publications, 1958, 1963 p. 110.

<sup>5</sup> Deffaa, Chip. *Traditionalists and Revivalists in Jazz*. Studies in Jazz No. 16, Rutgers, The State of New Jersey. Metuchen, N.J. & London: Scarecrow Press and the Institute of Jazz, 1993 p. 29.

<sup>6</sup> Charters. *Jazz New Orleans*. p. 110a-b

<sup>7</sup> Deffaa. *Traditionalists*. p. 29

at Preservation Hall and a few other preservation-minded establishments, and the players in these halls provided another revival of the music that had lost its social function.<sup>9</sup> Unfortunately, the quality of the music in these venues declined in the mid-1960s, as did the quality of the brass bands, and there were almost no opportunities to play at dances or in other commercial settings.<sup>10</sup> Traditional jazz in the mid- to late-1960s had become increasingly formulaic and with an ever-shrinking repertoire (they were playing for a different audience every night and found it easier to play the same few tunes than to vary their repertoire), and traditional jazz gradually became a museum piece, unchanging, stiff, cliché-ridden, and predictable.

The idea of **Preservation Hall** was conceived in the 1950s, when an art dealer, Larry Borenstein, held jazz concerts in his gallery, which later became popular enough to move to a larger space devoted to music (next door). Grayson Mills, Allan and Sandra Jaffe, and Borenstein opened Preservation Hall in the French Quarter of New Orleans (in 1961) to provide a non-commercial setting in which older musicians could play regularly.<sup>11</sup> The Jaffes took over the Hall shortly afterwards. Neshui Ertegun made a recording of mostly obscure musicians there in 1962. The resulting record was released by Atlantic (1411) as a boxed set titled *Jazz At Preservation Hall*. The recording included George Lewis (on volume IV), The Eureka Brass Band (with Willie Humphrey on clarinet), and many others. By 1965, Preservation Hall was internationally recognized

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<sup>8</sup> Bethell. George Lewis. p. 238-239

<sup>9</sup> Ibid. p. 251-252

<sup>10</sup> Ibid. p. 254-255

<sup>11</sup> Larkin, Philip. All What Jazz: A Record Diary 1961-1968. New York: St. Martin's Press, 1970 p. 116.

as a major home of traditional jazz. The Hall made money from donations at the door and paid union wage to the players (a small core of enthusiasts making up the difference when the donations fell short), and so provided a steady place to play and a paycheck for the older musicians.<sup>12</sup> In later years, the Hall became a major tourist destination, though the quality of the music had declined.

**The Preservation Hall Jazz Band** was originally the group of musicians that regularly played there. In 1963, George Lewis and Kid Thomas took the band on tour in the United States, then to Japan, where they also toured in 1964 and 1965. The band toured Europe in 1967 (with Willie Humphrey on clarinet) and played at the 1970 Newport Jazz Festival. Albert Burbank played clarinet with the group for a while in the early-1970s, and the band toured internationally through that era. Percy Humphrey led the touring band in the 1970s, usually accompanied by his brother (Willie) on clarinet. Another group led by Kid Sheik often toured as well as the Preservation Hall Jazz Band. The groups continue to tour with different members.

**Jazz Crusade Records** was one of many private efforts to record the older New Orleans players in the 1960s. There was a general effort to preserve this early style of jazz by early jazz enthusiasts; so many elderly musicians were recorded, many for the first time. **Jazz Crusade Records** and the **Easy Riders Jazz Band** were started by Jack Bissonette, and were based in Connecticut. This label produced and promoted traditional

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<sup>12</sup> Bethell. George Lewis. p. 254

New Orleans jazz, including clarinetists Sammy Rimington (1964), Noel Kalet (1962-1963), and Polo Barnes (1967). It championed black musicians and “true” New Orleans jazz with recordings and tours. Of particular interest are the recordings made in New Orleans of the older musicians in Preservation Hall and other clubs. Bissonette’s fervor gained press attention but lost him money on his record label.<sup>13</sup> Among those promoted (in Connecticut) by Bissonette were the Eureka Brass Band, Billie and De De Pierce, Kid Thomas, and Kid Sheik (1966). The band backed up New York-based and New Orleans-based traditional musicians, including Tony Parenti (1966), Edmond Hall (1966), George Lewis (1965), Albert Burbank (1965, recorded in 1967), and others. He also hosted international Dixieland groups from Japan and Europe in Connecticut.

**The Distinction between Traditional New Orleans Jazz and Dixieland** is a very fine one, since the instrumentation is generally the same for both genres. The overall feel of traditional jazz is less busy than it is in Dixieland and individuals do not stand out most of the time; instead, the emphasis is on the group as the overriding factor in most performances. Dixieland is a more commercial, solo-oriented music, whereas traditional New Orleans jazz is an ensemble improvisation and embellishment of a melody with a group mentality. There are solos in traditional New Orleans music, but they are not the main focus of the music; they are a smaller part of traditional New Orleans jazz than they are in Dixieland. Nicksieland is a more commercial form of

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<sup>13</sup> Bissonette, Big Bill. The Jazz Crusade: The Inside Story for the Great New Orleans Revival of the 1960s. Bridgeport, C.T.: Special Request Books, 1992 p. 110.

Dixieland, and players of this style are also known as Chicagoans.<sup>14</sup> There is a difference in the feel of the beat between Dixieland and traditional New Orleans jazz; traditional jazz tends to have a simpler drum pattern than Dixieland, which tends to be more driving and busy than traditional New Orleans jazz. George Lewis explained it this way: “The type of music I’m playing is not Dixieland...it’s just the original traditional jazz. My definition of traditional jazz is improvising around the melody—whoever plays the melody, you improvise around his lead...I describe Dixieland as solo music. You have six men, and if you drop two out, well, you don’t have a band then. You only have a quartet. Everywhere you go, if you hear one Dixieland band, you hear ‘em all.”<sup>15</sup> Lewis’ recordings bear this ensemble philosophy out.

### **George Lewis**

George Lewis (1900-1968), a self-taught clarinet player, was the last of the great early New Orleans clarinet players to become famous. He worked as a stevedore<sup>16</sup> most of his life until after he joined Bunk Johnson. With Johnson, he received wide exposure by going on tours and recording. They were beneficiaries of and participants in the New Orleans revival of the 1940s and 1950s. Lewis is still one of the most widely imitated and influential clarinetists in the world today, particularly overseas.<sup>17</sup> Unlike other New Orleans players who achieved popularity (Louis Armstrong, King Oliver, and Jelly Roll

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<sup>14</sup> The name comes from the style of the music played at Nick’s in Chicago.

<sup>15</sup> Mangurian, David. “George Lewis: A Portrait of the New Orleans Clarinetist.” *Down Beat*, vol. 30 no. 24, 29 August 1963 p. 18-20.

<sup>16</sup> A stevedore is a manual laborer who loads and unloads ships; Lewis, at 110 lbs, did this difficult job.

Morton—all of whom were popular in the 1910s and 1920s), Lewis stayed in New Orleans during the 1920s and 1930s, the jazz age.<sup>18</sup> His first significant stint out of town was in 1945 with Bunk Johnson in New York at the Stuyvesant Casino,<sup>19</sup> which was so successful that Johnson's band returned the following year.<sup>20</sup> This group sparked great interest in the New York area and helped fuel the New Orleans revival nationwide.<sup>21</sup> Also important to his success were an article in *Look* magazine in 1950 and his manager Dorothy Tait, who promoted the mainly over 55-year-old group through the 1960s. He particularly influenced bands in Britain and Japan, to a degree only equaled by Louis Armstrong.

Lewis grew up in the Tremé neighborhood (next to the French quarter), where early on he showed great interest in the clarinet.<sup>22</sup> His first instrument was the flute (or whistle), though he soon switched to his favorite, the clarinet.<sup>23</sup> He was almost entirely self-taught and could not read music. He first played professionally with the Black Eagle Band in Mandeville, Louisiana, where he met Isidore Fritz, a major influence. He worked in New Orleans in the early-1920s with Buddy Petit (1922, after Edmond Hall left)<sup>24</sup> and Joe Rena, and then formed his own band, the New Orleans Stompers (1923). Later, he performed with the Eureka Brass Band, Chris Kelly, Kid Rena (1927), and other

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<sup>17</sup> White, Michael G. *A Song for George Lewis*, liner notes. Basin Street Records, 2000.

<sup>18</sup> Mangurian, David. "George Lewis: A Portrait of the New Orleans Clarinetist." *Down Beat*, vol. 30 no. 24, 29 August 1963 p. 18-20.

<sup>19</sup> Lewis had oral surgery just before this engagement, but still played beautifully.

<sup>20</sup> Mangurian. "George Lewis." *Down Beat* 1963

<sup>21</sup> Charters. *Jazz N.O.* p. 120

<sup>22</sup> Lewis played B-flat clarinet primarily, but also played E-flat clarinet on occasion, in particular with the Eureka Brass Band in 1951 on *New Orleans Funeral & Parade* (Pax LP 9001).

area groups (most often with brass bands and pick-up groups, especially during the Depression).<sup>25</sup> Lewis began playing with Bunk Johnson in 1931 (in Evan Thomas' band), a relationship that lasted until Johnson's death. Lewis's activities during the Depression (1929-1930s) were mainly with pick-up bands, but he did have a seven-night-a-week club job (1934-1935)<sup>26</sup> and occasionally played with De De and Billie Pierce in the 1930s. He recorded extensively between 1942 and 1945, most often with Johnson, but occasionally as a leader or in another group. In 1942, his fortunes improved somewhat when he recorded with Bunk Johnson and achieved some popularity through the New Orleans revival. He first recorded his composition, "Burgundy Street Blues," in 1944 with only a rhythm section backing him up (unusual for the collective New Orleans style). After Johnson died in 1949, Lewis returned to New Orleans to form the George Lewis Ragtime Band (made up mostly of players from Johnson's group).

By 1950, Lewis was one of the major focuses of the New Orleans revival, and his playing at this time was described as "rapid filigree," fleet, and definitely his own style. *Look* magazine published a lengthy article (complete with photographs by Stanley Kubrick) on New Orleans jazz, focused on the Lewis band (1950),<sup>27</sup> which catapulted the group to national and international fame. This article discusses the ongoing Dixieland revival, first with the Chicagoans (Eddie Condon, Pee Wee Russell, Louis Armstrong, Jack Teagarden, Art Hodes, Phil Napoleon, Firehouse Five Plus Two, Red Nichols,

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<sup>23</sup> Mangurian. "George Lewis." *Down Beat* 1963

<sup>24</sup> *Ibid.*

<sup>25</sup> White, Michael. *A Song For George Lewis*, liner notes. Basin Street Records, 2000 BSR 0501-2.

<sup>26</sup> Mangurian. "George Lewis." *Down Beat* 1963

Sidney Bechet, and Sharkey Bonano) and New Orleans players Oscar Celestin and Alphonse Picou before dedicating two pages to Lewis and his band. Roddy describes Lewis and his band as playing “music from-and for another world.” It also describes these traditional, elderly musicians as being unable to make a living at music and therefore working menial jobs to pay the bills. In the article, Lewis describes traditional jazz as “rough music” not like Dixieland, which was more polished. After the article, in 1950 in New Orleans, “The George Lewis Band” was a major attraction, and Lewis became the symbol of the revival movement, a status he kept until his death. Lewis had an engagement at the El Morocco before and briefly after the article came out (his first big engagement as a leader and a place his group played off and on for two years)<sup>28</sup> and had an additional engagement at the Mardi Gras Club<sup>29</sup> where he was heard by English trumpeter Ken Colyer.<sup>30</sup> The publicity from the *Look* article<sup>31</sup> led to recording sessions for Rudy Blesh (Circle Records) and David Stuart (Good Time Jazz), a need for a manager (Nick Gagliano until 1954, when Dorothy Tait took over),<sup>32</sup> and a weekly radio program that ran for a year.<sup>33</sup>

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<sup>27</sup> Roddy, Joseph. “Dixieland Jazz Is ‘Hot’ Again.” *Look*, vol. 14 no. 12, 6 June 1950 p. 37-45, esp. 44-45.

<sup>28</sup> Bethell. *George Lewis*. p. 228

<sup>29</sup> Sid Davilla was the owner of the Mardi Gras and was a clarinetist himself.

<sup>30</sup> See section on Britain for details on this trip.

<sup>31</sup> Roddy described Lewis as “the man with the best ‘New Orleans’ band now in New Orleans.”

<sup>32</sup> Bethell. *George Lewis*. p. 219

<sup>33</sup> Fairbairn, Ann (Dorothy Tait). *Call Him George*. New York: Crown Publishers, Inc., 1961 & 1969 p. 221.

Lewis's band made its first tour outside of the South in 1952,<sup>34</sup> to California for the Fifth Annual Jazz Jubilee at the Shrine Auditorium in Los Angeles<sup>35</sup> and other local spots and a tour of clubs and colleges in the Midwest.<sup>36</sup> In 1953, they played in San Francisco and Los Angeles, again to enthusiastic crowds, then in Ohio at Miami University,<sup>37</sup> Ohio State, and at the Holy Trinity Church for a Vespers service (Rev. Al Kershaw was a fan of his).<sup>38</sup> After returning to New Orleans, the band resumed a heavy playing schedule, in large part for the tourists who wanted to hear New Orleans Jazz. Lewis and his band toured briefly in 1955,<sup>39</sup> played again on the West Coast in 1956 and at the 1957 Newport Jazz Festival, and Lewis (not his band) toured with Ken Colyer's band in Britain and continental Europe. Afterwards, Colyer played with Lewis' band in the United States as part of the exchange required by the Musicians Union. Lewis' visit was extremely successful and it resulted in the entire band touring Europe two years later.

In 1958, Lewis signed a multiple record deal with Verve, for which he played the first session in Chicago<sup>40</sup> and continued with a tour of the U.S. When Lewis and his band visited Britain in 1959, he received "the greatest welcome ever extended a visiting musician,"<sup>41</sup> with "a sixteen-piece brass band" and cheering crowds that delayed the

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<sup>34</sup> Bill Shea, an unofficial student and friend of Lewis, substituted for him when he was ill in California.

<sup>35</sup> Fairbairn. *Call Him George*. p. 227

<sup>36</sup> Mangurian. "George Lewis." *Down Beat* 1963

<sup>37</sup> Fairbairn. *Call Him George*. p. 229-230

<sup>38</sup> Bethell. *George Lewis*. p. 239

<sup>39</sup> In the April 10, 1955 Sunday edition of the New York Times, Gilbert Milstein wrote: "George Lewis is a small, thin, infinitely gentle and greatly talented jazz-playing clarinetist..." (Fairbairn. *Call Him George*. p. 236-7)

<sup>40</sup> Fairbairn. *Call Him George*. p. 258

<sup>41</sup> Mangurian. "George Lewis." *Down Beat* 1963

band's departure from the Euston train station by an hour.<sup>42</sup> They made television appearances and appeared with many of the big-name British bands. The band also toured Denmark, Sweden, and Germany (including a television show with Joachim Berendt). After this extremely successful tour, Lewis returned to New Orleans, then went back to Europe for a tour of Denmark and Scandinavia (with the Papa Bue Band) and Germany (with Acker Bilk's group). He played Europe yet again in 1961 and Japan in 1963, 1964, and 1965, where he played in both big cities and small villages<sup>43</sup> and made many friends.<sup>44</sup> Lewis's band performed for crowds as large as 8,000 in Germany in 1961. He performed regularly at Preservation Hall from its beginning in 1961 until shortly before his death. In 1963, he did the first of three tours of Japan, playing to huge crowds. Though he was ill before he left, in 1966 he made a short solo tour of England and another with the Preservation Hall Jazz Band in Europe in 1967, during which he fell ill and was hospitalized in Europe and the United States for a prolonged period. He returned to New Orleans in 1968 and played at Preservation Hall, although he was still very weak and being cared for by a nurse.<sup>45</sup> Lewis played his last gig in December, and finally died of his many illnesses on the last day of the year.<sup>46</sup> There were four brass bands at his funeral (the Eureka Brass Band and three pick-up bands including members from Japan, England, and Sweden)<sup>47</sup> and a television crew from NBC.<sup>48</sup>

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<sup>42</sup> Bethell. George Lewis. p. 247, originally from *The London Daily Mail*, 1959

<sup>43</sup> Fairbairn. Call Him George. p. 285

<sup>44</sup> Bethell. George Lewis. p. 260

<sup>45</sup> *Ibid.* p. 265

<sup>46</sup> *Ibid.* p. 270

<sup>47</sup> Orange Kellin, a clarinetist from Sweden.

There is an excellent discography in George Lewis: A Jazzman from New Orleans, by Tom Bethell.<sup>49</sup> His recordings are varied in quality; some are the cream of traditional jazz, some are ragged and rough, though generally it is the other players, not Lewis, who make the difference in quality. Here are a few recommended recordings: *George Lewis and His New Orleans Music* (June 5, 1950),<sup>50</sup> *Jass at Ohio Union: George Lewis Rag Time Jass Band* (March 3, 1954),<sup>51</sup> *Endless the Trek, Endless the Search: George Lewis with Geo. Guesnon's New Orleans Stompers* (August 28 and September 1, 1962),<sup>52</sup> *George Lewis With the Mustache Stompers* (April 20, 1965 San Jacinto Hall New Orleans).<sup>53</sup>

When Lewis first visited Britain in 1957, where he was already nearly a mythical figure,<sup>54</sup> he was particularly popular with the traditional jazz fans there, both because of his playing and his blue-collar job during the Depression. His quiet, "saintly" bearing made him the icon for the hard-core revivalists. The tours that Lewis did from 1957-1961 made money for the promoters, even though Lewis played only four shows a week,<sup>55</sup> far fewer than the average jazz tour. Whenever Lewis played overseas, he received a warm welcome and frequently played for enormous crowds. The general

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<sup>48</sup> Bethell. George Lewis. p. 277

<sup>49</sup> Berkeley, Los Angeles, London: University of California Press, 1977.

<sup>50</sup> Cosimos's Studio, N. Rampart St. N.O. EP 1005

<sup>51</sup> Ohio State U Disc Jockey DJL 100 or Storyville STCD 6020/21

<sup>52</sup> Icon I-LP9

<sup>53</sup> Center Clp-1 or with other recordings on Biograph records BCD 127 ADD 1993 2 CDs.

<sup>54</sup> Godbolt, Jim. A History of Jazz In Britain 1950-1970. London, New York: Quartet Books, 1989 p. 215.

<sup>55</sup> Mangurian. "George Lewis." *Down Beat* 1963

American audience did not share this enthusiasm for Lewis,<sup>56</sup> though American musicians and many critics did. After Lewis' performance at the 1959 Newport Jazz Festival, Ornette Coleman went backstage and said, "Thanks, man. That was beautiful, that was just plain beautiful."<sup>57</sup> New Yorker music critic Whitney Balliett said that Lewis saved the 1957 Newport Jazz Festival.<sup>58</sup> G.E. Lambert, a British reviewer, described Lewis' tone as "all wood" (the standard New Orleans tone) and said that his playing "has a floating, singing quality as it soars over the texture of the music."<sup>59</sup> According to Lambert, he stayed close to the melody and did not build motivic solos or use any of the harmonic complexity of modern jazz, but instead used a set mix of stock phrases in his solos. Equally interesting is the mood of the audience in Britain, particularly the "New Orleans Faithful," at a 1965 performance in Britain: "... When George Lewis played "The Old Rugged Cross" the atmosphere was heavy and sanctimonious... [the] evenings were marred by this religious atmosphere."<sup>60</sup>

Lewis' signature, as a player, was his expressiveness, story telling in his playing, and his warm, beautiful sound.<sup>61</sup> Much of the music he played had a lot of call and response between the trumpet and the clarinet. Lewis' playing would differ on a funeral march (a generally sparse obbligato and harmony part) as opposed to a rag or a blues

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<sup>56</sup> Critic Dan Morgenstern described Lewis as "making up in sincerity for what he lacks in technique" and credits him with helping keep the New Orleans tradition alive in the late-1950s (Morgenstern, Dan. "Modern Reeds—And How They Grew." *Down Beat*, vol. 26 no. 10, 14 May 1959 p. 16-18.

<sup>57</sup> Mangurian. "George Lewis." *Down Beat* 1963

<sup>58</sup> *Ibid.*

<sup>59</sup> Lambert, G.E. "In Person: George Lewis in Manchester." *Jazz Monthly*, vol. 11, April 1965 p. 25.

<sup>60</sup> *Ibid.*

(more arpeggiated and busy). Lewis used a lot of color notes, including bent notes, a high-G grace note to a B-natural, a rough glissando down from a high-E, quartertone or “blue” notes, and downward octave leaps. He also made extensive use of arpeggiated figures in his obbligato role, including accentuating the fifth of the chord and many downward, accelerating figures.<sup>62</sup> His vibrato was a part of his expressiveness and was less pronounced and slower than Sidney Bechet’s and more integrated into his sound.

Lewis was popular not only for his playing, but for his personality (quiet, demure, impeccably dressed, soft-spoken, and humble) as is shown by this Danish fan’s statement to his manager Dorothy Tait: “We love him very much, not only as a great musician, but as a man... We wish we knew him better.”<sup>63</sup> Part of the mystique and appeal of George Lewis was in his recovery from a serious injury in 1944 (on the docks). He chest had been struck by a swinging cargo hook, which caused some internal injury and deep bruising. He recovered from this life-threatening injury and continued to perform. It was shortly after this that he first recorded his then-new composition “Burgundy Street Blues,” his signature tune in later years.<sup>64</sup> Lewis’ second manager, Dorothy Tait, wrote a book about Lewis entitled Call Him George,<sup>65</sup> which was first published in England in 1961 by Peter Davies Inc for the most rabid of the British “trad” fans.<sup>66</sup> People most

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<sup>61</sup> White, Michael. *Remembering George Lewis*. Lecture/Performance. Clarinetfest 2001. Saturday, 18 August 2001, 9:30 am.

<sup>62</sup> Ibid.

<sup>63</sup> Fairbairn. Call Him George. p. 7.

<sup>64</sup> Ibid. p. 211

<sup>65</sup> She wrote it under the pseudonym Ann Fairbairn.

<sup>66</sup> Ibid. p. 9

influenced by Lewis include Michael White, Japanese players, and many European players.

### **Major New Orleans Clarinetists**

**Barney Bigard** (1906-1980) grew up in New Orleans in a musical family and studied there with Emile Bigard, Papa Tio, and Lorenzo Tio, Jr. (all of whom were important early jazz clarinet pedagogues), starting on an E-flat Albert system clarinet. After getting frustrated with the clarinet, he switched to tenor saxophone, which he played with musical greats like Albert Nicholas (in the mid-1920s) and King Oliver (1925-1927). Oliver needed him to play clarinet in 1925, so Oliver encouraged Bigard to return to the instrument. After listening to Sidney Bechet, Albert Nicholas, and Jimmy Noone and many hours of practicing, Bigard became a first-rate clarinetist. He gradually shifted from being Oliver's tenor saxophonist to being the clarinetist of the group. He played with Duke Ellington from 1928 to 1942. He was an extremely important solo and ensemble voice in the Ellington band, and was famous for his extremely expressive, New Orleans-colored playing style and warm tone in all registers. Ellington wrote many pieces including *Creole Love Call*, *Clarinet Lament* (*Barney's Concerto*—co-written with Ellington), *Harlem Airshaft*, and *Mood Indigo* (co-written with Ellington) with Bigard's clarinet featured prominently.<sup>67</sup> After he left Ellington, he freelanced in California and played with Leo Watson and Teddy Bunn, in films, and with his own

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<sup>67</sup> New Grove Jazz, Second Edition, 2002 "Bigard, Barney."

small band, which included Charles Mingus and Kid Ory. Bigard played with the Louis Armstrong All-Stars off and on for many years (1947-1952, 1953-1955, and 1960-1961), including work in 1946 on the film *New Orleans*, on the 1951 film *The Strip*, and on the 1958 film *St. Louis Blues*.<sup>68</sup> During the late-1950s, he worked with Ben Pollack's band, did more studio work, played with Cozy Cole's band (1958-1959), and led his own small group. After playing with Armstrong, he freelanced with various groups with musicians including Shelly Manne, Ben Webster, Muggsy Spanier, and Benny Carter,<sup>69</sup> but was in semi-retirement and playing less than before.<sup>70</sup> He continued to play at the Colorado Jazz Parties and at Festivals through the 1970s.<sup>71</sup> Bigard recorded under his own name on *Barney Bigard-Claude Luter* (1960),<sup>72</sup> *Bucket's Got a Hole in it* (1968 with Art Hodes),<sup>73</sup> and on a few other sessions, which have not been released. His last tour was in 1971 with Eddie Condon, Bill Davidson, and Art Hodes. He played sporadically in the 1970s. Bigard was widely respected by clarinetists and other musicians for his beautiful playing. Buddy DeFranco described him as "a really creative player with his own unmistakable way of playing the horn."<sup>74</sup> Bigard had his greatest impact through the Ellington band, although he continued to play creatively and still impressed listeners with his lush tone, sweeping glissandos, and runs after he left Ellington.

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<sup>68</sup> Lyons, Len and Don Perlo. *Jazz Portraits: The Lives and Music of the Jazz Masters*. New York: William Morrow and Company, Inc.: New York, p. 61.

<sup>69</sup> Lyons. *Jazz Portraits*. p. 61

<sup>70</sup> *New Grove Jazz*, Second Edition, 2002 "Bigard, Barney."

<sup>71</sup> Ibid.

<sup>72</sup> Vogue (F) LD 536-30

<sup>73</sup> Delmark DS211

**Joe Darensbourg** (1906-1985), clarinet and soprano saxophone, had lessons with great New Orleans teacher Alphonse Picou and played with local groups. He played with a traveling medicine show and a circus band, and settled in Los Angeles, where he worked with Mutt Carey's Liberty Syncopators. He was based in Seattle (1929-1944), where he worked on cruise liners and in after-hours clubs. He resumed playing clarinet in 1944 and returned to Los Angeles, after which he played almost exclusively in the New Orleans style. He was a permanent member of Kid Ory's band in California (1947-1953), and then formed his own group (Dixie Flyers), which had a hit with *Yellow Dog Blues* (#43 on the *Billboard* charts in 1958).<sup>75</sup> He performed and toured overseas with Louis Armstrong (1961-1964), and later worked with and led revivalist bands.<sup>76</sup> He continued touring in the 1980s<sup>77</sup> and wrote his memoirs *Telling it like it is or the Jazz Odyssey: Autobiography of Joe Darensbourg*.<sup>78</sup>

**Pete Fountain** (1930-) studied with Emanuel Alessandra (a clarinetist with the New Orleans Symphony Orchestra) and was a member of the Junior Dixieland Band (1948), then joined Phil Zito's International Dixieland Band (1949-1950), with whom he made his first recordings. Fountain was a founding member of the Basin Street Six

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<sup>74</sup> Kuehn, John. Buddy DeFranco: A Biographical Portrait and Discography (with a Foreword by Leonard Feather). Studies in Jazz No. 12. Metuchen, N.J. and London: Scarecrow Press and the Institute of Jazz Studies, Rutgers, The State University of New Jersey, 1993 p. 55.

<sup>75</sup> Deffaa. Traditionalists. p. 29

<sup>76</sup> New Grove Jazz, Second Edition, 2002 "Darensbourg, Joe."

<sup>77</sup> Carner, Gary. Jazz Performers: An Annotated Bibliography of Biographical Materials. Music Reference Collection Number 26. New York, Westport, C.T., London: Greenwood Press, 1990 p. 67.

<sup>78</sup> Louisiana State University. Edited by P. Vacher, Baton Rouge, L.A. 1988.

(1950-1953), a locally popular group (which grew out of Zito's band)<sup>79</sup> until it disbanded, then formed his own group, Pete Fountain and His Three Coins (1954). He played with the Assuntos (on tour), the Dukes of Dixieland (1955) in Chicago, and then returned to New Orleans, where he worked with Al Hirt and Tony Almerico.<sup>80</sup> He appeared on the *Lawrence Welk Show* (1957-1959) and became very well known because of his membership in that group.<sup>81</sup> These appearances were somewhat controversial among jazz fans; Fountain was a jazz player in a sweet band, and was added to increase the show's appeal to younger viewers.<sup>82</sup> He purchased a club in 1959, where he returned to performing jazz (1959-present) and continued playing at the New Orleans Jazz and Heritage Festival and on the *Tonight Show* (through the 1970s). He toured and made television appearances (including an appearance on *Jazz Scene* 1962)<sup>83</sup> in the 1960s, though he still played mainly in New Orleans. His form of Dixieland was commercially successful, but was different from the more traditional style. He was a "cool" swing player and his groups played in a more disciplined manner than most other New Orleans traditional jazz groups (he did not play rousing, "head for the hills on the last chorus" music, but instead a pleasant and commercially popular form of Dixieland).<sup>84</sup> His major influences included Benny Goodman and Irving Fazola (he was so influenced by Fazola that he was called "little Faz" when he was with the Basin Street Six).<sup>85</sup> He has

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<sup>79</sup> Suhor, Charles. "Pete Fountain." *Down Beat*, vol. 28 no. 24, 23 November 1961 p. 20-21.

<sup>80</sup> Fountain also worked as a pest controller because he did not have a steady gig.

<sup>81</sup> *New Grove Jazz*, Second Edition, 2002 "Fountain, Pete."

<sup>82</sup> "Enough Gin for Fountain." *Down Beat*, vol. 26 no. 3, 5 February 1959 p. 11.

<sup>83</sup> Meeker, David. *Jazz In the Movies: A Guide to Jazz Musicians 1917-1977*. New Rochelle, N.Y.: Arlington House Publishers, 1977 (# 1459).

<sup>84</sup> Suhor. "Pete Fountain." *Down Beat*, vol. 28 no. 24, 23 November 1961 p. 20-21.

<sup>85</sup> *Ibid*.

continued to play at Fountain's at the New Orleans Hilton Riverside, and made an appearance at the 2001 ClarinetFest, August 17, 2001. In the 1950s and 1960s, Fountain played a mixture of swing and Dixieland jazz, which continued to be popular well into the 1980s. Buddy DeFranco described Fountain as a good clarinetist, but said that Fountain "plays to portray happiness;" he is fun to listen to, but doesn't play "intense, creative jazz."<sup>86</sup> Fountain is easily one of the most prolific and popular recording artists in any jazz style. His tasteful playing can be found on countless records with his own group and as a sideman. Fountain made more than 35 records in the late-1950s and 1960s; a few of these are *New Orleans* (1959),<sup>87</sup> *Swing Low, Sweet Clarinet* (1962),<sup>88</sup> *South Rampart Street Parade* (1963),<sup>89</sup> and *The Best of Pete Fountain* (1969).<sup>90</sup> Fountain is a master showman and his groups in the 1950s and 1960s had a relaxed and generally agreeable sound that had broad commercial appeal.

**Edmond Hall** (1901-1967) played his apprenticeship in New Orleans with Kid Thomas (1915), Buddy Petit (1921-1923), and others, then moved north in 1928 to play clarinet and baritone saxophone in the swing orchestras. He played with Claude Hopkins' band (1929-1935), Teddy Wilson's sextet (1941-1944), and was offered Bigard's spot in the Ellington band in 1942, which he turned down.<sup>91</sup> He gained prominence in 1944 when he played a long engagement at the Café Society clubs in New

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<sup>86</sup> Kuehn. Buddy DeFranco. p. 68-69

<sup>87</sup> Coral 57282

<sup>88</sup> Coral 57394

<sup>89</sup> Coral 57440

<sup>90</sup> 2-Coral CXS710

<sup>91</sup> New Grove Jazz, Second Edition, 2002 "Hall, Edmond."

York. Hall played with Eddie Condon (starting around 1944 through the 1950s), and with Louis Armstrong (1955-1958, including work on the film *High Society* 1956). He moved to Ghana in 1959, and then returned to New York three months later and in 1960, did a solo tour of Czechoslovakia.<sup>92</sup> He became the most respected of the Dixieland clarinetists, aside from Pee Wee Russell. Hall freelanced from 1958 until shortly before his death in 1967. He performed overseas, including a stint with Alan Elsdon and his band in Britain in the summer of 1963. He played at the Aspen Jazz Festival (1962-1966) and toured Japan with the Dukes of Dixieland (1964). Hall performed his last concert at Carnegie Hall, "From Spirituals to Swing" in 1967, and died three weeks later.<sup>93</sup> Hall recorded prolifically in both the traditional style (after 1950) and with swing groups (generally before 1950). He can be heard on Louis Armstrong recordings in the late-1950s, under his own name on *Edmond Hall Quartet in Copenhagen* (1966),<sup>94</sup> *Edmond Hall's Last Concert* (1967),<sup>95</sup> *Ed Hall/Ralph Sutton Quartet at Club Hangover* (1954),<sup>96</sup> and on *The Complete CBS Eddie Condon All Stars* (1953-1962).<sup>97</sup> He was widely respected by critics and fellow musicians; Buddy DeFranco considered him a "pre-Benny" player, and good in that context (high praise from the demanding DeFranco) and Benny Goodman often cited him as one of his favorite clarinetists.<sup>98</sup> Hall had a biting tone that was considerably different from Goodman's, but he was an impressive

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<sup>92</sup> "After a Long Jazz Drought (Ed Hall)." *Down Beat*, vol. 27 no. 23, 10 November 1960 p. 11.

<sup>93</sup> "Edmond Hall (Obituary)." *Variety*, vol. 245, 15 February 1967 p. 63.

<sup>94</sup> Storyville (Dan) SLP 190

<sup>95</sup> On the Jazzology label.

<sup>96</sup> Storyville SLP 253

<sup>97</sup> On the Mosaic label.

<sup>98</sup> "Two Jazz Veterans Die On Same Day (Ed Hall and Muggsy Spanier)." *Down Beat*, vol. 34 no. 6, 23 March 1967 p. 13-14.

swing player, perhaps the most important of the black swing clarinetists.<sup>99</sup> Many critics who found Benny Goodman's style too smooth or lacking in expression pointed to Hall, with his broad and fast vibrato and driving style, as the best clarinetist of the swing era.<sup>100</sup>

**Tony Parenti** (1900-1972) was a child prodigy<sup>101</sup> from New Orleans and got his start in music in 1912 with "Professor Taverno's Italian Spasm Band,"<sup>102</sup> and with other local New Orleans bands. He played with Johnny Detroit's band (1924) (the first white band to play regularly at a "name" location—Forest Grill of the Hotel Grunewald)<sup>103</sup> and led his own band (1924-1928) and recorded with this group (1925-1926 and 1928).<sup>104</sup> Parenti went to New York (1927), where he played for numerous recording sessions (many run by Irving Mills), befriended Jimmy Dorsey, and substituted for Benny Goodman in Ben Pollack's band.<sup>105</sup> He joined the CBS staff orchestra in 1930 and also led a saxophone quartet for radio broadcasts. From 1935-1938, Parenti played with the Radio City Music Hall orchestra, during which time his bass clarinet playing attracted Toscanini's attention (Toscanini offered him a position in the new NBC orchestra which he declined). He then traveled with Ted Lewis's Orchestra (1939-1944). After his time on the road, he played with Eddie Condon (1944-1946 at his then new club) and George Brunis in New York. He worked in Chicago with Muggsy Spanier (1947), and Miff

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<sup>99</sup> Berendt, Joachim-Ernst. *The Jazz Book: From Ragtime to Fusion and Beyond*. Revised by Gunther Huesmann. Translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Nevill. Brooklyn, N.Y.: Lawrence Hill Books, 1992 p. 222.

<sup>100</sup> *Ibid.* p. 108

<sup>101</sup> Rose. *N.O. Jazz: A Family Album*. p. 96

<sup>102</sup> *Tony Parenti and his Downtown Boys*, liner notes. Jazzology J-11.

<sup>103</sup> *Ibid.*

Mole (1948-1949), and, after a brief time working in New York, moved to Miami (1950), where he briefly played with the Dukes of Dixieland (1952), did radio shows with “Preacher Rollo and the Five Saints,” and led his own group. After returning to New Orleans (and playing with the Dukes of Dixieland), he returned to New York in 1955, where he replaced George Lewis when Lewis fell ill in 1956, so the band could continue their engagement.<sup>106</sup> Parenti led house bands at Condon’s (1962-1963), the Metropole Café, and Jimmy Ryan’s (1963-1969).<sup>107</sup> He played both Dixieland jazz and classical and recorded sporadically from 1954-1971, including *Tony Parenti and His Downtown Boys* (1961).<sup>108</sup>

#### **Other New Orleans Clarinetists Active in the 1950s and 1960s**

**Steve Angram** (1895-1961) was a Louisiana country musician who moved to New Orleans; he was a clarinetist and played frequently with the George Williams, De De Pierce, and the Young Tuxedo brass bands in the 1940s and 1950s.<sup>109</sup> He played at the Happy Landing Restaurant in the 1950s.<sup>110</sup> He recorded one side of the album *Emile Barnes’ Louisiana Joymakers/Steve Angram and His Jazz Band* (1961).<sup>111</sup>

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<sup>104</sup> Tony Parenti and his Liberty Syncopators worked at the Liberty Theatre in the mid-1920s as the house orchestra; he also had a club band at this time.

<sup>105</sup> *Tony Parenti and His Downtown Boys*, liner notes.

<sup>106</sup> Fairbairn. *Call Him George*. p. 240

<sup>107</sup> *New Grove Jazz*, Second Edition, 2002 “Parenti, Tony.”

<sup>108</sup> *Jazzology* J-11

<sup>109</sup> Charters. *Jazz N.O.* p. 61

**Emile Barnes** (1892-1970) was an active musician from 1908-1966, playing only part-time in the sixties. After starting on flute, he took lessons with Alphonse Picou and Lorenzo Tio, Sr. on clarinet. He worked with Chris Kelly in the 1920s until Kelly died in 1927; then Barnes retired from music until World War II. He played at the Palace Theatre, then led his own band in the late-1940s and early-1950s and recorded there in 1951.<sup>112</sup> He appeared at Mama Lou's and the Happy Landing Restaurant during the 1950s and at Preservation Hall in 1961. Barnes was also recorded on *Emile Barnes' Louisiana Joymakers* (August 1960)<sup>113</sup>, an album shared with Steve Angrum and Kid Thomas and His Algiers Stompers.<sup>114</sup>

**Paul "Polo" Barnes** (1902-1981) played in the Algiers Naval Station Band during World War II (in New Orleans). He settled in New York and worked with Johnny St. Cyr at Disneyland in the 1960s, then returned to New Orleans.<sup>115</sup> He recorded with Kid Thomas on *Kid Thomas Valentine's Creole Jazz Band* (1960),<sup>116</sup> and also on *Polo Barnes and His Polo Players* (1960),<sup>117</sup> *Quartets: Paul Barnes Quartet* (1969),<sup>118</sup> and *The Love-Jiles Ragtime Orchestra* (1960).<sup>119</sup>

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<sup>110</sup> Rose, Al and Edmond Suchon. *New Orleans Jazz: A Family Album*. Baton Rouge and London: Louisiana State Press, 1967 and 1978 p. 7.

<sup>111</sup> Icon LP-6

<sup>112</sup> Charters. *Jazz N.O.* p. 65

<sup>113</sup> Icon LP-6

<sup>114</sup> Charters. *Jazz N.O.* p. 146

<sup>115</sup> Rose. *N.O. Jazz: A Family Album*. p. 12

<sup>116</sup> Icon LP-3

<sup>117</sup> Icon LP-5

<sup>118</sup> Camelia C12-2, Nola LP 17

<sup>119</sup> Riverside LP 379

**Albert Burbank** (1902-1986) studied with Lorenzo Tio, Jr. (1916) and played in and around New Orleans in the 1920s and 1930s. Burbank played saxophone primarily through the Swing Era and later returned to his understated clarinet. He served in the Navy, and played with Octave Crosby, Johnny Wiggs, Johnny St. Cyr, and Paul Barbarin, as well as the Eureka and Young Tuxedo Brass Bands in the 1950s.<sup>120</sup> He was associated with Preservation Hall from 1960-1980 and played there with Kid Thomas Valentine and Punch Miller (also in the film *'Til the Butcher Cuts Him Down*, recorded in the 1960s, dated 1971).<sup>121</sup> He recorded on the label Jazz Crusade in 1966. He recorded with *Percy Humphrey's Crescent City Joy Makers* (1961),<sup>122</sup> with *Kid Valentine And His Algiers Stompers* (1961),<sup>123</sup> and on *New Orleans Jazz Creole Clarinet* (1969).<sup>124</sup> His collection of jazz recordings is held at the Archive at Tulane University in New Orleans.<sup>125</sup>

**John Casimir** (1898-1963) played mainly E-flat clarinet (and some B-flat) with Henry Allen, Sr. (1918-1922), the Eureka Brass Band (1922), the Tuxedo Brass Band (1925 to the early-1930s), and the WPA Brass Band (1935-1938).<sup>126</sup> He also played with dance bands and founded and managed the Young Tuxedo Brass Band from 1938 until his death in 1963.<sup>127</sup> He recorded an album on E-flat clarinet<sup>128</sup> with the Young Tuxedo Brass Band, *New Orleans Joys* (1958).<sup>129</sup>

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<sup>120</sup> Rose. *N.O. Jazz: A Family Album*. p. 23

<sup>121</sup> *New Grove Jazz*, Second Edition, 2002 "Burbank, Albert."

<sup>122</sup> Riverside LP 378

<sup>123</sup> Riverside LP 365

<sup>124</sup> Smoky Mary Records SM1969

<sup>125</sup> Charters. *Jazz N.O.* p. 147

<sup>126</sup> Charters p. 113

<sup>127</sup> Rose. *N.O. Jazz: A Family Album*. p. 26

**Louis Cottrell** (1911-1978), clarinet and tenor saxophone, studied with Lorenzo Tio, Jr. and Barney Bigard. He played with Polo Barnes, Chris Kelly, Kid Rena, and other New Orleans groups in the 1920s. He toured on saxophone with Don Albert (1929-1939), and then returned to New Orleans. He played with Paul Barbarin and A.J. Piron on riverboats (1940-1941) and with Sidney Desvingne (1929, 1942-1947). He played in the 1950s with Barbarin and recorded with him in 1962-1964. He also made recordings with Peter Bocage in the 1960s and led his own groups until just before his death in 1978. He was an active union member starting in the 1920s and became president of the local black 496 AFM in the 1940s, a post he held through the early-1970s.<sup>130</sup> He recorded with Peter Bocage and his Creole Serenaders on *New Orleans the Living Legends* (1961),<sup>131</sup> the *Louis Cottrell Trio* (1961),<sup>132</sup> and *Jim Robinson's New Orleans Band* (1961).<sup>133</sup>

**The Dukes of Dixieland** (1948-1974) was a long-running big-name Dixieland band, started by the Assunto brothers, that has had many different members over the years. Members from the 1950s and 1960s included Tony Parenti, Larry Shields, Pete Fountain, Jerry Fuller (1961-1964, an important soloist for the group on the album *The Dukes of Dixieland at Disneyland* 1962),<sup>134</sup> and Raymond Burke.<sup>135</sup>

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<sup>128</sup> New Grove Jazz, 1988, p. 195

<sup>129</sup> Atlantic 1297

<sup>130</sup> Rose. N.O. Jazz: A Family Album. p. 31

<sup>131</sup> Riverside LP 379

<sup>132</sup> Riverside LP 385

<sup>133</sup> Riverside LP 369 and 393

<sup>134</sup> On the Columbia label.

<sup>135</sup> New Grove Jazz, Second Edition, 2002 "Dukes of Dixieland."

**Israel Gorman** (1895-1965) played with notable New Orleans bandleaders in the 1920s, including Buddy Petit, Kid Rena, Lee Collins (replacing Edmond Hall),<sup>136</sup> and Chris Kelly (1913-1930s). He played with Louis Dumaine (1930s and 1940s).<sup>137</sup> He led a band that played dance band jobs and clubs through the 1950s and recorded with this group at the Happy Landing Restaurant and with Kid Howard.<sup>138</sup> He played at Preservation Hall and for dances at Tulane University in the early 1960s.<sup>139</sup> He recorded with Kid Howard on *Kid Howard's La Vida Band* (1961).<sup>140</sup>

**Frank "Big Boy" Goudie** (1898-1964) started his musical career on cornet, but switched to clarinet in the early 1930s while living in Brazil. He was very popular in South America and recorded with Sidney Bechet, Django Reinhardt, and Bill Coleman in Europe after World War II. He returned to the U.S. in 1957 and played occasional concerts through 1960.<sup>141</sup>

**Herb Hall** (1907-1996), clarinetist and saxophonist, began his career in Baton Rouge, and then moved to New Orleans where he played with Sidney Desvigne (1927) and Don Albert (1929-1937, 1938-1940), including a temporary move with the band to

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<sup>136</sup> Charters. *Jazz N.O.* p. 107a

<sup>137</sup> Ibid.

<sup>138</sup> Rose. *N.O. Jazz: A Family Album.* p. 50

<sup>139</sup> Charters. *Jazz N.O.* p. 107a

<sup>140</sup> Icon LP-4

<sup>141</sup> Rose. *N.O. Jazz: A Family Album.* p. 50

San Antonio, Texas.<sup>142</sup> He played briefly in the Midwest (1937-1938) and stayed in San Antonio (1938-1945). He moved to the New York, Boston, and Philadelphia areas in 1945, where he played with various bands, including those of Doc Cheetham (1955) and Sammy Price (1955-1956). Hall played clarinet and saxophone in New York in the 1960s at Jimmy Ryan's and Eddie Condon's clubs, recording with Condon in 1958 and in Toronto with Don Ewell (1960s).<sup>143</sup> He toured with Bob Greene's World of Jelly Roll and as a soloist in Europe during the 1970s and early-1980s.<sup>144</sup>

**Capt. John Handy** (1900-1971) started his career as a clarinetist, but after 1928, focused on alto saxophone. He played clarinet with Punch Miller, Kid Rena, Tom Albert, and other New Orleans, Baton Rouge, and St. Louis bandleaders in the 1910s, 1920s, and 1930s.<sup>145</sup> He and his brother also formed and toured with the Louisiana Shakers, a successful group in the 1930s. He was associated with the Young Tuxedo Brass Band in the 1940s, trumpeter Kid Clayton in the 1950s, and in 1961 joined Kid Sheik, with whom Handy frequently played clarinet.<sup>146</sup> He recorded on clarinet with *Punch Miller and His Jazz Band* (1960),<sup>147</sup> Kid Sheik on *Kid Martyn in New Orleans with "Kid Sheik's" Band* (1963).<sup>148</sup> For the rest of the 1960s, Handy toured, played at Preservation Hall, and appeared at the 1970 Newport Jazz Festival.

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<sup>142</sup> New Grove Jazz, Second Edition, 2002. "Hall, Herb."

<sup>143</sup> Charters. *N.O. Jazz: A Family Album*. p. 52

<sup>144</sup> New Grove Jazz, Second Edition, 2002. "Hall, Herb."

<sup>145</sup> *Ibid.* "Handy, Captain John."

<sup>146</sup> *Ibid.*

<sup>147</sup> Icon LP-2

**Willie Humphrey** (1900-1994) was a New Orleans clarinet player from a musical family, who started his career playing on riverboats and with the Excelsior Brass Band (1919).<sup>149</sup> He moved to Chicago (1919) and worked with King Oliver and Freddie Keppard. He returned to New Orleans later in 1919,<sup>150</sup> and worked with several different groups. He moved to St. Louis (1925-1932) to play with a couple of local groups (and played in Chicago at this time, too), then went back to New Orleans (1932-1935) to teach. He left and played with Lucky Millinder (1935-1936), then settled in New Orleans, where he played with the Young Tuxedo Brass Band.<sup>151</sup> In the late-1940s and later in the mid-1960s, he played with the Eureka Brass Band and his brother, trumpeter Percy Humphrey. He played with Paul Barbarin (including time in New York in 1955), led his own group, and worked with Sweet Emma Barrett at Preservation Hall through the mid-1960s. In 1967, he toured Europe with Billie and De De Pierce, and from 1969 performed regularly with his brother Percy on tours and at festivals, and with the Preservation Hall Jazz Band.<sup>152</sup> Humphrey recorded with “Sweet Emma” Barrett on New Orleans: The Living Legends series (1961).<sup>153</sup>

**Eddie Miller** (1911-1991) was a clarinetist, saxophonist, and singer from New Orleans. He is best known as a tenor saxophonist, but was a respected clarinetist as well. He made his first recording with Julie Wintz (1930) in New York. He was principle

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<sup>148</sup> “77” LA 12/20

<sup>149</sup> Charters. Jazz N.O. p. 78

<sup>150</sup> Charters. Jazz N.O. p. 78

<sup>151</sup> Rose. N.O. Jazz: A Family Album. p. 59

<sup>152</sup> New Grove Jazz, Second Edition, 2002. “Humphrey, Willie.”

<sup>153</sup> Riverside LP 364

soloist with Ben Pollack's band (1930-1934), a founding member of Bob Crosby's band (1935-1943),<sup>154</sup> and a leader of his own band (1943-1944, then later, after a short stint in the Army, 1945). He was a studio musician for 20<sup>th</sup> Century Fox (1945-1954) and also played in the film *Pete Kelly's Blues* (1955) and the television series of that name. After this, he played frequently with Bob Crosby, including tours of Japan and Australia. He toured the U.K. as a soloist (1967) and worked with Pete Fountain in New Orleans (1967-1976). He substituted for Fountain at his club in the early 1960s, when Fountain was on tour.<sup>155</sup> He freelanced until 1988.<sup>156</sup>

**Andrew Morgan** (1901-1972) bought a clarinet from Albert Nicholas in 1923 and played with his brother in the Young Morgan Band, which was popular locally and recorded in 1926 and with other local groups in the 1920s and 1930s. He played with Kid Rena, Alphonse Picou, and many other local bands in lounges<sup>157</sup> in the 1940s and 1950s. Morgan played with the Young Tuxedo Brass Band (1958-1970s, which he led 1964-1972) and at Preservation Hall in the 1960s.<sup>158</sup> He recorded an album as a leader in 1969 *Andrew Morgan/Kid Martyn: Down by the Riverside*<sup>159</sup> and as a sideman with Alvin Alcorn (1964), Onward Brass Band (1965), Eureka Brass Band (1969), and Captain John Handy (1970).<sup>160</sup>

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<sup>154</sup> Rose. *N.O. Jazz: A Family Album*. p. 86

<sup>155</sup> Ibid. p. 86

<sup>156</sup> *New Grove Jazz*, Second Edition, 2002 "Miller, Eddie."

<sup>157</sup> Charters. *Jazz N.O.* p. 89

<sup>158</sup> Rose. *N.O. Jazz: A Family Album*. p. 88

<sup>159</sup> Dixie 2

**Alphonse Picou** (1878-1961), E-flat and B-flat clarinetist and teacher, played with the early brass bands and “reading” groups (Excelsior Brass Band late-1890s, 1904-1920s, the Bloom Philharmonic Orchestra 1903, and other groups that used sheet music). He played with Freddie Keppard’s Olympia Orchestra (1907-1910) and Louis Keppard’s Magnolia Orchestra (1909), and was a founding member of Papa Celestin’s Tuxedo Orchestra and the Tuxedo Brass Band. He led his own group (1912-1915), played with Buddy Petit, John Robichaux, Wooden Joe Nicholas, the Excelsior Brass Band, the Tuxedo Brass Band, and King Oliver (with whom he played in Chicago) through the 1920s. He recorded with Kid Rena (1940), after a period of reduced musical activity, and played with Celestin (late-1940s to 1954). He played with the Eureka Brass Band on a 1956 recording and performed regularly at Picou’s Bar and Restaurant until shortly before his death in 1961.<sup>161</sup>

**Larry Shields** (1893-1953) was the clarinet player on the first jazz album ever released by the Original Dixieland Jazz Band (1917). He played with other bands, in vaudeville shows, and with the Dukes of Dixieland in the early 1950s.<sup>162</sup>

**Omer Simeon** (1902-1959) was a New Orleans clarinetist who studied with Lorenzo Tio, Jr. He did not work in New Orleans, though he grew up there, but he did play in Chicago with King Oliver, Jelly Roll Morton, Erskine Tate, and others in the

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<sup>160</sup> New Grove Jazz, Second Edition, 2002 “Morgan, Andrew.”

<sup>161</sup> New Grove Jazz, Second Edition, 2002 “Picou, Alphonse.”

<sup>162</sup> Rose. N.O. Jazz: A Family Album. p. 115

1920s.<sup>163</sup> He played in the pit orchestra at the Regal Theater (1931) and with Earl Hines (1931-1937), Coleman Hawkins, and others (1937-1942). He played with the Jimmy Lunceford Orchestra (1942-1950), and with Wilbur DeParis at Jimmy Ryan's in New York (1951-1958). Simeon continued playing and recording until three weeks before his death in 1959.<sup>164</sup>

**Joseph "Pee Wee" Spitalera, Jr.** (1938-) played with the "kid bands" in the 1950s, and then later became the regular clarinetist with popular Dixieland trumpeter Al Hirt.<sup>165</sup>

**Joe "Brother Cornbread" Thomas** (1902-1981) toured extensively in the 1920s and 1930s. He joined the Papa Celestin band and stayed in it after Celestin died in 1954 (Eddie Pierson and Albert French took over after this) through the 1960s.<sup>166</sup> He recorded with Punch Miller on *Hungo Fungo: Punch Miller's Hongo Fongo Players* (1961).<sup>167</sup>

### **Louis Armstrong, Dixieland and Nicksieland (the Chicagoans)**

Traditional New Orleans jazz had a major national resurgence starting in the late 1940s. Groups led by Bunk Johnson, Jack Teagarden, Eddie Condon, and others influenced national tastes by touring and playing on the radio. The trend had spread

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<sup>163</sup> Ibid.

<sup>164</sup> Ibid.

<sup>165</sup> Ibid. p. 116

<sup>166</sup> Ibid. p. 118

across the United States by the early-1950s, when clubs devoted to traditional jazz opened in large cities all over the U.S. Young people started amateur bands all over the country and the *Record Changer* (a jazz magazine) put on a contest for these groups.<sup>168</sup> These groups did not produce any professional level players, but were a sign of the enthusiasm of these young fans. The group the Firehouse Five Plus Two was formed by members of the Disney animation studio and had some success with a lighthearted and semiprofessional approach to Dixieland with Tom Sharpsteen (1952) and George Probert (1954-1969) leading the group and playing clarinet. They had considerable success in the 1950s and 1960s with this form of entertaining Dixieland. This trend also got jazz out of the concert halls and into the more familiar club setting that many of the New Orleans musicians were more comfortable with. The New York jazz scene expanded in the 1950s to include traditional style jazz groups with the bop, cutting-edge modern, and swing groups that dominated the scene. Dixieland groups began to show up at Town Hall (a modern jazz venue) and in clubs newly dedicated to the music. Most notable of these new “Dixieland clubs” were the Stuyvesant Casino, Condon’s (run by band leader Eddie Condon), and Jimmy Ryan’s. There were crowds for some concerts (particularly at Town Hall) and low attendance for others, but the overall popularity of the style grew in the early 1950s.<sup>169</sup> Dixieland appeared in Hollywood at the Beverly Cavern (Ben

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<sup>167</sup> Imperial LP9160

<sup>168</sup> Hoefler, George. “The Hot Box: New Generation Follows Trail Chicagoans Blazed.” *Down Beat*, vol. 18 no. 17, 24 August 1951 p. 11.

<sup>169</sup> Hoefler, George. “The Hot Box: Dixie, Dixie Everywhere—Barely a Drop of Bop.” *Down Beat*, vol. 19 no. 10, 21 May 1952 p. 15.

Pollack), the Royal Room (Jack Teagarden), and other hot spots (Kid Ory).<sup>170</sup> There were factions in this revival, split into “Nicksieland” (generally white players playing with Eddie Condon and at Nick’s Club, a more popularized form of Dixieland) and Dixieland (a group following the black players of New Orleans, particularly Johnny Dodds and Jimmie Noone, but not necessarily truer to the original).<sup>171</sup> In the early 1950s, Dixieland was in vogue on college campuses as well.<sup>172</sup>

### **Louis Armstrong and His Sidemen**

The clarinetists who played regularly with Louis Armstrong in the 1950s and 1960s were: Buster Bailey (1965-1967—TV and on tour), Barney Bigard (1949-1961 off and on and made many recordings), Joe Darensbourg (1956, 1961-1964—lots of television appearances and some recordings), Edmond Hall (1955-1958, tours in Ghana, Europe, and the U.S.), Peanuts Hucko (1957-1960—TV, festivals, and recording sessions), Joe Muranyi (1967-1971—many broadcasts, TV appearances, and tour), and Eddie Shu (1965 television appearance and tour of Europe). Nearly all of these clarinetists also played swing and more modern forms of jazz during this time. Buster Bailey, Barney Bigard, Edmond Hall, and Peanuts Hucko were well known for their abilities in the more modern forms. Buster Bailey had played with many of the early big bands, but was almost exclusively a Dixieland player in the 1940s and 1950s. Barney

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<sup>170</sup> “Traditionalists Riding High As 1952 Bows In Hollywood.” *Down Beat*, vol. 19 no. 2, 25 January 1952 p. 2.

<sup>171</sup> Deffaa. *Traditionalists*. p. 156

<sup>172</sup> *Ibid.* p. 235

Bigard is best known for his time with the Duke Ellington band, but he also played with Shelley Manne and other modernists in the 1950s and early-1960s. Edmond Hall is considered by many (including Buddy DeFranco and most critics) to be one of the finest swing clarinet players, an equal to Benny Goodman, though with his own distinctive style.<sup>173</sup> Peanuts Hucko did studio work in the 1950s and played saxophone with Benny Goodman in the swing era. Eddie Shu was a talented multi-instrumentalist who played all kinds of jazz.

There were many others who played with Armstrong, and included in that list (they recorded once with him) are: Paul “Polo” Barnes (1962, with Kid Ory); Gus Bivona (1952, on the soundtrack to the film “Glory Alley”);<sup>174</sup> Bob McCracken (1952); Milt Yaner, Fred Williams, and Al Klink (1951, with Sy Oliver’s Orchestra); Matty Matlock (1951, with Bing Crosby Chesterfield Show); Hank D’Amico (1950 and 1958, with Sy Oliver and his Orchestra); Lyle Johnson (1950); Orange Kellin (1970, at the Newport Jazz Festival); Gerald Fuller (1959 and 1960, Louis Armstrong and the Dukes of Dixie); Johnny Mince (1965, for an NYC TV show broadcast), Claude Luter (sometime in 1955-1956 for the soundtrack for *Satchmo the Great*), and Heinie Beau (1950, for the soundtrack to *The Five Pennies*, a film).

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<sup>173</sup> Edmond Hall was largely overlooked in the swing era because of race, and so is generally under-appreciated.

<sup>174</sup> Pete Rugulo arranged the music for this film.

**The Most Notable Dixieland Players (not from or in New Orleans)**

**Buster Bailey (1902-1967)** was classically trained in clarinet technique, including lessons with Franz Schoepp (clarinetist with the Chicago Symphony and also Benny Goodman's teacher at the same time),<sup>175</sup> and was an able swing and Dixieland player for his entire career. Bailey began his musical career with W.C. Handy as a teenager. He worked with Erskine Tate and King Oliver, and then moved to New York to play with Fletcher Henderson's band (1924-1937 off and on). He had solid technique on clarinet, and was featured frequently with Henderson. During his time with Henderson, he also played with Noble Sissle (1929) and the Mills Blue Rhythm Band (1934-1935). He worked with John Kirby (1937-1946), Wilbur DeParis (1947-1949), Henry "Red" Allen (1950-1951, 1954-1961), Big Chief Moore (1952-1953), Wild Bill Davidson (1961-1963), Saints and Sinners (1963-1965), and Louis Armstrong's All Stars (1965-1967), including the films *When the Boys Meet the Girls* (1965)<sup>176</sup> and *A Man Called Adam* (1966).<sup>177</sup> Nearly all of his work in the 1950s and 1960s was with good, professional Dixieland groups ("Red" Allen, Big Chief Moore, Wild Bill Davidson, and others). He was one of the first black musicians with a thorough academic background in music; many musicians (including Buddy DeFranco and Benny Goodman) admired his

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<sup>175</sup> "Buster Bailey Dies." *Down Beat*, vol. 34 no. 10, 18 May 1967 p. 13.

<sup>176</sup> Meeker, David. *Jazz In the Movies: A Guide to Jazz Musicians 1917-1977*. New Rochelle, N.Y.: Arlington House Publishers, 1977 #2166.

<sup>177</sup> *Ibid.* #1185

knowledge and musicianship. He recorded with Fletcher Henderson, Bessie Smith, Henry “Red” Allen, John Kirby, Trummy Young, and under his own name.<sup>178</sup>

**Kenny Davern** (1935-) joined Jack Teagarden in 1954, and stayed with the Dixieland bands. He did not care for the modern clarinetists of the time (including Buddy DeFranco and Tony Scott) and was most influenced by Louis Armstrong and Pee Wee Russell. Buddy DeFranco described Davern as knowledgeable,<sup>179</sup> but also described Davern as an early-style player (pre-Benny Goodman), a stylistic choice made consciously by Davern. Davern played with Henry “Red” Allen, Pee Wee Erwin, Buck Clayton, and the Dukes of Dixie (1962-1963) and with Condon, Dick Wellstood (1966-1968), and Ruby Braff in the late-1960s. He played all the saxophones and clarinet in the 1960s, but ended up focusing on clarinet and soprano saxophone in the 1970s. He recorded a free jazz album in 1978 and played with Bob Wilber’s Soprano Summit in the 1970s. He stopped using the soprano in the 1980s, and has played the clarinet exclusively since then. Davern received attention from the critics as the only young American traditional style player in 1959.<sup>180</sup> He recorded under his own name on *Kenny Davern and His Salty Dogs* (1961).<sup>181</sup>

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<sup>178</sup> *All About Memphis: The Buster Bailey Quartet/Septet*, Felsted 7003 (1958)

<sup>179</sup> Davern was particularly knowledgeable about clarinet construction.

<sup>180</sup> Morgenstern, Dan. “The Modern Reeds—And How They Grew.” *Down Beat*, vol. 26 no. 10, 14 May 1959 p. 16-18

<sup>181</sup> Columbia 33SX 1410

**Michael “Peanuts” Hucko** (1918-) started his career on tenor saxophone with the Jack Jenny Orchestra in 1937.<sup>182</sup> He played with Will Bradley (1939, 1940-1941), Joe Marsala (1940), Charlie Spivak (1941-1942), and Bob Chester (1942). During World War II, he played with the Glenn Miller Army Air Force Band in Europe and there started to focus on clarinet as a frequent soloist on that instrument.<sup>183</sup> After the War, he played with Eddie Condon (1947-1950, and later in the 1950s and 1960s), Jack Teagarden, Benny Goodman (1945-1946, 1956 tour of Japan and Asia—he stood in for Goodman on one of the concerts),<sup>184</sup> and Ray McKinley (1946-1947), then did studio work in New York (1950-1955). Hucko played with the Earl Hines/Jack Teagarden All-Stars on their tour of Europe in 1957.<sup>185</sup> He did not have the “history” that the more zealous traditional jazz fans in Britain were looking for, so though he played well, he was not popular there.<sup>186</sup> He joined the Louis Armstrong All Stars 1958-1960 (including work in films like *The Beat Generation* 1959, a German film *The Night Before the Premiere*, and a Danish film, *Formula For Love*, in 1959), played at the Newport Jazz Festival (1963 and 1964), and led his own group at Eddie Condon’s Club (1964-1966). After 1966, he played with the Ten Greats of Jazz (later, the World’s Greatest Jazz Band), toured Europe as a soloist in 1967, led the Glenn Miller Orchestra in the 1970s, and appeared with the Lawrence Welk Orchestra on television. He performed on television and radio and at jazz festivals. Hucko was also a member of the ABC studio

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<sup>182</sup> Breeden Leon. “Michael ‘Peanuts’ Hucko: A Brief Profile.” *Clarinet*, vol. 24 no. 4, July/Aug 1997 p. 30-34.

<sup>183</sup> *New Grove Jazz*, Second Edition, 2002 “Hucko, Peanuts.”

<sup>184</sup> Breeden, Leon. “Michael ‘Peanuts’ Hucko.” *Clarinet*, July/August 1997 p. 31

<sup>185</sup> His playing was very close to Benny Goodman’s; Hucko was a very solid swing and traditional player.

orchestra and played with a quartet on ABC's *The Dance Time Show*<sup>187</sup> throughout his career. He owned his own club in Denver (1966 through the 1970s) and continued playing after he left his club for another in the area. He continued performing through the 1990s with big bands and his own quintet.<sup>188</sup> Hucko can be heard on albums with Louis Armstrong and on *Live at Condon's* (1960).<sup>189</sup>

**Joe Muranyi** (1928-), a clarinetist and soprano saxophonist, played for three years in the Air Force Band on clarinet (1946-1949). After his service, he completed his undergraduate degree at the Manhattan School of Music (where he studied with Simeon Bellison and other classical clarinetists), and completed his MM at Columbia University, where he studied with Lennie Tristano and other notable classical clarinetists and jazz musicians. He worked in New York, mainly with prominent Dixieland groups (Jimmy McPartland, Yank Lawson, Max Kaminsky, Bobby Hackett, Henry "Red" Allen, and Eddie Condon) and led the Gutbucket Six (with George Wettling). Muranyi recorded with the Red Onion Jazz Band (1952-1954) and in a quintet with Danny Barker (1958). In 1963, he toured with Bobby Hackett and formed the Village Stompers, which toured the United States and Japan (1964-1966), played regularly at Al Hirt's club in New Orleans (and other spots in that city), and recorded the hit "Washington Square" in 1963.<sup>190</sup> Muranyi replaced Buster Bailey with Louis Armstrong after Bailey died and

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<sup>186</sup> Godbolt, Jim. *A History of Jazz in Britain 1950-1970*. London, New York: Quartet Books, 1989 p. 217.

<sup>187</sup> Breeden, Leon. "Michael 'Peanuts' Hucko." *Clarinet*, July/August 1997 p. 31

<sup>188</sup> *New Grove Jazz*, Second Edition, 2002. "Hucko, Peanuts."

<sup>189</sup> On the Chiaroscuro label.

<sup>190</sup> Deffaa. *Traditionalists*. p. 160-161

toured with the Louis Armstrong All Stars (1967-1971), the last clarinetist to tour and record extensively with this group. Muranyi returned to New York, played at Jimmy Ryan's with Roy Eldridge and with his own group, then played and sang with the World's Greatest Jazz Band in 1975 and recorded with Cozy Cole in 1977. He also worked as a record producer and wrote liner notes for several major companies in the 1950s. He continued to perform with a variety of classic jazz groups and individuals, including Ruby Braff, the Louisiana Repertory Jazz Ensemble, the Classic Jazz Quartet, and Doc Cheatham. He plays internationally and has toured extensively in Europe (Hungarians are particularly fond of him) and Asia. He has an extensive archive of Louis Armstrong materials.<sup>191</sup> Muranyi was and is a great fan of Louis Armstrong and of Dixieland, though not of Nicksieland or Eddie Condon (he said this about his musical tastes: "I like the black stuff.").<sup>192</sup>

**Bob Wilber** (1928-), a clarinetist, soprano and alto saxophonist, arranger and composer, studied with Sidney Bechet (1946-1947) and led the revival of traditional jazz on the East Coast with his first group, the Wildcats, after World War II. He played with Mezz Mezzrow at the Nice Jazz Festival (1948), served in the army (1952-1954), and was a member of The Six (a cooperative group that combined traditional and modern jazz elements). He worked with Sidney Bechet, the Tigertown Five, Eddie Condon (in England 1956), Bobby Hackett (1957-1958), Benny Goodman (1958-1959 on tour), Jack Teagarden, and Eddie Condon (recording with him in the 1960s). Wilber was a founding

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<sup>191</sup> New Grove Jazz, Second Edition, 2002. "Muranyi, Joe."

member of the World's Greatest Jazz Band (1969), and then gave his attention to Soprano Summit (with Kenny Davern) in the mid- to late-1970s. In the late 1970s, he began leading the Smithsonian Jazz Repertory Ensemble and founded a record label (Bodeswell). He led the Bechet Legacy (1980-1983), became director of jazz studies at Wilkes College (1982), and generally worked to preserve the traditions of jazz.<sup>193</sup> His efforts as a composer and arranger include the score of the film *Cotton Club*, for which he won a Grammy Award. His recordings include *Spreadin' Joy* with Vic Dickenson (1960),<sup>194</sup> *Blowin' the Blues Away* (1961),<sup>195</sup> and *Music of Hoagy Carmichael*.<sup>196</sup>

### **Other Dixieland Players**

**Ernie Caceres** (1911-1971) played clarinet and baritone saxophone in San Antonio (1930s), then moved to New York. He played with his brother's (Emilio Caceres) groups and appeared on Benny Goodman's *Camel Caravan* radio show in 1937 (he also recorded six sides this year). Caceres also performed with Bobby Hackett (1938-1939, 1944-1945), Jack Teagarden (1939-1940), Bob Zurke (1940), Glenn Miller (1940-1942, Caceres was a soloist for Miller),<sup>197</sup> Tommy Dorsey (1943), Goodman (1943, 1944), and Billy Butterfield (1944-1945), mainly on alto or baritone saxophone, though he did solo on clarinet occasionally. He also recorded with Sidney Bechet,

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<sup>192</sup> Deffaa. *Traditionalists*. p. 156

<sup>193</sup> *New Grove Jazz*, Second Edition, 2002. "Wilber, Bob."

<sup>194</sup> *Classic Jazz* 5

<sup>195</sup> *Classic Jazz* 9

<sup>196</sup> Monmouth-Evergreen 6917

<sup>197</sup> *New Grove Jazz*, Second Edition, 2002. "Caceres, Ernie."

Muggsy Spanier, and Louis Armstrong (1947). Caceres played often with Eddie Condon (1942-1948) and served in the Army Band (mid-forties). After leading a quartet in New York (1949) and playing with a television studio orchestra, he recorded frequently in the 1950s, with Bobby Hackett (1956-1957), Butterfield, and others. Caceres went back to San Antonio in 1962 and played with Jim Cullum's Happy Jazz Band and Chuck Reilly's Alamo City Jazz Band. He last performed in 1969.

**Hank D'Amico** (1915-1965), a clarinet and saxophone player, first performed with Paul Specht and Red Norvo (1936, 1936-1938) and played on the radio with his own group in 1938. He played with Bob Crosby (1940-1941), led his own big band (1941-1942), and played with several other big bands (including Benny Goodman's). D'Amico worked with television orchestras (1943-1954), mainly with ABC, and appeared with Jack Teagarden. He appeared with small groups throughout the 1950s, including the Tigertown Five and his own group with which he recorded *Holiday With Hank* (1954),<sup>198</sup> until his death in 1965. D'Amico was considered a fluent swing clarinetist, but also played with traditional groups.<sup>199</sup>

**Volly De Faut** (1904-1973) was a Chicago area clarinetist who played with the New Orleans Rhythm Kings (1923), Mel Stitzel (1924), Art Kassel (1924, clarinet and saxophone), Merritt Brunies (1924-1926, with whom he recorded), Muggsy Spanier (1924-1925, with whom he recorded), and Jelly Roll Morton (1925). After moving to

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<sup>198</sup> Bethlehem 1006

Detroit DeFaut played with Ray Miller (1926, replacing Jimmy Dorsey) and Isham Jones. He returned to Chicago and played with Jean Goldkette (1928-1929) and with radio orchestras (1930-1940). He left music for a time (1940-1945), and later played with Bud Jacobson (1945), Doc Evans (1950), and Art Hodes (1953). He played with Hodes later on, but did not perform much after 1953.<sup>200</sup>

**Joe Dixon** (1917-1998), clarinet and saxophone, studied harmony at the New England Conservatory before moving to New York (1934). He took up flute and saxophone and joined Bill Staffon's Orchestra. Dixon played with Tommy Dorsey (1936-1947) and was a member of the Clambake Seven. He also played with Gus Arnheim, Bunny Berigan (1937-1938), and Fred Waring (1939-1943) at this time. After serving in the Navy, he worked with Eddie Condon (1946 and later), Bobby Hackett (1945), and played with Miff Mole (1947-1948). He was a freelancer in the 1940s and 1950s and led the Long Island Jazz Quartette (1960-1963). He was injured in a car accident in 1963, and did not perform again until 1970. He led groups through the 1970s (Nassau County N.Y. Jazz Festival Orchestra 1970-1980, Nassau Neophonic Jazz Ensemble 1973-1981) and 1980s (Swing Legacy Band, founded 1980).<sup>201</sup>

**Bobby Gordon** (1941-), clarinetist, was a protégé of Joe Marsala in New York. When he lived in Chicago (1960-1977), he worked with banjo player Eddy Davis at the

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<sup>199</sup> Ibid. "D'Amico, Hank."

<sup>200</sup> New Grove Jazz, Second Edition, 2002. "DeFaut, Volly."

<sup>201</sup> Ibid. "Dixon, Joe."

Plugged Nickel, recorded with Little Brother Montgomery, worked with Muggsy Spanier (1960-1963), led his own bands at Jazz Ltd. and the London House, and, starting in 1963, recorded and broadcast on radio and television. Gordon returned to New York in 1977, worked at Condon's (he was the house clarinetist 1977-1980), and performed with Leon Redbone (1970s-1980s). He moved to San Diego in the mid-1980s, and played locally for most of the 1980s and into the 1990s.<sup>202</sup>

**Bob Helm** (1914-), clarinetist, started his career as a tenor saxophonist, first playing professionally at age eleven. He worked with Lu Watters and Turk Murphy in the 1930s, and was in Watter's big band in the 1940s. Helm played with Murphy from 1947-1978 and intermittently until 1981. He recorded an album under his own name and several with Murphy. He recorded with a few other traditional musicians and continued playing into the 1990s.<sup>203</sup>

**Darnell Howard** (1900-1966), clarinet and saxophone, made his first recordings on violin with W.C. Handy in 1917. He led his own group (1918-1921) and went on tour in the mid-1920s. He played with many different Chicago area leaders through the 1920s, and was a member of Earl Hines' groups (1931-1937). Howard played with Fletcher Henderson and many other big band leaders. He worked with Muggsy Spanier (1948-1953), Bob Scobey (1953), and Jim Archey (1954) in California. Howard rejoined

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<sup>202</sup> Feather, Leonard and Ira Gitler. The Biographical Encyclopedia of Jazz. Oxford, New York: Oxford University Press, 1999 "Gordon, Bobby."

<sup>203</sup> New Grove Jazz, Second Edition, 2002 "Helm, Bob."

Earl Hines (1955-1962) and recorded with Don Ewell (1956-1957) on clarinet.<sup>204</sup> He was a swing and traditional style player.<sup>205</sup>

**Clarence Hutchenrider** (1908-1991) played with the Casa Loma Orchestra (1931-1943) and on ABC radio. He played traditional jazz around New York City, appearing with a variety of lesser-known groups through the 1970s.<sup>206</sup>

**Franz Jackson** (1912-), clarinet and tenor saxophone, worked in Chicago (1926-1938) with swing and traditional players. He worked with various big bands in the 1940s, and formed his Original Jazz All Stars in Chicago (mid-1950s to 1970s).<sup>207</sup> He has not recorded often, but can be heard on *Chicago: The Living Legends, Featuring Bob Shoffner* (1961).<sup>208</sup>

**Bob McCracken** (1904-1972), Texan clarinetist and saxophonist, played with Doc Ross's band in 1924. He was first recorded in Chicago and New York (1926-1928), moved back to Texas (1928-1935)<sup>209</sup> then settled in Chicago (1939) where he worked with Jimmy McPartland and Wingy Manone.<sup>210</sup> He played briefly with Benny Goodman (1941), and then performed with dance bands in Chicago until he toured and recorded

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<sup>204</sup> Wilson, John S. "Jazz Players in Ranks of Big Bands." *New York Times Sunday*, vol. 107 section 2, 10 November 1957 p. 10.

<sup>205</sup> *New Grove Jazz*, 1988 "Howard, Darnell."

<sup>206</sup> *Ibid.* "Hutchenrider, Clarence."

<sup>207</sup> Erlewine, Michael et al. *The All Music Guide to Jazz: The Experts' Guide to the Best Jazz Recordings*. Third Edition. San Francisco: Miller Freeman Books, 1998 "Jackson, Franz."

<sup>208</sup> On the label Original Jazz Classics.

<sup>209</sup> *New Grove Jazz*, 1988 "McCracken, Bob."

with Louis Armstrong (1952-3).<sup>211</sup> McCracken played in Britain with Kid Ory (1959),<sup>212</sup> then in the U.S. with Ben Pollack, Pete Daily, and played with Jack Teagarden (1954, 1956, 1962) and 1967 with Wild Bill Davidson.<sup>213</sup> He was a good clarinet player in a time when good traditional clarinet players were difficult to find.

**Rosy McHargue** (1902-1999), C-melody saxophone and clarinet, continued to play through the 1990s. He always played Dixieland, and recorded with Red Nichols in the 1950s and under his own name on *Rosy McHargue's Ragtimers* (1952).<sup>214</sup>

**Matty Matlock** (1907-1978), clarinetist and arranger, played with Ben Pollack (1929-1934), then with the same band under the direction Bob Crosby (who took over the band in New York in 1935-1942).<sup>215</sup> He moved to the West Coast and became a studio musician, led his own groups, played with Red Nichols and others, and wrote arrangements. Matlock recorded with the Rampart Street Paraders (1953-1954, 1957) and later led a small group on television and radio on programs about the character Pete Kelly and on the films *When You're Smiling*,<sup>216</sup> *Rhythm Inn* (1951),<sup>217</sup> and *Pete Kelly's Blues* (1955). He recorded in the 1950s with Crosby (1950-52, 1956-7, 1960, 1966) and

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<sup>210</sup> Carr et al. *Jazz: The Rough Guide*. Second Edition. London: Rough Guides Ltd., 2000 "McCracken, Bob."

<sup>211</sup> *New Grove Jazz*, Second Edition, 2002 "McCracken, Bob."

<sup>212</sup> Godbolt. *Jazz In Britain*. p. 229

<sup>213</sup> Carr. *Jazz: The Rough Guide*. "McCracken, Bob."

<sup>214</sup> Erlewine. *All Music Guide*. Third Edition. "McHargue, Rosy." The album is on the Jump label.

<sup>215</sup> Matlock did more arranging than playing 1938-1942.

<sup>216</sup> Meeker, David. *Jazz At the Movies: A Guide to Jazz Musicians 1917-1977*. New Rochelle, N.Y.: Arlington House Publishers, 1977 (# 2169).

<sup>217</sup> *Ibid.* (#1583)

under his own name on *Pete Kelly's Blues* (1955),<sup>218</sup> *Pete Kelly Lets His Hair Down* (1958),<sup>219</sup> and other Warner Brothers produced albums. Matlock toured overseas (1964), and played in New York (1966). He participated in Dick Gibson's Colorado Jazz Parties (1966-1970) and later played at Disneyland, toured with Alex Welsh in the U.K., and continued to perform until 1975.<sup>220</sup>

**Mezz Mezzrow** (1899-1972) played in the early 1920s with the Austin High School Gang in Chicago and worked as a freelance musician in New York (1930s and 1940s) on many recording dates. He organized one of the earliest interracial jazz bands (1937). He lived in France during the 1950s and worked there organizing all-star touring bands, and playing as a guest artist in Europe through the 1960s. Mezzrow wrote an autobiography Really the Blues,<sup>221</sup> in which he emphasized his clarinet playing (which was not outstanding). The album *Mezz Mezzrow a la Schola Cantorum* (1955)<sup>222</sup> is a good example of his best playing. He is more significant for the recording sessions he arranged (with Sidney Bechet and others) and his advocacy of black musicians (Louis Armstrong in particular) than he is for his playing.<sup>223</sup>

**Phil Nimmons** (1923-) is a Canadian composer and clarinetist who played in dance bands and on radio broadcasts in Vancouver (1940-1945). He attended the Julliard

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<sup>218</sup> Columbia CL 690

<sup>219</sup> Warner Brothers W1217

<sup>220</sup> New Grove Jazz, Second Edition, 2002 "Matlock, Matty."

<sup>221</sup> Jazz Performers p. 177

<sup>222</sup> Ducretet-Thomson 300V010

<sup>223</sup> New Grove Jazz, 1988 "Mezzrow, Mezz"

School and worked for CBC in Toronto as a composer and bandleader (1950-1980). He formed his own group, Nimmons 'n' Nine (1957-1965), later known as Nimmons 'n' Nine Plus Six (1965-1980), which performed on CBC broadcasts for more than 20 years and made several albums including *Take 10* (1963).<sup>224</sup> Nimmons taught at the Advanced School of Contemporary Music (Toronto), the Banff Jazz Workshop, and the University of Toronto.<sup>225</sup>

**Stan Rubin** (1933-) was inspired by Benny Goodman as a child and played throughout his time in college. At Princeton, he formed the Tigertown Five (a Dixieland Quintet) in 1951. The Tigertown Five received a lot of local press coverage, even though it was an amateur group and Rubin (who preferred swing) knew very little about Dixieland at the time.<sup>226</sup> The Tigertown Five played at Dartmouth, Cornell, Penn, and other prominent colleges and played a live radio show on the Princeton University station.<sup>227</sup> Rubin produced the group's first record as a promotional gimmick (it was by all accounts not a good record) and it received a lot of play by New York disc jockey Ted Husing, which helped the band become quite popular. They played on Paul Whiteman's radio and television shows and Rubin produced two more records for the group (they copied parts from old records for these), which were picked up by record label Jubilee.<sup>228</sup> The group was very popular on campus and the *New York World Telegram* gave full coverage of his band after photographing a line of 400 students waiting to get into one of

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<sup>224</sup> RCA LCPS 1066

<sup>225</sup> *New Grove Jazz*, Second Edition, 2002 "Nimmons, Phil."

<sup>226</sup> Deffaa. *Traditionalists*. p. 235

<sup>227</sup> *Ibid.* p. 236

their performances. The band toured Europe in 1953 and played large private parties in the French Riviera for royalty (King Farouk of Egypt) and celebrities.<sup>229</sup>

Rubin was invited to play with Louis Armstrong when Armstrong played at Princeton and he hooked Rubin up with an agent. The group continued to gain popularity through his college years (they played at Carnegie Hall with some other college bands and continued playing on the East Coast college circuit) and the band was covered in *Life*, *Look*, and *Time* magazines.<sup>230</sup> The Tigertown Five played at the Newport Jazz Festival (1955) and on Stan Kenton's CBS special *Music '55*. The band played a second time at Carnegie Hall (1955) and at Grace Kelly's wedding to Prince Rainier of Monaco in 1956, which greatly increased the band's marketability (she had been a fan for several years and this wedding was a major press event).<sup>231</sup> Rubin also had a big band that he promoted after this incredible publicity, which played standards and hits from the swing era that featured clarinet.<sup>232</sup> Rubin pursued a law degree while gigging regularly in 1956. Rubin's group received top billing for concerts that also featured veterans like Henry "Red" Allen, Tony Parenti, Buck Clayton, and Bud Freeman.<sup>233</sup> On later dates in the 1950s, Rubin continued to use Tigertown Five as the group's name, but changed the personnel to professionals, not the original college players. Rubin kept the society dance band going, but gradually their popularity waned and, in 1960, Rubin changed careers

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<sup>228</sup> Ibid. p. 236

<sup>229</sup> Ibid. p. 237

<sup>230</sup> Ibid. p. 238

<sup>231</sup> Ibid. p. 239

<sup>232</sup> Ibid. p. 241-242

<sup>233</sup> Ibid. p. 242

and became a booking agent (1960-1970). Though he kept playing on the side, he was not as active after 1960, and stopped playing entirely because of a brain tumor in the 1980s.<sup>234</sup>

**Eddie Shu** (1918-1986) was a multi-instrumentalist (reeds, trumpet, voice) who recorded with many groups in the 1940s and 1950s, including those of Tadd Dameron (1947), George Shearing (1948), Buddy Rich, Lionel Hampton (1949-1950, 1966), and Charlie Barnet (1950). He played with Chubby Jackson (1952) and Gene Krupa's Trio (1953-1958). He worked in Cuba, then led his own group in Miami. In the early 1960s, he freelanced in Los Angeles, and then joined Louis Armstrong as a clarinetist (1964-1965). Shu continued to freelance in New York, until he moved to the Virgin Islands to teach and play. He spent his final years in Miami (1985-1986).<sup>235</sup>

**Butch Thompson** (1943-) is a Minneapolis area clarinetist and pianist who played with and learned from George Lewis. He played with the Hall Brothers' New Orleans Jazz Band (1962-mid-1980s), which played for guest musicians and on its own, and led his own trio. He led a band on the radio program "a Prairie Home Companion" (1974-1986), and toured extensively as a member of a trio and as a soloist. He continued leading a band through and playing recording dates through the 1990s.<sup>236</sup> He played with

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<sup>234</sup> Ibid. p. 249-250

<sup>235</sup> New Grove Jazz, Second Edition, 2002 "Shu, Eddie."

<sup>236</sup> New Grove Jazz, Second Edition, 2002 "Thompson, Butch."

George Lewis at his last recording date and with Kid Thomas on *Kid Thomas at San Jacinto Hall* (1965).<sup>237</sup>

## **Europe**

A special mention must be made of the United Kingdom because there was major interest in “trad” or “revivalist” jazz in Britain in the 1950s. Traditional jazz was extremely popular there in the 1950s and 1960s, until rock ‘n’ roll took over in the 1960s. There were many traditional style bands and a lot of political and social debate surrounding jazz. Some of the English “trad” musicians became internationally popular, including bands run by Acker Bilk, Kenny Ball, Humphrey Lyttelton, Chris Barber, Kenny Ball, and Ken Colyer. Bilk, Barber, and Ball all had success in the U.S. in addition to their European following. The traditional bands in Britain were split into two camps: those who used George Lewis and New Orleans bands as their model (the more popular bands with British fans) and those who used Eddie Condon and the Chicagoans as their model. “Trad” evolved into a commercial, mass-market music in the 1960s, and most of the smaller, amateur bands disappeared by the mid-1960s. The most prominent bands survived rock, but their audiences were greatly diminished. There were few modern jazz players until the mid-1960s, in part because of a ban on foreign musicians performing in Britain, so Tony Coe and Bruce Turner were about the only modern clarinet players of major significance in Britain. The most successful traditional jazz

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<sup>237</sup> San Jacinto 4

clarinetists in the 1950s and 1960s were Monty Sunshine, Acker Bilk, and Wally Fawkes.<sup>238</sup>

### **Influential British Clarinetists**

“Mr.” Acker Bilk (1929-) was a self-taught clarinetist who learned the clarinet by practicing both during a stint with the Royal Engineers (a branch of the British Army) and also while waiting in a jail cell for a court-martial by the Engineers for sleeping on the job. He joined Ken Colyer in 1954, began leading his own group in 1956 and later ran the Paramount Jazz Band, which did a high profile tour of Germany and Poland. He wore a band uniform, complete with bowler hat, and used old-fashioned wording on his signs and notices, all of which were created by David Backhouse (*Jazz News*) as a publicity gimmick. He had an earthy personality that made him very popular, particularly in early-1960, when young men wore bowler hats to imitate him.<sup>239</sup> Bilk’s group, Paramount Jazz Band, achieved considerable popularity in the late-1950s and early-1960s, including a number-one hit in the U.K. with *Summer Set* and another hit in 1961 with *Stranger on the Shore* (1961).<sup>240</sup> In July of 1961, his band had four records in the top ten, and by April of 1962, *Stranger on the Shore*,<sup>241</sup> had sold two million copies worldwide. In 1962, he gave a royal command performance and toured the United

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<sup>238</sup> See Appendix E: Jazz In Britain: The New Orleans Revival in the U.K.

<sup>239</sup> Ibid. p. 135

<sup>240</sup> Full Spectrum 33-129

<sup>241</sup> In 1964, Ellington baritone sax player Harry Carney recorded *Stranger on the Shore*.

States.<sup>242</sup> His band can be heard in the films *It's All Over Town* (1963) and *It's Trad Dad!*<sup>243</sup> Popular albums by Bilk include *Mr. Acker Bilk Requests* and *The Seven Ages of Acker*.<sup>244</sup> Bilk's fancy dress and advertising gimmicks were imitated by many local and amateur bands, which further cheapened and "sanitized" the "trad" movement. The Bilk group dispensed with the fancy dress in 1966 because of the influence of some more mainstream members of the group.<sup>245</sup> Bilk recorded regularly through 1971 and continued to perform through the 1970s and 1980s. After a 12-year break from the studio, Bilk recorded again in 1983 and continued recording through the 1980s.<sup>246</sup> Buddy DeFranco aptly described Bilk as "the Liberace of the clarinet," a true, if unflattering, description. Bilk was a good clarinet player, but he played in a heavily commercial style that had little to do with jazz.

**Sandy Brown** (1929-1975), a clarinetist and bandleader, first performed with Lyttelton, Colyer, and Chris Barber, then formed his first London-based band in 1955.<sup>247</sup> He later received a great deal of press attention for his outstanding solo abilities (which were inspired by recordings of Frank Teschemacher and Johnny Dodds) and his bluesy style. He recorded frequently under his own name from 1949-1973 and under trumpeter Al Fairweather's name in 1955-1956 and 1959-1962. He also recorded with Sammy Price. In the late-1960s, he played in more mainstream and jazz-rock styles, including an

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<sup>242</sup> New Grove Jazz, Second Edition, 2002 "Bilk, Acker."

<sup>243</sup> Meeker, David. Jazz In the Movies: A Guide to Jazz Musicians 1917-1977. New Rochelle, N.Y.: Arlington House Publishers, 1977 (#930 and 936).

<sup>244</sup> On the Pye and Columbia labels respectively.

<sup>245</sup> Godbolt. Jazz In Britain. p. 165

<sup>246</sup> New Grove Jazz, Second Edition, 2002 "Bilk, Acker."

album entitled *Hair at its Hairiest* in 1968.<sup>248</sup> Brown was a multifaceted individual with talents other than clarinet playing, including singing, painting, and writing. There was some competition between Brown and another Dodds-inspired clarinetist, Cy Laurie. Laurie led a band from the late-1940s and owned a club from 1951 through the mid-1960s, where he played with his own group. Brown wrote an article for *Melody Maker* about the plight of the clarinet in modern jazz, and lamented that few forms (other than Dixieland) accepted and used the clarinet.<sup>249</sup>

**Wally Fawkes** (1924-), clarinet, was most inspired by Sidney Bechet, though he emulated George Lewis for a short while. He wrote cartoons under the pseudonym Trog (starting in 1948),<sup>250</sup> and wrote *Trog's Blues* (recorded with Humphrey Lyttelton in 1951).<sup>251</sup> Fawkes was self-taught and began his career in 1944 with George Webb's Dixielanders. In 1948, he was one of the founding members of Humphrey Lyttelton's group, with whom he recorded extensively through the mid-1950s. He co-led groups in 1954-1956 with alto sax player Bruce Turner (from the Lyttelton band) and Sandy Brown, resulting in the album *The Wally Fawkes/Sandy Brown Quintet* (1956),<sup>252</sup> then led his own band, the Troglodytes, through the late-1950s. Fawkes focused on cartooning in the 1960s, but recorded occasionally in the 1960s with Lyttelton and others.

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<sup>247</sup> Ibid. "Brown, Sandy."

<sup>248</sup> Fontana (E) SFJL921

<sup>249</sup> Brown, Sandy. "Clarinet: An Instrument That Needs a Specialist." *Melody Maker*, vol. 43, 25 May 1968 p. 15.

<sup>250</sup> New Grove Jazz, Second Edition, 2002 "Fawkes, Wally."

<sup>251</sup> Parl. R3379

<sup>252</sup> De (E)DFE6379

He was the first successful British “trad” clarinet player. He performed and recorded more in the 1970s with John Chilton’s Feetwarmers, and played freelance in the 1980s.

**Terry Lightfoot** (1935-), clarinet and alto saxophone, first led a band (on clarinet) in 1952 called Wood Green Stompers. After serving in military bands (1953-5), he became a professional player (1956), and toured as leader of Kid Ory’s support band (1959).<sup>253</sup> He produced several recordings in the 1950s, including *Alley Cat* (1964).<sup>254</sup> His band in the early-1960s was Terry Lightfoot’s New Orleans Jazzmen and included an album entitled *World of Trad*.<sup>255</sup> He was a sideman with Kenny Ball in 1967, but has since mainly led his own groups. Lightfoot also appeared in the films *It’s Trad, Dad!* (1962) and *Plenty* (1985). He played part-time in the late-1970s and early-1980s, but played full time again from 1983-1990s.<sup>256</sup>

**Sammy Rimington** (1942-) played both clarinet (B-flat and E-flat) and alto saxophone. He began playing professionally in 1959 and played with Ken Colyer’s group (1960-1965). Rimington left because of his great dissatisfaction with the jazz scene in the U.K.<sup>257</sup> He toured and recorded with the International Jazz Band in 1964, and worked in the United States from 1965-1969, where he played with the Easy Riders

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<sup>253</sup> This band was his Wood Green Stompers with a couple of changes.

<sup>254</sup> Columbia 33SX1721

<sup>255</sup> Columbia (E) 33SX1353/SCX3397

<sup>256</sup> New Grove Jazz, Second Edition, 2002 “Lightfoot, Terry.”

<sup>257</sup> Bissonnette, Big Bill. The Jazz Crusade: The Inside Story of the Great New Orleans Revival of the 1960s. Bridgeport, C.T.: Special Request Books, 1992 p. 93.

Jazz Band (1965-1966),<sup>258</sup> with Kid Thomas (on tour and in New Orleans), and with many traditional New Orleans musicians. He experimented with jazz-rock in 1971, and then played with various traditional groups through the 1970s, including Chris Barber's Band. He recorded with the label Jazz Crusade, with whom his albums included *George Lewis Classics* (1963),<sup>259</sup> *The December Band* (1965),<sup>260</sup> *Redwing* (1966),<sup>261</sup> *Echoes Form New Orleans Creole George Guensnon* (1966),<sup>262</sup> and *The Mouldy Five* (1966).<sup>263</sup> Rimington was most heavily influenced by George Lewis.

**Monty Sunshine** (1928-) was a founding member of the Crane River Jazz Band (1949-1953) and then a member of Ken Colyer's Jazzmen in the early-1950s.<sup>264</sup> He played with Chris Barber from 1954 to 1960 (with whom he recorded albums and a film soundtrack, *Look Back in Anger* in 1959).<sup>265</sup> After their remarkable commercial success with "Petit Fleur," he was sacked over a disagreement about adding an electric guitar to the group.<sup>266</sup> A recording with Barber that features Sunshine was released in the mid-1960s as *Chris Barber's Band Box*.<sup>267</sup> Sunshine formed his own band and recorded in 1961, and was still leading and touring with it and with Lonnie Donegan in the late-1980s. Some of his albums from the 1960s include: *Monty: Monty Sunshine With Chris*

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<sup>258</sup> Ibid. p. 95

<sup>259</sup> JC-1005

<sup>260</sup> JC-2007

<sup>261</sup> JC-2009

<sup>262</sup> JC-2011

<sup>263</sup> GHB-181 and 182

<sup>264</sup> *New Grove Jazz*, Second Edition, 2002 "Sunshine, Monty."

<sup>265</sup> Meeker. *Jazz In the Movies*. (# 1140)

<sup>266</sup> Godbolt. *Jazz In Britain*. p. 132

<sup>267</sup> On the Encore label.

*Barber's Band* (1961),<sup>268</sup> *Monty Sunshine and His Band* (1962),<sup>269</sup> and *Black Moonlight and Sunshine* (1963).<sup>270</sup> Sunshine rejoined with Barber (1975) and the Crane River Jazz Band (1972-1973). He was particularly successful in continental Europe.<sup>271</sup>

### **Other British Traditional Players**

**John Barnes** (1932-) played and recorded in Manchester in 1954 with the Zenith Six, then moved to London.<sup>272</sup> He later joined the Delta Jazzmen, a professional London-based band led by Mike Daniels that also toured Britain. The group was well liked, but not terribly influential. From 1961 to 1964, Barnes worked with Alan Elsdon's band (a trumpeter) and started the saxophone. From 1964 to 1978, he played and recorded with Alex Welsh mainly on alto saxophone. He continued his career with other bands through the 1980s.

**Dick Charlesworth** (1932-), clarinet, and His City Gents was one of the many amateur sounding groups dismissed by the critics, but successful with the public. They released an album in 1962 entitled *Yes Indeed It's the Gents*.<sup>273</sup> They aped Acker Bilk's uniforms (with a "modern" bowler hat instead of the curled brim used by Bilk) and may have typified the worst of the "trad" movement.

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<sup>268</sup> Columbia (E)SEG8059

<sup>269</sup> London (E)HA-R8037

<sup>270</sup> London (E)HA-R8158

<sup>271</sup> New Grove Jazz, Second Edition, 2002 "Sunshine, Monty."

<sup>272</sup> Ibid. "Barnes, John."

**Ian Christie** (1927-), clarinetist, moved to London in the mid-1940s and joined Humphrey Lyttelton's Band in 1949. He and his brother, Keith (a trombonist) formed the Christie Stompers in 1951, which disbanded in 1953. Afterwards, he worked with Alex Welsh (1954-55), Chris Barber (1962) and Mick Mulligan's Band from 1955-1962, when it disbanded. He stopped performing for about ten years during which time he was a film critic for the *Daily Express*.<sup>274</sup> He resumed his playing career in the early-1980s. He recorded the album *That's the Blues, Old Man* (1982)<sup>275</sup> with Wally Fawkes.

**Cy Laurie** (1926-), a self-taught clarinetist, formed his own band in 1947. He played with trumpeter Mike Daniels (1949-1950), led the Cy Laurie Four (1950), and ran a club in London (1951-1960s) where he performed with his own seven-piece band.<sup>276</sup> His recordings include *Cy Laurie's New Orleans Septet* (1954)<sup>277</sup> and *Memphis All Star Seven* (1955).<sup>278</sup> He stopped playing in the 1960s, and then started again in the late-1970s as a guest soloist and with his own groups. He is generally unknown outside of the U.K.

**Harry Parry** (1912-1956), a Welsh clarinetist and bandleader, played with a sextet on a weekly half-hour jazz show on BBC radio. He toured in the 1940s and early-

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<sup>273</sup> On the HMV label.

<sup>274</sup> *New Grove Jazz*, Second Edition, 2002 "Christie, Ian."

<sup>275</sup> *Stomp Off 1060*

<sup>276</sup> *New Grove Jazz*, Second Edition, 2002 "Laurie, Cy."

<sup>277</sup> *Storyville* (Dan) Sep 304

<sup>278</sup> *Solitaire Manhattan* (E) SR084

1950s, and became a household name because of these activities. He was originally a dance band player (and later returned to big band in the 1950s), but played “trad” because of the radio show.<sup>279</sup> Parry was known for his fluid, Benny Goodman-like technique.<sup>280</sup>

**Sid Phillips** (1907-1973) was staff arranger for Edison-Bell Gramophone Co., wrote arrangements for Bert Ambrose (whose group he joined in the 1930s), and led his own group. He visited the U.S. in 1937 and recorded with American artists. He composed several works in the BBC Symphony Orchestra and, from 1949, led his own band. He played clarinet on a concert in 1956 with Louis Armstrong at the Royal Festival Hall. He was a part of a five-piece British combo that played behind Armstrong (along with the Royal Philharmonic Orchestra). This fusion of jazz and classical was ill advised and did not come off well.<sup>281</sup> He recorded several times on clarinet from 1928-1970s.<sup>282</sup>

**Archie Semple** (1928-1974),<sup>283</sup> clarinetist, worked as a semi-professional musician until 1952, when he joined Mick Mulligan’s Band. From 1953-1955 he toured and recorded with Freddie Randall, then worked with Alex Welsh and His Band, on whom he made a considerable impression. His recordings with Welsh include *Night*

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<sup>279</sup> Godbolt. *Jazz In Britain*. p. 146-147

<sup>280</sup> *New Grove Jazz*, Second Edition, 2002 “Parry, Harry.”

<sup>281</sup> Godbolt. *Jazz In Britain*. p. 206

<sup>282</sup> *New Grove Jazz*, Second Edition, 2002 “Phillips, Sid.”

<sup>283</sup> Semple’s death date (1974) in *New Grove Jazz* is disputed by Priestley in *Jazz: the Essential Companion* as 1964, but unverified in any other source; both dates are used in *Jazz: the Rough Guide* (Carr, Fairweather, and Priestley).

*People*,<sup>284</sup> reviewed in a favorable light by critic Philip Larkin in November of 1961.<sup>285</sup>

He recorded as a leader in 1952, 1957-1963 and one of these sessions resulted in the album *The Clarinet of Archie Semple* (1957).<sup>286</sup> One of his later recordings was *The Twilight Cometh*, released by Columbia in 1964 (in Britain). This album was considered a departure from his normally unique and creative approach. He used a breathy tone in a style popular in Britain at the time.<sup>287</sup> He was known for his use of the low register and his Pee Wee Russell-like creativity.

**Bruce Turner** (1922-1993) played clarinet and later switched to saxophone. He played with Freddy Randall (1948-1950) and later led a quartet on the Queen Mary (shipboard band). He visited New York in the 1950s and went back to Randall (1951-1953, 1964-1966). He then played with Humphrey Lyttelton (1953-1957) and led the Jump Band (1957-1965), which was featured in the film *Living Jazz* (1961), and accompanied visiting American jazz musicians.<sup>288</sup> He played on the 1957 Eddie Condon concert in place of Bob Wilber, when Wilber overslept. He performed admirably at a moment's notice.<sup>289</sup> His recordings include: *Accent on Swing* (1959),<sup>290</sup> *Humph at the Conway* (1954),<sup>291</sup> and *Bruce Turner Quartet* (1955).<sup>292</sup> He played with Acker Bilk (1966-1970), and then rejoined Lyttelton in 1972. He continued with Lyttelton

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<sup>284</sup> Columbia (E) 33SX1349

<sup>285</sup> Larkin, Philip. *All What Jazz: A Record Diary 1961-1968*. New York: St. Martin's Press, 1970 p. 41.

<sup>286</sup> 77 LEU6

<sup>287</sup> Larkin. *All What Jazz*. p. 115

<sup>288</sup> *New Grove Jazz*, Second Edition, 2002 "Turner, Bruce."

<sup>289</sup> Godbolt. *Jazz In Britain*. p. 211

<sup>290</sup> International Jazz Club (E) AJZLP4

<sup>291</sup> PAR (E) PMC 1012

(occasionally working with other groups) through 1988 and then led small groups in the early 1990s.<sup>293</sup>

**Ian Wheeler** (1931-), clarinetist, formed the River City Jazzband (1952), then joined Ken Colyer's bands (1954-1960) and was a part of the band that greeted George Lewis when he arrived in Britain. He founded the Vintage Jazz Band with trumpeter Ken Sims (1960-1961) and played with Chris Barber (1961-1968, 1979-late 1980s).<sup>294</sup> He formed his own band (1970-1973) and co-led groups through 1979. He appears on *The Decca Years 1955-1959* (1955-1958)<sup>295</sup> with Colyer and *1957—A Very Good Year: Ken Colyer and George Lewis* (1957).<sup>296</sup>

### **Austria, Denmark, and Holland**

There were a number of amateur clarinet players in Austria in the 1950s and early-1960s, but none made a large impact on jazz. Peter Ulbrich, Herwig Urlesberger, Walter Kühn, Fritz Kaufmann, Wolfgang Suppan, Freddie Probst, Albert Kerschbaumer, Edgar Härdl, Sepp Neugebauer, and Heinz Hönig played mainly in Graz at this time. None went on to international fame and all appeared to play in the traditional style.

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<sup>292</sup> MUZA (POL) 2722

<sup>293</sup> New Grove Jazz, Second Edition, 2002 "Turner, Bruce."

<sup>294</sup> New Grove Jazz, Second Edition, 2002 "Wheeler, Ian."

<sup>295</sup> On the Lake label.

<sup>296</sup> KC Records KCI

**Fatty George (1927-1982)** was an Austrian clarinetist, saxophonist, club-owner, and bandleader from the late-1940s through the 1980s. His first group was a bop combo called the Hot Club Seven in 1947. He was in Germany from 1949-1952 and Innsbruck, Austria from 1952-1955 before returning to Vienna in 1955 and opening his club, The Jazz Casino. He led a band called the Two Sounds Band, including Joe Zawinul, which played in several different styles; cool (mainstream), traditional, and swing, though they seemed most at home in the traditional style.<sup>297</sup> The Fatty George Jazz Band was recorded in December 1956 and this recording was broadcast in mid-March of 1957 (it later became a CD, *Fatty George on the Air* [1956]).<sup>298</sup> The Jazz Casino closed in 1958 when he opened Fatty's Saloon, which became an important center for jazz in Austria until it closed in 1963. The club hosted American artists as well as the house band. Fatty George and his band were heard on the radio once a week for half of 1959, which produced two records, *Fatty George on the Air*<sup>299</sup> and *A Tribute to Vienna*.<sup>300</sup> He kept playing and moved to Berlin (1963-1967) then moved back to Vienna, where he performed on radio and recorded. He continued to play on television and to record through the 1980s.<sup>301</sup> There are some inspired moments on these recordings with good energy and reasonable solo skills, but there are also some ridiculous novelty numbers and a bit of stiffness to the performances.

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<sup>297</sup> Schulz, Klaus. *Fatty's Saloon*. Liner notes to reissue. RST 91525.

<sup>298</sup> LP #RST 90, liner notes from RST 91525

<sup>299</sup> RST-901956, CD RST 91417

<sup>300</sup> Schulz, Klaus. Liner notes from *Fatty's Saloon*. RT-903218, CD RST-91418.

<sup>301</sup> New Grove Jazz, Second Edition, 2002 "George, Fatty."

**Jorgen Svarre** (Danish) played clarinet with the Papa Bue (Arne Jensen) Band (1956-1982), a group that toured with George Lewis in 1959. He can be heard on *A Tribute to Wingy Manone* (1967).<sup>302</sup>

**Dutch Swing College Band** (1945-) was a group with a consistent style that gained popularity in the 1970s. It played traditional jazz and had many different members. It was started by clarinetist Peter Schilperoort, who played with the group until his death in 1990.<sup>303</sup>

### **France, Scandinavia, and American Jazz**

**Sidney Bechet** (1897-1959), clarinet and soprano saxophone, was one of the most influential of the New Orleans clarinet players. He influenced traditional jazz musicians all over the world, particularly those in Europe. He was revered in France and lived there from 1947 until the end of his life in 1959.<sup>304</sup> Bechet grew up in New Orleans and had a few lessons with the older clarinetists there, including Lorenzo Tio, Jr., Big Eye Nelson, and George Baquet. He was mainly self-taught, and was playing with local bands by 1910.<sup>305</sup> He played with show and circus bands in 1916, and then, in 1917, played in Chicago with several New Orleans bands (King Oliver, Freddie Keppard, and Lawrence Duhé). He was “discovered” in 1919 by Will Marion Cook, leader of the Southern

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<sup>302</sup> STV (Dan) SLP 210

<sup>303</sup> New Grove Jazz, Second Edition, 2002 “Dutch College Swing Band.”

<sup>304</sup> Berendt, Joachim-Ernst. The Jazz Book: From Ragtime to Fusion and Beyond. Translated by William Odom. New York: Schirmer Books, 1979 p. 20.

Syncopated Orchestra, a group Bechet joined for a tour of Europe. He played the jazz and blues tunes with this heavily arranged band as a featured soloist (he could not read music). In 1919, he joined Benny Peyton in Europe. He divided his time between Europe and the U.S. in the 1920s and played briefly with Duke Ellington in 1924, where he influenced many members of the band, most notably Johnny Hodges. Bechet also opened his own club, Club Basha, in this time. In 1924-1925, he recorded with Louis Armstrong (in groups called Clarence Williams's Blue Five and The Red Onion).<sup>306</sup> In the 1930s, "hot" jazz was replaced in public favor by more sentimental forms of jazz, and Bechet had less work, but still traveled extensively. In the New Orleans revival, starting around 1939, many critics called Bechet a great jazz pioneer. The critics' support helped Bechet's fortunes and he made many recordings. In 1949, he returned to Europe for the first time in nearly 20 years, where he was received very warmly, and settled in France in 1951. The crowds in France were like the later crowds for rock groups in enthusiasm; the audience cheered him on for twelve encores (it would have been more if management had permitted it) during his return to France in 1949.<sup>307</sup> After his triumphant visit, he returned to the United States and he took a few jobs to keep him busy until he moved to France. From 1953, he had a recording contract with the label French Vogue<sup>308</sup> that lasted the rest of his life, and all the well-paid work he could handle thanks to Charles DeLaunay, a French jazz writer and promoter. By the 1950s, he had switched over to soprano saxophone and rarely played clarinet. His first French-recorded hit was *Les*

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<sup>305</sup> New Grove Jazz, Second Edition, 2002 "Bechet, Sidney."

<sup>306</sup> Ibid.

<sup>307</sup> Horricks, Raymond. Profiles in Jazz: From Sidney Bechet to John Coltrane. New Brunswick, U.S.A.: Transaction Books, 1991 p. 7.

*Oignons* and he continued to be treated like royalty for the rest of his years (including a well-attended wedding). His records continued to sell well, even before his most famous composition, “Petite Fleur,” was released. He composed a ballet and even appeared in a couple of motion pictures. Bechet played in Britain in 1956 with a French traditional group led by clarinetist André Reweliotty and made several recordings with other American musicians, along with French musicians.<sup>309</sup> He wrote an autobiography titled *Treat it Gentle*<sup>310</sup> and passed away on his own birthday in 1959. Bechet’s playing was passionate, as was he (he had legal troubles in Europe for fighting). He made extensive use of arpeggios and worked out his figures in advance. He heavily influenced Johnny Hodges, Buster Bailey, Bob Wilber, and a variety of European players. He did not play clarinet in the 1950s, but did influence the traditional and swing clarinetists of that time.

**Orjan “Orange” Kellin (1944-)** is a Swedish clarinetist who moved to New Orleans in 1966 (during a pilgrimage to that city).<sup>311</sup> He played at Preservation Hall in that year and the locals helped him join the Musicians’ Union and a record label. At first, he was a substitute at Preservation Hall and played with dance bands in the area. He played with Lars Edegran (leader of the New Orleans Joymakers) on European tours, with the New Orleans Ragtime Orchestra, Punch Miller, Percy Humphrey, Louis Barbarin, and at the Famous Door and Maison Bourbon. Kellin played at the Newport Jazz Festival (1970) and occasionally in New York during the 1970s. He continued

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<sup>308</sup> Ibid.

<sup>309</sup> Ibid. p. 8

<sup>310</sup> *Treat it Gentle*. London: Cassell, 1960.

<sup>311</sup> Deffaa. *Traditionalists*. p. 308

performing with New Orleans musicians in that city, and toured with the Preservation Hall touring band in the 1980s.<sup>312</sup>

**Claude Luter** (1923-), clarinetist and bandleader, was influenced by Sidney Bechet, Alexandre Stellio, and Johnny Dodds. He performed and recorded in Paris in the mid-1940s and led his own band at the Lorientais (1946-1948). He expanded his trio to mirror King Oliver's Creole Jazz Band, and appeared in film and at jazz festivals with this group. In the 1950s, he recorded with Sidney Bechet (1949-1955), Mezz Mezzrow (1951), Albert Nicholas (1953), and Barney Bigard (1960). He also recorded under his own name on *Claude Luter and His Orchestra* (1951)<sup>313</sup> and *Claude Luter et Son Orchestre* (1954).<sup>314</sup> He appeared in films (including *Satchmo the Great* with Louis Armstrong in 1956)<sup>315</sup> and played overseas in Argentina (1957) and Moscow (1962). He continued to lead bands into the 1990s, and doubled on soprano saxophone from 1960 on. He was invited to New Orleans in 1997 for a celebration of Sidney Bechet's 100<sup>th</sup> birthday.<sup>316</sup>

**Albert Nicholas** (1900-1973) studied clarinet with Lorenzo Tio, Jr. (one of the great New Orleans clarinet pedagogues) and played with Buddy Petit, King Oliver, and Manuel Perez starting at age fourteen. After he was in the Merchant Marines (1916-

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<sup>312</sup> Carner, Gary. *Jazz Performers: An Annotated Bibliography of Biographical Materials*. Music Reference Collection No. 26. New York, Westport, C.T., London: Greenwood Press, 1990 p. 153. See also: Rose. *N.O. Jazz: A Family Album*. p. 308

<sup>313</sup> Vogue (F) LD511

<sup>314</sup> Vogue (F) V5187

<sup>315</sup> Mecker. *Jazz In the Movies*. (#1662)

1919), he worked with Barney Bigard,<sup>317</sup> Perez (1922), and led his own group (1923 at Tom Anderson's New Cabaret and Restaurant). He played in Chicago with King Oliver (1924-1926), and then toured with various groups in China, Egypt, and Paris (1926-1928). Nicholas worked with Luis Russell (1928-1933), and as a sideman (1933-1953) for Chick Webb (1934), John Kirby, Louis Armstrong (1937-1939), and Rex Stewart (1953). Nicholas also ran his own groups during this time.<sup>318</sup> Nicholas was a technically accomplished and generally outstanding New Orleans clarinetist who played with Louis Armstrong, Eddie Condon, and many European bands. He moved to Europe in 1953, first to France (at the invitation of Charles Delaunay),<sup>319</sup> then to Switzerland, where he live the rest of his life.<sup>320</sup>

After he moved to Europe, Nicholas returned several times to the United States to play and record (1959, 1960). One of his record appearances was on the album *Americans in Europe*, released in 1964<sup>321</sup> and another as leader on *Albert Nicholas Quartet* (1963).<sup>322</sup> He was highly regarded throughout his career by both critics and musicians. Nicholas performed at universities in Europe in the 1960s.<sup>323</sup> He received a gold-keyed clarinet from Selmer in France in the 1960s, the first substantial recognition

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<sup>316</sup> New Grove Jazz, Second Edition, 2002 "Luter, Claude."

<sup>317</sup> Nicholas helped Bigard learn to improvise and Bigard helped Nicholas learn to read music. Afterwards, they swapped instruments for a while. Charters. Jazz N.O. p. 92

<sup>318</sup> New Grove Jazz, Second Edition, 2002 "Nicholas, Albert."

<sup>319</sup> Hennessey, Mike. "Albert Nicholas: From New Orleans to Paris." *Down Beat*, vol. 36 no. 12, 12 June 1969 p. 16-17.

<sup>320</sup> Berendt, Joachim-Ernst. The Jazz Book: From Ragtime to Fusion and Beyond. Revised by Gunther Huesmann. Translated by H. and B. Bredigkeit with Dan Morgenstern and Tim Neville. Brooklyn, N.Y.: Lawrence Hill Books, 1992 p. 21.

<sup>321</sup> Larkin. All What Jazz. p. 109

<sup>322</sup> Impulse A (S) 37

of his contributions to jazz from the music industry and a symbol of his reception in France. He was still actively performing and touring through the 1970s. After 1959, he appeared with The Kurt Edelhagen Orchestra, at many festivals, did guest appearances with various orchestras, as well as recordings with Wild Bill Davidson, Bob Scobey, Baby Dodds, Fats Waller, Sidney Bechet, and Jelly Roll Morton.<sup>324</sup> Nicholas continued to record with a variety of European musicians until 1973. He recorded with many different musicians in Europe, including Andre Reweliatty, Claude Luter, the Milan Jazz College Society, and others (1953-1959). His recordings in the 1950s include: *Clarinet Marmelade*,<sup>325</sup> *Albert Nicholas With the Milan College Jazz Society*,<sup>326</sup> and *Albert Nicholas With Art Hodes* (1959).<sup>327</sup> Nicholas was a highly influential New Orleans player before he left the U.S. (though under-recognized) and continued to play beautifully through his years in Europe.

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<sup>323</sup> Hennessey. "Albert Nicholas." *Down Beat*, 12 June 1969

<sup>324</sup> "Americans in Europe." *Jazz Forum*, vol. 19, October 1972 p. 91.

<sup>325</sup> Club Francais du Disque (F)CFD18

<sup>326</sup> Col (F)FPX142

<sup>327</sup> Delmark DL209

## **CONCLUSIONS**

“As a jazz instrument, the clarinet declined in the early 1940s and died in around 1950.”<sup>1</sup> A version of this statement has been uttered in jazz history courses all over the United States. According to most textbooks and instructors, there were no significant jazz clarinet players starting around 1950 through the 1970s (excepting Eric Dolphy, who is considered a doubler and not just a bass clarinet player). The advent of bebop, technical improvements in amplification, the fall of the big band, changing tastes, and a large number of talented saxophonists have unfortunately obscured the important role of the clarinet in the 1950s and 1960s. Clarinetists continued to play modern and avant-garde jazz throughout this period, including Tony Scott, Buddy DeFranco, Bill Smith, Jimmy Giuffre, Eric Dolphy (on bass clarinet), members of the AACM in the 1960s, members of Sun Ra’s Arkestra (notably John Gilmore and Robert Cummings on bass clarinet), Gunter Hampel (bass clarinet), Rolf Kuhn, Perry Robinson, Pee Wee Russell, and John LaPorta. While some may argue that the clarinet was merely a double for saxophonists, most of these players devoted large amounts of time to the instrument and most played it exclusively. The clarinet also continued as a swing instrument, an essential component of the Ellington, Goodman, Herman, and Shaw (until 1954) big bands and as a useful member of many small groups (Chico Hamilton’s Quintet, Jimmy Hamilton’s small groups, Buddy Collette’s small groups, and Peanuts Hucko’s various groups). Traditional jazz underwent a renaissance in the United States starting in the

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<sup>1</sup> Heckman, Don. “The Woodwinds of Change.” *Down Beat*, vol. 31 no. 22, 8 October 1964 p. 2-4.

1940s and lasting through the 1960s, which was focused primarily on clarinetist George Lewis, and spread to other traditional players in New Orleans and around the country. Lewis was also the focus of the traditional jazz movement in Europe, particularly in England, where Ken Colyer, Bill Colyer, and other “trad” players idolized him. American ex-patriots in France like Albert Nicholas and Sidney Bechet (who played only soprano saxophone in the 1950s) became immensely important figures in the European jazz scene. Overall, the clarinet was as relevant and as much a part of jazz as the trombone, guitar, or the acoustic string bass were.

Many modern clarinetists of the 1950s and 1960s suffered from a lack of public response, most notably Buddy DeFranco (who was championed by critic Leonard Feather and others). The saxophone was more popular than the clarinet with modern jazz audiences, which can be attributed to: the sound qualities of the instruments (and changing musical tastes); the huge number of excellent saxophonists, both before the 1950s (as role models) and during the 1950s and 1960s (from Coleman Hawkins, Ben Webster, Johnny Hodges, and Lester Young to Charlie Parker, John Coltrane, Sonny Rollins, and Julian “Cannonball” Adderley) as opposed to only a handful of clarinet players; and the clarinet’s association with swing and Dixieland. There were some modern voices on the clarinet that were silenced before their time, including Stan Hasselgard (1922-1948), who played with Benny Goodman (the only clarinetist ever to share the stage with Goodman), Lester Young (who stopped playing clarinet in the 1930s after his was stolen), Danny Polo (1901-1949), and Eric Dolphy (who died in his mid-

30s). The clarinet was so much a part of the older styles that it did not receive the attention that the newer saxophone did, and was pigeonholed as an old-fashioned instrument. Regardless, it is also more difficult to play than the saxophone, because of the peculiar skipping of even partials in the harmonic series and because one must cover holes to play it (unlike the saxophone, which has pads over all the holes), leading many saxophonists to avoid it. Most musicians and many critics did not feel the clarinet was obsolete, but the economic viability of the clarinet was compromised by a lack of promotion by record labels (for modern clarinetists), a lack of support from fans, and the overwhelming shadow of Benny Goodman.

Doubling became more common through the 1950s, and reached amazing levels in the 1960s. Saxophonists were expected to play the entire family of saxophone, clarinet (and some bass clarinet), flute, and exotic instruments. The single-instrument woodwind player became more unusual, so most of the woodwind family received at least some attention because of this broadening of skills. The flute gained popularity in the mid-1950s through the efforts of Frank Wess, Herbie Mann, Buddy Collette, Bud Shank, and other doublers. Before the 1950s, the flute was rarely used in jazz, but in the 1960s, notable proponents included Eric Dolphy, Sam Most, Paul Horn, Yusef Lateef (who also played oboe), and Hubert Laws. Doubling has existed throughout the history of jazz. The early New Orleans clarinetists played E-flat clarinet or alto clarinet along with the B-flat clarinet; other early musicians doubled on woodwinds and trumpet; and Duke Ellington and Fletcher Henderson used clarinet and bass clarinet as doubles as early as

the 1920s. In addition, the number and variety of instruments became greater in the 1960s, and grew to include double reeds and ethnic instruments. Eric Dolphy single-handedly brought the bass clarinet out of jazz obscurity (it was played only occasionally by Harry Carney in the Ellington band or in dance bands before) and into prominence as a solo instrument. Other players began to see the possibilities of the bass clarinet after listening to Dolphy's truly remarkable abilities. Unlike the E-flat and B-flat clarinets, there are no holes to cover on the bass clarinet and the instrument can scream, bark, and make the harsh noises used in free jazz and other more modern styles.

Technical innovations like the long-playing record, improvements in amplification, and electronic instruments further increased the selection of sounds from which the musicians could draw and increased the amount of time a composition could last. Records with twenty- or thirty-minute pieces were a revelation for composers from Duke Ellington to Gil Evans. Bill Smith played electric clarinet in the 1960s, and still others were opting for electric strings or effects boxes hooked up to acoustic instruments. This expanded the array of available sounds and changed the sound of jazz, and the type of wind player who played it.

Jazz itself was not economically healthy in the 1950s and 1960s either. After the bop revolution (around 1945, focused on Charlie Parker), modern jazz was no longer popular music. Swing and dance band music had been the popular music of the 1920s-1940s, but bebop appealed to a small number of intellectuals. This elite offshoot of the

popular style begat a myriad of other jazz styles, all of which were similarly limited in appeal and in economic potential. Cool jazz (1950s), generally from the West Coast (though not exclusively), was rooted in bop, but incorporated the compositional techniques, sound qualities, and formal concerns of European classical music. It had a relaxed or restrained feel, created by the use of quieter dynamics, an emphasis on blend, and a non-driving beat in the rhythm section. Major players of cool jazz were the Modern Jazz Quartet, Stan Getz, Miles Davis, and Shorty Rogers. Dave Brubeck was perhaps the epitome of the cool style, integrating counterpoint and jazz improvisation to create a popular jazz sound through the 1950s and 1960s. This more subdued music was not as suitable for the dance hall as rock 'n' roll or swing band music, and so had a more limited audience.

A development related to cool jazz that occurred on the East Coast was the invention of Third Stream music. Third Stream (a term coined by Gunther Schuller) is a combination of classical and jazz music, most frequently using an orchestra. Third Stream players and composers used classical musical forms, elements of jazz harmony, and improvisation in their performances. This was an ideal arena for the use of orchestral instruments. Bill Smith was able to perform with this group on Concerto for Jazz Soloist and Orchestra, a successful Third Stream work, and to combine his compositional expertise with his jazz playing. Miles Davis and Gil Evans experimented with cool jazz as well, with the albums *Birth of the Cool*, and *Kind of Blue* (1959) and with Third Stream on *Porgy and Bess*. Davis and Evans produced some of the most commercially

successful jazz in the 1960s. Other people's experiments in cool and Third Stream were less commercially viable than these albums.

Hard bop (1950s) was in many ways the antithesis of cool jazz. Hard bop used harsh sounds, a hard-driving beat, complex chord progressions, and an approach that focused on soloists and improvisation rather than orchestrated parts. Cool jazz was generally (but not always) played by white musicians, while black musicians generally played hard bop. The black musicians playing hard bop became increasingly political through the 1950s and 1960s, and avoided anything that sounded like European classical music. Major players of hard bop include Joe Henderson, Sonny Rollins, Horace Silver, and Max Roach. The increasingly militant political nature of hard bop and the angry sounds it frequently produced appealed to a minority of listeners, and so were another small fragment of jazz that did not appeal to most of the public.

Another splintering of jazz happened in 1960, with the recording of Ornette Coleman's *Free Jazz*, the most important early recording of free jazz (improvisation without chord progressions). Many musicians followed Coleman, but all played free jazz with a different concept. Coleman and his group (which included Eric Dolphy on bass clarinet) were still firmly rooted in tonality and the rhythm and blues tradition. This highly interactive and spontaneous style was mimicked and adapted by many other groups, some of which abandoned tonality or imposed a different structure to the improvisation than Coleman did. Some musicians used twentieth century aleatoric

composition (such as John Cage or Karlheinz Stockhausen) as their guide, others tonality, and still others the standard “head” tune followed by improvisation. Charles Mingus, Sun Ra, and other avant-garde black musicians made political statements using free jazz, and using all manners of sound production. These experiments had less popular appeal than cool jazz, hard bop, bebop, swing, or Dixieland so while significant, free jazz was not economically successful.

Latin jazz and “bossa nova” became popular in the 1960s, particularly played by Stan Getz, Herbie Mann, and Wes Montgomery.<sup>2</sup> Folk-jazz (particularly Jimmy Giuffre’s groups of the 1950s and early 1960s) had more popular appeal than free jazz, but was limited in scope; folk-jazz was generally played by a small combo, was tonal, used only “pretty” sounds, and had a limited drive. Giuffre did not use a drummer, but still had a gently swinging group because every member kept time. Folk jazz had a simple, almost naïve, tuneful feel, quite different from some of the free jazz experiments and hard bop. It was somewhat similar to modal jazz, used by cutting edge performers like John Coltrane and Miles Davis (*Sketches of Spain*), but did not have the force of sound that these performers had. In the 1960s, musicians began to experiment with jazz-rock. It started as “rock-jazz” with groups like Blood, Sweat, and Tears and Chicago, but was soon taken up by jazz musicians. Miles Davis recorded the album *Bitches Brew* in 1969, one of the most important jazz-rock albums (with Bennie Maupin on bass clarinet throughout).

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<sup>2</sup> Priestley, Brian. Jazz on Record: A History. London: Elm Tree Books, 1988 p. 129.

Throughout the 1950s and 1960s, jazz musicians increasingly included exotic instruments, tones, modes and forms in their music. Static rhythms and drones were adapted to jazz from Eastern culture as the musicians became more aware of Indian, Middle-Eastern, and Chinese music. Use of the oboe, Asian pipes and flutes, African percussion instruments, and Arabic modes became common in the 1960s. The tone of more traditional jazz instruments was changed to a more raw, unpolished, and violent sound. The use of mutes, animal roars, and noisemakers (like whistles, sirens, and mouthpieces) were included in the palette of sound available to the musicians. Bass clarinet was the clarinet of choice for this sound concept because it has a great capacity for harsh and unusual sounds and because it could be heard over the group. The B-flat clarinet was rarely used in this way, because it could not compete with a screaming saxophone in volume or depth of sound and it lacked the rasp of the saxophones and muted brass that were common in hard bop, avant-garde jazz, and free jazz. Eric Dolphy's bass clarinet playing on the free and avant-garde jazz recordings of the 1960s stand out as prime examples of the use of new timbres and exotic sounds. In the 1960s, the Black Power movement was underway, resulting in an interest in African culture and a desire to express their rage against racism. Some black musicians dressed in African clothes, converted to Islam (Sahib Shihab and Yusef Lateef), and even visited the African continent as a part of cultural discovery. Hard bop and free jazz became a radical music, and was punctuated by roars and special effects on saxophones and, occasionally, bass clarinet, which would have drowned out the smaller sound of the B-flat clarinet.

Other musicians visited India or studied with Ravi Shankar (sitar) and advocated a more peaceful, integrative approach to the world. Charlie Haden's *Liberation Music Orchestra* record represents another approach to political activism (this time by radically liberal white musicians) and is a political commentary on corruption and conservatism in politics.<sup>3</sup> This side of politics included clarinetist Perry Robinson, Carla Bley (composer), and Paul Bley (pianist). Dr. Martin Luther King made the opening address to the 1964 Berlin Jazz Festival, and said:

“Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its powerful rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down. And now, Jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the blues. Everybody needs to clap hands and be happy. Everybody longs for Faith. In music, especially that broad category called Jazz, there is a stepping stone toward all of these.”<sup>4</sup>

More mainstream musicians went abroad to spread jazz to the rest of the world. Tony Scott became famous and popular in Asia because of his extensive travels there (1959-1965), and others ended up in Europe, Africa, and Australia. Benny Goodman and his band played in the USSR (1962), and Quincy Jones, Ellington, Basie, and others toured

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<sup>3</sup> Priestley. *Jazz on Record*. p. 144

<sup>4</sup> Berendt, Joachim-Ernst. *Jazz: A Photo History*. Translated by William Odom. New York: Schirmer Books, 1979 p. 221.

Western Europe. This interest in exoticism and increased international touring helped jazz become world music, instead of an exclusively American phenomenon.

As jazz split into these different styles, rock and folk became the popular music of choice. Most of the big bands (except for Ellington, Herman, Goodman, and Basie) died out, and many that remained did not play new music. Duke Ellington and Woody Herman continued to perform innovative arrangements (though very different arrangements) throughout their musical careers. Herman included rock and bop arrangements in his book and Ellington continued his remarkable compositional development. With television appearances and occasional pop albums, Herman was able to keep his big band going, though not with the popularity of the swing era. Ellington was still able to draw crowds as was Basie, but their relative popularity was overshadowed by the huge appeal of rock concerts. Other musicians played in small group formats, but as nightclubs shut their doors and recorded music became more common, there were fewer places for these groups to play. The jazz festival became a last haven for many big bands and combos; playing the festival circuit kept many groups afloat during these years. Still other players turned to education, some conducting clinics and masterclasses, some teaching lessons, and others joining the faculty of a university or music school (John LaPorta, Bill Smith, Jimmy Giuffre all in the late 1960s).<sup>5</sup> Starting in the late 1960s, universities started offering a jazz curriculum. This trend was led by Leon

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<sup>5</sup> Suber, C. "Jazz on Campus." *Down Beat*, vol. 36 no. 22, 30 October 1969 p. 34.

Breedon at North Texas State and resulted in the National Endowment of Arts giving grants for jazz projects in 1970.<sup>6</sup>

Dixieland and traditional New Orleans jazz reached the zenith of their popularity in the early 1960s, and afterwards became a museum piece in New Orleans. Louis Armstrong was an exception to this flagging interest. He continued to use a small combo orchestrated as a Dixieland band, but increasingly sang and did popular songs. His group was one of the last havens for popular clarinet (the last clarinetist, Joe Muranyi, played with him until 1971). Pete Fountain, Acker Bilk, Kenny Ball, and the Village Stompers all had hits in the 1960s, but were generally isolated successes; Fountain had the momentum of his appearances with Lawrence Welk and Ball and Bilk had British fans behind them. More modern players like Buddy DeFranco led the Glenn Miller Orchestra in the late 1960s and early 1970s to deal with awful economic circumstances, and still others ended up in studio orchestras (Phil Woods, Buddy Collette, and Buddy DeFranco in the 1950s for example). In the midst of this economic and popular crisis, most jazz musicians were faced with financial problems and flagging interest from record labels.

The clarinet was very much a part of the jazz world, but jazz itself had splintered into factions of modernists, political activists, swing fans (nostalgia), and traditional preservers. There were (and still are in some areas) some arguments about what jazz really is, and who is worthy of recognition. These arguments resulted in an adversarial

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<sup>6</sup> "Nat'l Endowment Of Arts Recognizes Jazz At Last; Grants 20G for Projects." *Variety*, vol. 261, 23

relationship between fans of the different styles and, in some cases, between fans of different sub-styles (Dixieland and traditional jazz are a good example of this). Bop fans made fun of traditional jazz fans, calling them “mouldy figs,” and traditional fans countered by saying that bop was not really jazz, instead that it was some sanitized, egghead version of the true form. The true “mouldy figs” would argue that any group with a saxophone was not a jazz group, or any recording made after the 1920s was not real jazz, while more relaxed traditionalists would argue for different limits on true jazz. Even more critics would criticize the experiments of John Coltrane and Eric Dolphy as “anti-jazz” and that more complex or intellectual music is not necessarily better than simple, clear music.<sup>7</sup> This bickering among fans did not help the poor economic state of jazz; it splintered jazz further, causing a sort of jazz enthusiast wrestling match between purists for the different styles. The clarinet was a victim of these philosophical battles because it represented the “true jazz” to traditionalists (some believed any group with a saxophone was not a real jazz group) and, conversely, because it symbolized the older styles to the avant-garde proponents (and was considered old-fashioned because of this). Among the more extreme black musicians, the clarinet was seen as either a proud emblem of the black jazz tradition (Roland Kirk) or as the symbol of white musicians’ theft of jazz from the black players (exemplified by Benny Goodman taking Fletcher Henderson’s arrangements and becoming popular, while Henderson’s band folded). Because the clarinet could not roar like a saxophone or cut like electric instruments, it would have been lost in the most of the Black Power music and was shunned for both

these practical reason and for political reasons. Amplification would still not have produced the desired “rough” effect; the clarinet did not have enough “edge” in its sound to compete with a tenor saxophone. The clarinet was an older instrument caught in a storm of experiments in sound. It was a part of the palette of some modern musicians and antiquated to others. While the clarinet and bass clarinet never had as many players as the saxophone, it was still an important voice in the 1950s and 1960s. In the mid-1970s, Eddie Daniels spearheaded a revival of the clarinet in jazz. His abilities inspired Buddy DeFranco to try his hand at jazz again. DeFranco and Daniels, along with Perry Robinson, have spawned other modern clarinetists like Paquito D’Rivera, Marty Ehrlich, Tim Laughlin, Don Byron, and Frank Glover. Many bass clarinet players have been inspired by Eric Dolphy, including Gunter Hampel, Louis Sclavis (France), Michel Pilz (Luxembourg), Michel Portal (French), David Murray, Bob Mintzer, Henri Bok, Willem Breuker, and Anthony Braxton.

Pee Wee Russell, Jimmy Giuffre, Bill Smith, Eric Dolphy, and George Lewis are all important figures in jazz regardless of their choice of instrument. They were central figures in jazz, and all but Lewis contributed new ideas to the music. Russell, with his unique “dirty” style and sound effects, was both an early innovator and truly modern player late in his career. Giuffre’s experiments with sound and orchestration were important to many free jazz players later on. Smith’s work with Brubeck and Orchestra U.S.A. fused contemporary compositional ideas and swing. Eric Dolphy was one of the

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<sup>7</sup> Tynan, John. “Take 5.” *Down Beat*, vol. 28 no. 24, 23 November 1961 p. 40.

most important figures in the avant-garde in the 1960s, second only to John Coltrane. George Lewis' beautiful clarinet playing inspired two New Orleans revivals (one in the U.S. and another overseas) and was admired by other musicians, including Ornette Coleman, Roland Kirk, and many traditionalists. These players skillfully added their unique voices to jazz, and though there were not as many clarinetists as saxophonists, helped to shape the jazz of their day and of the future.

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**Appendix A: An Interview with Bill Smith****04/28/2000****Bill Smith**

Let me sum up in anecdote the business of clarinet in the 1950s and 1960s. Tony Scott was one of the leading modern jazz clarinet players in the late 1950s. He did some really nice recordings with people like Bill Evans and Pepper Adams' Octet, recorded for RCA Victor. He was well recognized by the jazz journals and he won the Downbeat prize one year, which is what brought up this anecdote. A journalist asked him, "Well, Mr. Scott, is there much money in clarinet playing?" And Tony said, "Yeah, there's a lot of money in clarinet playing, but Benny Goodman got it all!" And to this day, Benny Goodman cast a shadow over his albums. If you're a clarinetist, and you want to have a best-selling album, EVEN if you're Eddie Daniels or Buddy DeFranco, make it a Benny Goodman album and it'll sell. There's another clarinetist friend of mine, David Keberle, who just recently played a concert with a big band, and they did all Benny Goodman charts, and they had a packed house. It doesn't mean there's no room for other clarinetists, but it's amazing the giant impact Benny Goodman had on the music world.

**Jenny Ziefel**

**Did Benny Goodman's shadow dwarf everyone else?**

**Bill Smith**

I think it's like having a very successful father. You can never live up. You know, nobody's interested in you; they all want to hear about your father! And yet this happened on other instruments, too. On saxophone, for instance, there were great, giant saxophonists, like Coleman Hawkins in the 1930's, and there are more people that play it and are more identified with jazz. Clarinet is, well, sort of an "unpopular" jazz instrument, I guess. Especially if you ask guys in the sax section, they consider it a torture! Partly because they now start on sax, then have to learn clarinet afterwards, and it's hard that way. It used to be all sax players had started on clarinet and could double on clarinet comfortably.

Benny Goodman cast a giant shadow on me. However, it was also due to his immense influence that I got into music in the first place. When I was 10, a door-to-door salesman came to our house and he was selling clarinet lessons and music lessons. He told my mother, "If you sign your son up for clarinet lessons, and if he takes thirty lessons, he'll get a free clarinet." I said, "Oh, mommy, mommy, let me do that!" The largest impact he had on me was in 1939 when I played in a marching band, a thousand-piece marching band, at the San Francisco World's Fair and I was there to play with my band. The Benny Goodman band was playing, and that is still one of the most impressive experiences of my life. The gates of paradise opened for me. I said, "I want to do that!"

As a kid, I saw short subjects on jazz at the movies and when the saxes stood up to play, I thought it would be terrific to do that. Benny Goodman was also the reason I became interested in non-jazz music. Early on, I was only interested in jazz but I realized you had to learn music, know your scales, and have traditional training. Still, my objective was to go on the road and play in a jazz band like Benny Goodman, and it was through Benny Goodman's classical recordings, like the Mozart Clarinet Quintet, the Debussy Premier Rhapsody, and the Bartok Contrasts that I realized there was a whole other music out there I knew very little about. And it's thanks to him, that as a youngster, my interests broadened to include not only jazz but other music as well.

### Jenny Ziefel

Were there a lot of other people inspired by Benny Goodman to play the clarinet?

### Bill Smith

There were in those days. But when Charlie Parker came along, in the 1940s, everyone, including myself, wanted to play like Charlie Parker. That was the new thing. And had Charlie Parker recorded on clarinet, it would have been a different story for modern clarinet. I think part of the problem was that we didn't have an important role model like Charlie Parker. Although, the Ellington band had wonderful clarinet players, like Barney Bigard, and treated the clarinet in the orchestra in just the greatest way anybody has ever done. The clarinet in that orchestra was perfect; it was an essential ingredient to the sound they got, but none of his clarinetists ever caught on like Benny Goodman. I don't

know why that was, actually, but there's an interesting story that Don Lamphere tells about Charlie Parker. He said Charlie Parker was up to his apartment one day, and said, "What's in that case?" And Don said "Well, it's my clarinet!" And Charlie said, "Oh yeah, can I play it?" And Don goes, "Sure!" So Charlie got it out, played a few notes on it, and said, "Put a record on, let me play along with a record." He said, "Well, let's see, so what do you have there? Ah! The Rite of Spring!" Then he put it on and played right along with it. If Charlie Parker would have recorded that, the history of clarinet would have been happier. But none of the guys in the bop era played clarinet; Tony Scott was the first bebop clarinetist. He played with Charlie Parker, and actually ushered in the new style. Buddy DeFranco was strongly influenced by Benny Goodman, but he also incorporated elements of bop into most of his playing, more so than other people. That sort of incorporation was one of my main objectives when I was in college.

In the 1940's, I was going to school at Julliard. In 1945 and 1946, I was at Julliard in New York and working on 52<sup>nd</sup> Street at Kelly's Stable and Charlie Parker and Milt Jackson and all of the bebop guys were in their heyday at that point. 52<sup>nd</sup> Street was the Mecca of jazz. There were little jazz clubs, one after another, up and down a couple of blocks of 52<sup>nd</sup> Street and they were thriving because service men were back on leave. They wanted to hear live jazz for themselves because it had been broadcast by Voice of America. They had heard the bebop stars and wanted to come hear them in person. So these jazz clubs were thriving, just teeny clubs about the size of this living room, just long and narrow stuffed with people. So anyway, I had been brought up with Benny

Goodman, and when I discovered bebop, I thought that was the greatest thing in the world. From that period on, from the mid-1940s, I was strongly influenced by bop, and I still am. It never achieved popularity, but it slowly and indirectly crept into music. Charlie Parker was never Benny Goodman. Benny Goodman had business success, but stylistically, as far as I can see, as Bach was for classical musicians, Charlie Parker was for modern jazz. I remember one day I had a rehearsal with a band, and in one of the other rooms (this was during my Julliard performance period), Dizzy Gillespie's big band was rehearsing and they sounded so great. What a wonderful band that was, the music they were playing. There was a record producer there. I said, "That's the music of the future." And he said, "No, it's not." And I said, "Well, what do you mean?" And he said, "It's rhythm and blues that people are going to want to hear." And I said, "Are you kidding?!?!? Those three basic chords, and then all this beautiful harmonic stuff, and people are going to want to hear rhythm and blues?!?!?" Well, my business sense was never very good.

### Jenny Ziefel

When I listen to recordings of yours, I am struck by how they sound very "cool jazz" to me. It's interesting to hear you talk about being really influenced by Charlie Parker and bop, because it's a different sound quality that you get. Influenced but not imitated.

**Bill Smith**

I think there's a big difference between being influenced by someone and imitation. When I was in college in San Francisco, in 1946, after a year in New York, at Julliard, I discovered that Darius Milhaud was teaching in my own backyard in Oakland. So I went back home to study with him. By that time, writing had become very important to me and I wanted to pursue that. I loved his music, and this was a good opportunity that I wanted to take up. So I went to Milhaud to study with him, and it was a revelation to me. Here was a great man, a wonderful composer, completely modest and friendly. I had a lot of trouble with the people in New York, a lot of the business world, a lot of the bookies, out to "getcha." As a West Coast kid, I never quite had my defenses up because I believed everybody, and was open to everybody. It's different in New York. You have to be on your guard. Anyway, Milhaud was the opposite of the kind of seamy characters I met in New York. He inspired me to want to be a composer, and be a part of the university community. There, I felt, people would be sympathetic to my compositions. And so, instead of Benny Goodman, my new role model became Milhaud. However, I always continued to play jazz. The only time in my life when I didn't play jazz was when I was in Paris, 1952, 1953, because they didn't WANT me to play jazz. When I was there, I had letters of recommendation, letters of introduction to various musicians and the editor of their jazz magazine, and I went to see these people, and the general consensus was, "You Americans are coming into France and taking all the jobs away. All the jazz jobs are gone because they hire Americans instead of Frenchmen, so the

French musicians are starving.” Well, I didn’t really care about the money. I had a grant for two years, and I said, “Aren’t there some jam sessions somewhere, where I can just go play?” And they said, “No, there’s nothing.” So for those two years, I didn’t play jazz. But, other than that, I’ve always been active in jazz, in one way or another.

At Mills College, in 1946, Dave Brubeck was one of my classmates. There was Dick Collins, a fine trumpet player, and Dave Kriedt, a terrific sax player, and Jack Weeks, an excellent bass player and they were all in the composition class. So we would play over our compositions we wrote and invited friends to come sometimes, like Paul Desmond. He was a student at San Francisco State (he was an English major, a poet wannabe) at that time. And Cal Tjader was another friend who we invited to play with us. So it ended up being an eight-piece group, we called it The Eight, an imitation of Les Six. But when we DID record, it was deemed more marketable if we put a name to it. Brubeck was the biggest name that had quite a bit of success as a young man in the music business. So we called it the Dave Brubeck Octet, but we were really a rehearsal band where everybody had equal responsibility. And that’s when cool jazz or West Coast jazz was formed. The roots of it were at that time. In LA there were other guys, like Shelly Manne, Jimmy Giuffre, Shorty Rogers, that were pursuing, unbeknownst to us, the same sort of ideals, which briefly could be summed up as chamber music jazz. It reflected what we learned in our studies of classical music, especially the use of counterpoint, that was the number one item. We didn’t know anything about the Miles Davis nonet. We began as a rehearsal band in 1946 and I don’t think the nonet was in existence until later.

They were doing the same kind of thing. They were interested in counterpoint and arrangements that were subtle like chamber music. More than flashy big band stuff, instead it was more restrained chamber music like a string quartet.

Jenny Ziefel

As I was listening to *Brubeck a la Mode*, restrained was actually my descriptive word.

Bill Smith

The nonet of Miles Davis on the East Coast, the groups of Shelly Manne and Jimmy Giuffre in LA, and the Brubeck Octet in San Francisco were pioneers of what became known as cool jazz or West Coast jazz.

Jenny Ziefel

Speaking of cool jazz, did you try the other styles?

Bill Smith

I came out of Benny Goodman.

Jenny Ziefel

And how about free jazz later on?

**Bill Smith**

With free jazz, in the early 1960s, I had a group with John Eaton called the American Jazz Ensemble. We would do half a concert with contemporary music for clarinet and piano or clarinet alone and then the last half of the concert was with the jazz group. We did quite a bit of free jazz. Our main emphasis was on mainstream jazz, but we also did things that were completely free. The main difference between mainstream jazz and free jazz is that in free jazz you are not given harmonic progressions. We did quite a few performances where you're just improvising without the benefit of a given chord structure that's pre-arranged. I think my most important free jazz recording is my Concerto for Jazz Soloist and Orchestra. That's free jazz that is derived from a twelve-tone row, so the effect is anti-chord progression. The basis for the improvisation is the twelve-tone line. The fact is that I like to play on harmonic progressions, but I also like to play free. So when I can have something that makes use of both of these, I'm happy.

**Jenny Ziefel**

What about putting a cork in the bell?

**Bill Smith**

That cork in the bell was something I developed in the early 1960s and recorded with Brubeck on *A Near Myth*. I used it for one tune on that album. It makes not only changes in timbre but facilitates high-register notes if you use special fingerings that keep most of the holes closed.

Jenny Ziefel

I was wondering how successful *Brubeck a la Mode* was.

Bill Smith

Usually my recordings are successful with critics and musicians and don't reach a wide popular audience. I suppose it's because I never tried to reach a popular audience.

Although it seems to me that things I've done like *The Riddle*, which was the first CD I wrote for Brubeck (we recorded it in 1959) could have been appreciated by a large audience. It's a simple folk tune that we improvise on. The things I've recorded haven't had a large mass-scale selling ability.

Jenny Ziefel

Why do you think that is?

Bill Smith

Well, I used to think that if I made music according to what I really liked, and what I really wanted to hear, that there would be other people who would also have the same taste and would like the same things I liked. But there aren't many that have the same tastes that I have. I just figure that's the way it is. I mean, Brubeck, for instance, when he plays the things he really likes, that's what the public wants to hear. And that's great. I do exactly what I want to hear, but it's not what the mass public wants to hear. There are some people who will appreciate it, but not the majority. I've always tried to follow

my own inner-voice and make music according to what I want to hear and I now realize that for the vast majority of music listeners, that's not what they want to hear. So, that's just the way it is. I went into teaching partly to avoid the music business so I wouldn't have to rely on popularity polls for my livelihood. So, it's partly a matter of choice that I did not become popular. I felt it was more important to write the music I really wanted to hear than to make a lot of money.

### Jenny Ziefel

I was curious about this aspect of it partially because I thought the big band clarinet leaders, Benny Goodman, Artie Shaw, and Woody Herman, overshadowed all that followed, or was it just a fickle public who had found a new thing? There are all sorts of reasons that I can think of for why the clarinet disappeared, but it just doesn't seem it was a big part of jazz for long.

### Bill Smith

Jimmy Giuffre set out to find a large-scale audience. He played simple, folksy things. They were always very individual. Unique. He felt like I did: if you write what you really feel, what you really want to hear, that there will be an audience for it. And that just depends on what it is you want to hear, and what Giuffre wanted to hear was not what the mass public wanted. In fact, the wonderful trios he had in the 1950s didn't use drums, and everybody wanted to hear drums. But he was such a great clarinet stylist, and, I think, more successfully than anyone in the history of jazz, Giuffre lost the Benny

Goodman shadow, partly because he wasn't technically proficient enough to do that. In his early recordings, he was pretty much limited to the low-range because he was a sax player who became fascinated with the clarinet, but he was far from being a virtuoso on it. His style is very simple: folksy, bluesy, and the opposite of Benny Goodman. He's been teaching at the New England Conservatory for many years and he continues to record.

Jenny Ziefel

Was there any kind of attitude towards the clarinet, as far as it being old-fashioned?

Bill Smith

Oh, sure. Well, I mean it was considered to be Benny Goodman's instrument. People didn't want that sound. I don't know why they couldn't realize that the wonderful Ellington sounds were because of the clarinets. Big bands today don't care about having a clarinet in their sax section as a part of the arranging, unless they're stuck with it because they're re-doing Ellington charts.

Jenny Ziefel

I had a teacher in college named Ken Schaphorst. He ran a big band in Boston. He and Herb Pomeroy were the two guys there. He was a composer/arranger and his section used double reeds regularly. It was complete doubling in the sax section. Clarinet, saxophone, oboe, bassoon. All of it. There was less of an emphasis on the clarinet.

**Bill Smith**

Yeah, it's all of the woodwinds in big bands now.

**Jenny Ziefel**

Overall doubling.

**Bill Smith**

Well, here's something that maybe you're not aware of. For a while, during the War, Stan Kenton, when he led the band for the Bob Hope Show, had ALL clarinets, and I think it's partly because it was hard to find brass players at that time. Most of the musicians were being drafted. The high-note trumpet parts, which are very difficult on trumpet, are a cinch on the clarinet. Stan Kenton had an all-clarinet orchestra. Of course, with a rhythm section.

**Jenny Ziefel**

I did not know that. You mentioned there are few clarinet players. Any reason why? Is it just that saxophone is easier to play?

**Bill Smith**

There are more role models, I think. Everybody thinks that John Coltrane is a saxophone hero. John Carter was a wonderful clarinetist, right up there with Coltrane. But he was

never as widely known as Coltrane. Rock is also against it. I'm not sure why that is. I mean, there could be clarinet in rock, but there never has been, to my knowledge.

Jenny Ziefel

Very little.

Bill Smith

Flute, sometimes.

Jenny Ziefel

Yeah. Jethro Tull.

Bill Smith

Yeah, but flute was considered impossible as a jazz instrument. When I was in high school, there was a kid who played flute, a good player, but everyone said you can't play jazz on flute. Partly, I think, it was because amplification wasn't widespread and the flute couldn't be heard well enough. I think that's a similar problem with the clarinet, too. To play with a modern rhythm section, a post-bop rhythm section, you need amplification and that's why I always played with a built-in microphone.

Jenny Ziefel

Did you have it in the barrel?

**Bill Smith**

**Yeah.**

**Jenny Ziefel**

**Did your pursuit of an academic career and composing limit what you did in jazz?**

**Bill Smith**

**Definitely. After I left Mill's College, I got a Master's degree at Berkeley, because I wanted to go into teaching. And at that time, a Master's degree was enough to get you a job. Today, it wouldn't do anything. Then I went to Paris for a couple of years, but during that time wrote letters to American universities so I would have a job to come back to. I wrote out a hundred letters and got a hundred negative responses, if they responded at all. So I went back and taught for a year at the University of California and then the San Francisco Conservatory and then my first real tenure-track job at the University of Southern California. In the 1940s, I was involved in West Coast jazz in the San Francisco Bay area, and then in the second half of the 1950s I was living in LA. I did some of my most significant recording during that period, especially the Concerto for Clarinet Combo. It is one of my favorite recordings of my music. Part of it is that the musicians on it are just so great and they were just sight-reading.**

Jenny Ziefel

Really?

Bill Smith

It was done in one session. I was leaving the next day for New York, and we got together and played a three-hour session and that was it. But it was the top studio, it was the top jazz guys who played studio dates all day long and could read anything and we would stop if there was trouble. We would stop, pick up, and do an insert. We weren't able to read it down from top to bottom, but we were able to make a recording with stops and starts, and splice it later. Another recording I did at that point when I went to LA was the Divertimento. Lester Koenig, who ran Contemporary Records, had been introduced to me, and had a very favorable impression of me. He said, "You know, Bill, now there's a new thing called an LP, that has 20 minutes of music on one side of the record," and I said, "Gee, that's amazing." Before that, we'd have three minutes, maximum. Then he said, "Well, could you write a composition for Red Norvo's group that is 20 minutes long?" I said, "Sure, that'd be great." So I immediately thought of a Mozart divertimento or a Mozart three- or four-movement composition. The first thing I did was the Divertimento, which I'm very pleased with. I think it's a good recording. Good piece. It met with enough success in terms of sales that Lester Koenig invited me to do another piece. He said, "Well, why don't you do a 20-minute piece for the Shelly Manne Octet?" And I said, "OK." So I wrote the Concerto for Clarinet and Combo. Then, Lester invited me to do an album with Jim Hall, Shelly Manne and Monty Budwig. It

was called *Folk Jazz with Bill Smith Quartet*. That one didn't involve my composition very much. It was just my version of various tunes. At any rate, those three were my main jazz albums during my LA period. I also did two albums of my classical compositions and of course, I heard a lot of the well-known guys. I got to know Giuffre a little bit, heard him and admired him, and writers like Bob Brookmeyer, Bill Holman, and Bob Cooper. I was influenced by the whole of West Coast Jazz writing, especially by Bill Holman's ensemble writing and, to a certain degree, by Jimmy Giuffre and Shorty Rogers.

Jenny Ziefel

What did you do after that?

Bill Smith

I went to Rome for six years, from 1960 to 1966.

Jenny Ziefel

Did you play jazz while you were in Rome?

Bill Smith

Yeah, there were two things I did. I had a contract with Brubeck to write and play on one album a year. There was a time in Brubeck's career when he had so many recording to do, so much to do, that he found it useful to have me take responsibility for one album

each year. So I would write the album and essentially be musical director of that, you know, rehearse it and make the choices. That's where *Brubeck a la Mode* and *Near Myth and Riddle* came from. We also did two other albums, which have not been released yet, maybe someday, called *Swinging on the Golden Gate* and *Witches Brew*. But I did one a year for five years. It was a five-year contract. At the same time in Rome, during that period, I had a group called The American Jazz Ensemble. We toured around in Europe a lot, especially in Italy. We did an album for RCA Victor that had quite a bit of success, especially when we got written up in *Time Magazine*. They did a very glowing review of a performance we did in Rome. As a result of our recording and the *Time* review, Columbia Artist Management invited us to do a six-month tour in the United States, and so we did that in 1963. Eaton and I didn't really want to move back to the United States, but Columbia Artist said, "If we are going to build publicity on your group, you can't be living in Rome. You have to come back and live here." So that came to an end, but we continued to play around Italy.

In 1966 I came to the University of Washington, and my thoughts were mostly in trying to develop the contemporary group. When I was brought here to start a contemporary music ensemble at the University of Washington, there had never been one before. One of our aims was to get the Rockefeller grant that we knew was going to be offered to a Northwest music ensemble. We had our new music ensemble and competed with other music ensembles in Portland and here and around the state and we succeeded. We had a half-million dollar grant for a five-year period, which meant that took up most of my

thoughts, trying to deal with the responsibilities of that group. But I continued to play jazz, and as part of the contemporary group we also did jazz performances and, for a while in the late 1960's and early 1970's, I had a group called the Bill Smith Trio. We worked in the Merchant's Café for a year or so. It was a good period. I enjoyed that. We had an enlightened club owner. We could play whatever we wanted. Then in the late 1970s Brubeck phoned me and asked if I'd play with him on a regular basis. I told him, "I'm glad to as long as it wouldn't interfere with my teaching obligations." Then he said, "No, we can work that out." At the time, the feeling at the University was that they WANTED its professors to go out and make their way in the world as professionals in whatever they did. So I was always encouraged to go out and play.

Jenny Ziefel

That's wonderful!

Bill Smith

It was great! So anyway, for over ten years, I was playing full-time with the Brubeck group and teaching full-time with the University of Washington. There were a lot of concerts on the East Coast, and (pewh!) Europe, Japan, and Moscow. You know, sometimes, I'd leave Friday and go to Moscow, back to teach my class on Monday. Oh, it was killer. Jet lag. But anyway, that's what I did during that period. Then just a few years ago, in 1996, I retired from the University. Since then I have been playing with this Italian group I've had and doing residencies in universities when they want someone to

come in and do clarinet workshops, recitals, such things. Last month I was at Bowling Green University doing a masterclass. So my time is divided between that and my compositions. The year before last, I was commissioned by the Seattle Symphony to write a piece for clarinet and orchestra. Explorations. Then last year I was commissioned to write a flute concerto for Jeff Cohan and this year I have a commission (if they can get the money together) for a Chicago opera company that's run by my friend Johnny [Eaton], who was my piano partner. I will probably have a commission to do an opera for his chamber opera for six instrumentalists and one singer. The instrumentalists will act on stage in place of singers. So anyway, my days have been busy with writing and playing both classical and jazz. No complaints, except I seem to be even busier now than when I was at the University, but at least I don't have to be on committees anymore!

### Jenny Ziefel

How about Eric Dolphy? I know you wrote a piece for him. I know you were aware of him. Was he a big splash during the time he was playing?

### Bill Smith

Oh yeah. On my Concerto for Jazz Soloist and Orchestra LP, he was playing second flute. He doesn't show up on the album in any major way, but I did get to meet him and talk to him, explain what I was doing with the twelve-tone technique in that piece. He was very impressed, as a matter of fact. I had heard him play live on many occasions and he's my favorite clarinetist. My early favorite was Benny Goodman, in the middle,

Jimmy Giuffre, and in later years, Eric Dolphy. After he died, I decided to write a piece in memory of Dolphy for an album.

Jenny Ziefel

I assume there was no one like Eric Dolphy because he was so multi-talented?

Bill Smith

He inspired me, because I heard him play jazz at the Village Vanguard one night and the next night heard him play in Carnegie Hall with a Symphonic Chamber Orchestra playing Stravinsky. He was an all-around player. He could play traditional mainstream jazz because he was brought up in that tradition. You know, chord symbols. Sometimes the free jazz guys don't really have a solid background in other kinds of jazz and I think it's good when they do. So he was an all-around musician, a very sweet man, a gentleman, you know, and I admired him greatly.

Jenny Ziefel

Do you know if there were any places that clarinet was being used more in the 1950s and 1960s? I know you said Jimmy Giuffre, you, on the West Coast. But I was wondering if there was anybody in Chicago or New Orleans that I should know about?

**Bill Smith**

Probably there are. John Carter in Los Angeles. And in Italy, John Luigi Tovesi, who is sort of Italy's Eric Dolphy. He's terrific. He is one of their most successful Italian jazz players and he is impressive on bass clarinet.

**Jenny Ziefel**

Thank you.

**Appendix B: William O. "Bill" Smith's Vita**

**William O. Smith**

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**EDUCATION**

1951-52 Paris Conservatory  
1947-51 University of California (w/ Roger Sessions) B. A. and M.A.  
1946-47 Mills College (w/ Darius Milhaud)  
1945-46 Julliard Institute  
1940-44 Oakland High School

**FELLOWSHIPS AND GRANTS**

1998 Jack Straws Foundation Artist Support Award  
1979-81 NEA Ensemble Grant for the UW Contemporary Group, co-director  
1975 National Endowment for the Arts  
1972 American Academy of Arts and Letters  
1961-62 Guggenheim Fellowship  
1960-61 Guggenheim Fellowship

**PRIZES AND HONORS**

1997 "Hall of Fame" award: EARSHOT Jazz  
1991 Seattle Arts Commission "Seattle Artist 1991"  
1987 King County Arts Commission "Performa 87"  
1985 BMI Jazz Pioneer Award  
1980 Composer in Residence: American Academy in Rome  
1957 Prix de Rome  
1954 Phelan Award  
1951-53 Prix de Paris (George Ladd Prize)

**TEACHING EXPERIENCE**

1960- University of Washington (Professor Emeritus)  
1955-60 University of Southern California

1954-55 San Francisco Conservatory  
 1944-45 University of California, Berkely

## COMPOSITIONS

(see attached list)

## RECORDINGS

(see attached discography)

## PUBLICATIONS

(see attached list)

## COMMISSIONS

(see attached list)

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Universal Editions (Vienna):  
Variants for Clarinet Alone  
Five Pieces for Clarinet Alone  
Jazz Set for Two Clarinets

Jazz Clarinet (book)

## MIQ Music:

Fancies for Clarinet AloneQuadri for jazz combo and orchestraStraws for flute and bassoonTheona for jazz combo and orchestraTribute to the Bassoon for bassoon soloEcco! for clarinet and orchestra

## Edi-Pan:

Five Fragments for solo clarinetSoliloquy for clarinet and two tape machinesMusing for three clarinetsSeven Haiku for clarinet soloRitual for double clarinetPan for clarinet and echoMeditations for demi-clarinet

## Shal-u-mo Editions:

Jazz Set for Solo Clarinet

## Ravenna Editions:

Nine Studies for Solo ClarinetMusic for Five Players, clarinet and stringsFive Inventions for flute and clarinetAround the Blues for two clarinetsAubade for solo clarinetEast Wind for wind ensembleBlue Shades for clarinet and wind ensembleAsana for Clarinet and ElectronicsJazz Set Jazz Combo and String Quartet

## Mill Creek Publications:

64 for demi-clarinet

## Perspectives of New Music:

In Memoriam: Roger Sessions for solo clarinet

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(Dave Brubeck, Dick Collins, Bob Collins, Paul Desmond, Dave Kriedt, Jack Weeks, Cal Tjader, Bill Smith)

Fantasy: OJC-101

**Music to Listen to Red Norvo By**

(Red Norvo, Buddy Collette, Bill Smith, Barney Kessell, Shelly Manne, Monty Budwig)

Fantasy: OJC-155

**Shelly Manne and His Men. Volume 6 (Concerto for Clarinet and Combo)**

(Bill Smith, Stu Williamson, Bob Enevoldsen, Vincent De Rosa, Charlie Mariano, Jack Montrose, Bill Holman, Monty Budwig, Shelly Manne)

Contemporary: M3536 (1951)

**Folk Jazz: Bill Smith Quartet**

(Bill Smith, Jim Hall, Monty Budwig, Shelly Manne)

Contemporary: M359, S7591 (1956)

**The Riddle**

(Dave Brubeck, Bill Smith, Gene Wright, Joe Morello)

Columbia: CI 1454 (1957)

**Brubeck a la Mode**

(Dave Brubeck, Bill Smith, Gene Wright, Joe Morello)

Fantasy: OJCCD-200-2 (1960)

**Near Myth: Brubeck and Smith**

(Dave Brubeck, Bill Smith, Gene Wright, Joe Morrello)

Fantasy: 3319 (1961)

**The American Jazz Ensemble in Rome**

(Bill Smith, John Eaton, Eric Peter, Pierre Favre)

RCA Victor: 2257 (1962)

**The Beat Generation (Bill Smith Compositions)**

(Armando Trovajoli Orchestra)

RCA Victor: PML 10300 (1963)

**Americans in Europe, Volume 1**

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Impulse: 36 (1965)

New Dimensions

(Bill Smith, John Eaton, Richard Davis, Paul Motian)  
Epic (1964)

Dedicated to Dolphy (Elegy for Eric)

(Bill Smith, Jerome Richardson, Joe Newman, Bob Brookmeyer, Louis Elex, Phil Kraus, Richard Davis, Mel Lewis)  
Cambridge: CRS 2820 (1965)

Sonorities

(Bill Smith, Enrico Pieranunzi, Giovanni Tommaso, Pepito Pignatelli)  
Edi-Pan: NPG 901 (1978)

Colours

(Bill Smith, Enrico Peranunzi, Bruno Tommaso, Roberto Gatto)  
Edi-Pan: NPG 807 (1978)

Journey Without Maps (Northwest Jazz Sextet)

(Bill Smith, Floyd Standifer, Tom Collier, Bill Kotick, Dan Dean, Stan Keen)  
Keen: 1902100-s (1979)

Concord on a Summer Night

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Concord: CCD-4198 (1985)

For lola

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Concord: CCD-259 (1986)

Reflections

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Concord: CCD-4299 (1987)

Blue Rondo

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Concord: CCD-4317 (1987)

Moscow Night

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Concord: CCD4353 (1988)

Live From Midem

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones)  
Kool Jazz: KM-26001

**The Christmas Collection** (The Bill Smith Quartet, Greensleeves)

(Bill Smith, Jim Hall, Monty Budwig, Shelly Manne)

Original Jazz Classics: Prestige: CR 02

(Re-release 1991)

**New Wine**

(Dave Brubeck, Bill Smith, Chris Brubeck, Randy Jones, with the Montreal International Jazz Festival Orchestra conducted by Russell Gloyd)

Musicmasters: 5051-2-C

**Once When I Was Very Young**

(Dave Brubeck, Bill Smith, Jack Six, Randy Jones)

Musicmakers: 01612-65083-2

**Night Shift**

(Dave Brubeck, Jack Six, Randy Jones, Bobby Militello, Bill Smith, Chris Brubeck)

Telark: CD-8335

**Pairs**

(Bill Smith, Paolo Ravaglia, Andrea Benventano, Pietro Ciancaglioni, Gerardo Bartocini, Gianni Di Rienzo)

VVJazz: 74321

BMG (Ricordi): 674472

**DISCOGRAPHY (as William O. Smith)****Contemporary Composers Series: William O. Smith, Volume 1**

(Andre Previn, Nathan Rubin, The Amati String Quartet, William O. Smith)

Contemporary: C60001, S7015

**Contemporary Composers Series: William O. Smith, Volume 2**

(Marni Nixon, Victor Gottlieb Eudiece Shapiro, Ingolf Dahl, William O. Smith)

Contemporary: M6010, S8010

**Two Sides of Smith**

(Orchestra U.S.A., Gunther Schuller, conductor)

William O. Smith

Composers Recordings, Inc.: CRI SC 320

**Winds From the Northwest** (Straws, William O. Smith)

(Soni Ventorum Wind Quintet)

Crystal: 351

New Music for Clarinet (Solo, William O. Smith)

(F. Gerard Errante, clarinet)

Mark Records: MES 38084

The New Virtuoso (Fancies, William O. Smith)

(William O. Smith, clarinet)

New World Records: 209 (LP)

New World Records: 80541-2 (CD)

Clarinet Music (Variants and Jazz Set, William O. Smith)

(William O. Smith, clarinet)

Mark Records: MRS 32645

The Clarinet of Paul Drusher (Five Pieces, William O. Smith)

(William O. Smith, clarinet)

Mark Records: MRS 32641

American Music for Flute (Five Pieces, William O. Smith)

(Karl Kraber, flute)

Orion Master Recordings, Inc.: ORS 84474

John Eaton (Concert Music)

(William O. Smith, clarinet)

Composers Recordings, Inc.: CRI SD296

A Floresta (Luigi Nono)

(William O. Smith, clarinet)

Arcophon: AC 6811

Music of William Bergsma (Illegible Canons)

(William O. Smith, clarinet)

Musical Heritage Society: MHS 3533

Gail Kubik (Sonatina)

(William O. Smith, clarinet)

Contemporary: 8013

Soni Ventorum (Eternal Truths, William O. Smith)

Soni Ventorum Wind Quintet

Crystal

Atlas Elipticalis (John Cage)

(William O. Smith, clarinet)

Mode: 3/6

**William O. Smith**

(William O. Smith, clarinet)

Pan: 3023

**Composition #96 (Anthony Braxton)**

(William O. Smith, clarinet)

Leo Records

**Sony Ventorum Wind Quintet Plays Smith and Schoenberg**

(Jazz Set for Violin and Wind Quintet – Smith)

Musical Heritage Society: 514225K

**New Music for Virtuosos**

(William O. Smith, clarinet)

New World Records: 80541-2

## **Appendix C: Jazz Clarinet Polls**

### **Table of Contents**

- 1 – Down Beat Readers Polls
- 2 – Down Beat International Jazz Critics Polls

### **1 – Down Beat Readers Polls**

#### **12/29/1950 – 14<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Benny Goodman
- 3 – Woody Herman
- 4 – Artie Shaw
- 5 – Barney Bigard
- 6 – Jimmy Hamilton
- 7 – Abe Most
- 8 – Peanuts Hucko
- 9 – Edmond Hall
- 10 – Herbie Fields

**12/28/1951 – 15<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Benny Goodman
- 3 – (tied) Woody Herman, Artie Shaw
- 4 – Barney Bigard
- 5 – Jimmy Hamilton
- 6 – John LaPorta
- 7 – Abe Most
- 8 – Edmond Hall
- 9 – Pee Wee Russell
- 10 – Herbie Fields

In miscellaneous instrument:

Sidney Bechet was voted 7<sup>th</sup>

**12/31/1952 – 16<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Benny Goodman
- 3 – Woody Herman
- 4 – Artie Shaw
- 5 – Jimmy Hamilton

6 – Barney Bigard

7 – John LaPorta

8 – Pee Wee Russell

9 – Edmond Hall

10 – Abe Most

**12/30/1953 – 17<sup>th</sup> Annual Readers Poll**

1 – Buddy DeFranco

2 – Benny Goodman

3 – Artie Shaw

4 – Woody Herman

5 – Tony Scott

6 – Jimmy Hamilton

7 – Barney Bigard

8 – Sam Most

9 – Phil Gomez

10 – John LaPorta

**12/29/1954 – 18<sup>th</sup> Annual Readers Poll**

1 – Buddy DeFranco

- 2 – Benny Goodman
- 3 – Tony Scott
- 4 – Artie Shaw
- 5 – Woody Herman
- 6 – Jimmy Hamilton
- 7 – Sam Most
- 8 – John LaPorta
- 9 – (tied) Jimmy Giuffre, Abe Most
- 10 – Pee Wee Russell

**12/28/1955 – 19<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Tony Scott
- 3 – Benny Goodman
- 4 – Jimmy Giuffre
- 5 – Artie Shaw
- 6 – Woody Herman
- 7 – Jimmy Hamilton
- 8 – Sam Most
- 9 – John LaPorta
- 10 – Pee Wee Russell

**12/26/1956 – 20<sup>th</sup> Annual Readers Poll**

- 1 – Tony Scott
- 2 – Buddy DeFranco
- 3 – Benny Goodman
- 4 – Jimmy Giuffre
- 5 – Buddy Collette
- 6 – Woody Herman
- 7 – Edmond Hall
- 8 – Artie Shaw
- 9 – Jimmy Hamilton
- 10 – Pee Wee Russell

**In Jazz Bands:**

Woody Herman was 5<sup>th</sup>

Benny Goodman was 8<sup>th</sup>

Pete Rugolo was 11<sup>th</sup>

**12/26/1957 – 21st Annual Readers Poll**

- 1 – Jimmy Giuffre
- 2 – Tony Scott
- 3 – Benny Goodman

4 – Buddy DeFranco

5 – Pee Wee Russell

6 – Woody Herman

7 – Jimmy Hamilton

8 – Buddy Collette

9 – Edmond Hall

10 – Pete Fountain

**Benny Goodman was inducted into the Hall of Fame.**

**In combos:**

**Jimmy Giuffre was 5<sup>th</sup>,**

**12/25/1958 – 22<sup>nd</sup> Annual Readers Poll**

1 – Tony Scott

2 – Jimmy Giuffre

3 – Buddy DeFranco

4 – Benny Goodman

5 – Pee Wee Russell

6 – Jimmy Hamilton

7 – Buddy Collette

8 and 9 – Woody Herman and Pete Fountain tied for 8<sup>th</sup> and 9<sup>th</sup>

10 – John LaPorta

Count Basie was inducted into the Hall of Fame.

In combos:

Jimmy Giuffre was 5<sup>th</sup>

Chico Hamilton Quintet was 7<sup>th</sup>

John LaPorta Quartet was 16

Louis Armstrong All-Stars was 19<sup>th</sup>

In miscellaneous instrument:

Herbie Mann (bass clarinet) was 18<sup>th</sup>

In composers:

Jimmy Giuffre was 7<sup>th</sup>

John LaPorta was 25<sup>th</sup>

**12/24/1959 – 23<sup>rd</sup> Annual Readers Poll**

1 – Tony Scott

2 – Jimmy Giuffre

3 – Buddy DeFranco

4 – Benny Goodman (this was added as a correction in the following issue of Down Beat)

5 – Jimmy Hamilton

6 – Paul Horn

7 – Woody Herman

8 – Pee Wee Russell

9 – Pete Fountain

10 – Sam Most

In combos:

Chico Hamilton Quintet was 10<sup>th</sup>

Paul Horn Four was 13<sup>th</sup>

Jimmy Giuffre 3 was 27<sup>th</sup>

**12/22/1960 – 25<sup>th</sup> Annual Readers Poll**

(Down Beat incorrectly labeled this year's poll as the 25<sup>th</sup> Annual Readers Poll. The 1959 issue was correctly labeled as the 23<sup>rd</sup> Annual Readers Poll. Starting with 1960 and every year that followed, the annual poll year has been off [forward] by one year.)

1 – Buddy DeFranco

2 – Jimmy Giuffre

- 3 – Tony Scott
- 4 – Benny Goodman
- 5 – Pete Fountain
- 6 – Jimmy Hamilton
- 7 – Art Pepper
- 8 – Sam Most
- 9 – Edmond Hall
- 10 – Bill Smith

1<sup>st</sup> Annual Japanese Down Beat Poll, also published in same issue:

- 1 – Tony Scott
- 2 – Buddy DeFranco
- 3 – Jimmy Giuffre
- 4 – Edmond Hall
- 5 – Benny Goodman

Buddy DeFranco was voted as clarinetist for the All-Star Band

**12/21/1961 – 26<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Jimmy Giuffre

**3 – Benny Goodman**

**4 – Tony Scott**

**5 – Pete Fountain**

**6 – Jimmy Hamilton**

**7 – Bill Smith**

**8 – Pee Wee Russell**

**9 – Edmond Hall**

**10 – Eric Dolphy**

**2nd Annual Japanese Readers Poll (this was the last year it was included in Down Beat):**

**1 – Jimmy Giuffre**

**2 – Buddy DeFranco**

**3 – Tony Scott**

**4 – Eric Dolphy**

**5 – Edmond Hall**

**6 – Benny Goodman**

**7 – Pete Fountain**

**In miscellaneous instruments:**

**Eric Dolphy was voted 6<sup>th</sup> (bass clarinet)**

**12/20/1962 – 27<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Jimmy Giuffre
- 3 – Benny Goodman
- 4 – Pete Fountain
- 5 – Tony Scott
- 6 – Jimmy Hamilton
- 7 – Pee Wee Russell
- 8 – Eric Dolphy
- 9 – Woody Herman
- 10 – Bill Smith

In miscellaneous instruments:

Eric Dolphy was voted 4<sup>th</sup>

**12/19/1963 – 28<sup>th</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Jimmy Giuffre
- 3 – Pee Wee Russell
- 4 – Pete Fountain
- 5 – Benny Goodman

6 – Woody Herman

7 – Eric Dolphy

8 – Tony Scott

9 – Jimmy Hamilton

10 – Phil Woods

In combos:

Dave Brubeck was voted 1<sup>st</sup>

Chico Hamilton was voted 12<sup>th</sup>

Jazz Crusaders was voted 13<sup>th</sup>

Charles Mingus was voted 14<sup>th</sup>

**12/31/1964 – 29<sup>th</sup> Annual Readers Poll**

1 – Jimmy Giuffre

2 – Buddy DeFranco

3 – Pee Wee Russell

4 – Pete Fountain

5 – Woody Herman

6 – Benny Goodman

7 – Jimmy Hamilton

8 – Tony Scott

9 – Phil Woods

10 – Bill Smith

**Eric Dolphy was inducted into the Hall of Fame**

**12/30/1965 – 30<sup>th</sup> Annual Readers Poll**

1 – Buddy DeFranco

2 – Jimmy Giuffre

3 – Pee Wee Russell

4 – Tony Scott

5 – Pete Fountain

6 – Woody Herman

7 – Jimmy Hamilton

8 – Benny Goodman

9 – Paul Horn

10 – Phil Woods

**12/29/1966 – 31<sup>st</sup> Annual Readers Poll**

1 – Buddy DeFranco

2 – Pee Wee Russell

- 3 – Tony Scott
- 4 – Jimmy Giuffre
- 5 – Benny Goodman
- 6 – Woody Herman
- 7 – Pete Fountain
- 8 – Jimmy Hamilton
- 9 – Paul Horn
- 10 – Phil Woods

For Record of the Year, “Woody’s Winners” by Woody Herman was voted 7<sup>th</sup>

In miscellaneous instruments:

Buddy DeFranco was voted 13<sup>th</sup> (for bass clarinet)

**12/28/1967 – 32<sup>nd</sup> Annual Readers Poll**

- 1 – Buddy DeFranco
- 2 – Pee Wee Russell
- 3 – Tony Scott
- 4 – Jimmy Giuffre
- 5 – Benny Goodman
- 6 – Pete Fountain

7 – Jimmy Hamilton

8 – Woody Herman

9 – Phil Woods

10 – Perry Robinson

**12/26/1968 – 33<sup>rd</sup> Annual Readers Poll**

1 – Pee Wee Russell

2 – Buddy DeFranco

3 – Tony Scott

4 – Pete Fountain

5 – Eddie Daniels

6 – Woody Herman

7 – Jimmy Giuffre

8 – Jimmy Hamilton

9 – Benny Goodman

10 – Perry Robinson

**For Record of the Year:**

**Roland Kirk's "Don't Cry, Beautiful Edith" was voted 24<sup>th</sup>**

**Roland Kirk's "Inflated Tear" was voted 25<sup>th</sup>**

**12/25/1969 – 34<sup>th</sup> Annual Readers Poll**

- 1 – Jimmy Hamilton
- 2 – Roland Kirk
- 3 – Buddy DeFranco
- 4 – Tony Scott
- 5 – Pete Fountain
- 6 – Benny Goodman
- 7 – Woody Herman
- 8 – Jimmy Giuffre
- 9 – Eddie Daniels
- 10 – Perry Robinson

**Ornette Coleman was inducted into the Hall of Fame**

**Miles Davis was voted Jazzman of the Year**

**For Jazz Album of the Year:**

**Woody Herman's "Light My Fire" was voted 16<sup>th</sup>**

**12/24/1970 – 35<sup>th</sup> Annual Readers Poll**

- 1 – Roland Kirk

- 2 – Buddy DeFranco
- 3 – Russell Procope
- 4 – Tony Scott
- 5 – Woody Herman
- 6 – Jimmy Hamilton
- 7 – Benny Goodman
- 8 – Pete Fountain
- 9 – Jimmy Giuffre
- 10 – Eddie Daniels

**12/23/1971 – 36<sup>th</sup> Annual Readers Poll**

- 1 – Roland Kirk
- 2 – Benny Goodman
- 3 – Russell Procope
- 4 – Woody Herman
- 5 – Buddy DeFranco
- 6 – Benny Maupin
- 7 – Jimmy Hamilton
- 8 – Tony Scott
- 9 – Pete Fountain
- 10 – Jimmy Giuffre

In combos:

World's Greatest Jazz Band was voted 5<sup>th</sup>

Phil Woods was voted 14<sup>th</sup>

Charles Mingus was voted 17<sup>th</sup>

Roland Kirk was voted 23<sup>rd</sup>

**12/21/1972 – 37<sup>th</sup> Annual Readers Poll**

- 1 – Roland Kirk
- 2 – Benny Goodman
- 3 – Woody Herman
- 4 – Perry Robinson
- 5 – Russell Procope
- 6 – Buddy DeFranco
- 7 – Tony Scott
- 8 – Benny Maupin
- 9 – Bob Wilber
- 10 – Pete Fountain

**12/20/1973 – 38<sup>th</sup> Annual Readers Poll**

- 1 – Benny Goodman

- 2 – Roland Kirk
- 3 – Woody Herman
- 4 – Perry Robinson
- 5 – Bobby Jones
- 6 – Buddy DeFranco
- 7 – Russell Procope
- 8 – Benny Maupin
- 9 – Jimmy Giuffre
- 10 – Eddie Daniels

In miscellaneous instruments:

Benny Maupin was voted 12<sup>th</sup>

## **2 - Down Beat International Jazz Critics Polls**

### **08/26/1953 – 1<sup>st</sup> Annual International Jazz Critics Poll**

- 1 – Buddy DeFranco
- 2 – Benny Goodman
- 3 – Bob Helm
- 4 – Darnell Howard

5 – John LaPorta

6 – George Lewis

7 – Pee Wee Russell

New stars:

1 – Tony Scott

2 – (All tied) Buddy DeFranco, Jimmy Hamilton, Bob Helm, Sam Most, Joe Muranyi,  
Aaron Sachs, Putte Wickman

In combos:

Dave Brubeck was voted 1<sup>st</sup>

George Lewis was voted 10<sup>th</sup>

**08/25/1954 – 2<sup>nd</sup> Annual International Jazz Critics Poll**

1 – Tony Scott

2 – Benny Goodman

3 – Buddy DeFranco

4 – Bob Helm

5 – John LaPorta

6 – Edmond Hall

New stars:

1 – Jimmy Giuffre

2 – (all tied) Steve Lacy, Bill Napier, Bob Wilber

**08/24/1955 – 3<sup>rd</sup> Annual International Jazz Critics Poll**

1 – Tony Scott

2 – Benny Goodman

3 – Buddy DeFranco

4 – Bob Helm

5 – John LaPorta

6 – Edmond Hall

New stars:

1- Jimmy Giuffre

2 – Steve Lacy

3 – Bill Napier

4 – Bob Wilber

**08/08/1956 – 4<sup>th</sup> Annual International Jazz Critics Poll**

1 – Benny Goodman

- 2 – Tony Scott
- 3 – Edmond Hall
- 4 – Jimmy Giuffre
- 5 – John LaPorta
- 6 – Barney Bigard
- 7 – Jimmy Hamilton
- 8 – George Lewis
- 9 – Sam Most

Chico Hamilton had the 13<sup>th</sup> best-selling jazz album with “In Hi-Fi”

New stars:

- 1 – Buddy Collette
- 2 – Al Cohn
- 3 – Pete Fountain
- 4 – Peanuts Hucko
- 5 – Henry MacKenzie
- 6 – Jack Maheu
- 7 – Maurice Meunier

**08/22/1957 – 5<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Tony Scott
- 2 – Jimmy Giuffre
- 3 – Benny Goodman
- 4 – Edmond Hall
- 5 – (all tied) Darnell Howard, John LaPorta, Omer Simeon
- 6 – Buddy DeFranco
- 7 – Albert Nicholas
- 8 – (tied) Matty Matlock, Pee Wee Russell

## New stars:

- 1 – Rolf Kuhn
- 2 – Putte Wickman
- 3 – (all tied) Pete Fountain, Jimmy Giuffre, Peanuts Hucko, Maurice Meunier,  
Bill Napier, Bob Wilber

**08/21/1958 – 6<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Tony Scott
- 2 – Buddy DeFranco
- 3 – Benny Goodman
- 4 – Jimmy Giuffre

5 – Edmond Hall

6 – Pee Wee Russell

7 – George Lewis

8 – Barney Bigard

9 – Darnell Howard

10 – Jimmy Hamilton

New Stars:

1 – Bob Wilber

2 – (tied) Arne Domnerus, Rolf Kuhn

3 – (all tied) Zoot Sims, Putte Wickman, Bill Smith, Paul Horn, Haywood Henry

In combos:

Jimmy Giuffre was voted 2<sup>nd</sup>

Tony Scott Quintet was voted 6<sup>th</sup>

Chico Hamilton Quintet was voted 8<sup>th</sup>

Louis Armstrong All-Stars was voted 13<sup>th</sup>

**08/06/1959 – 7<sup>th</sup> Annual International Jazz Critics Poll**

1 – Tony Scott

2 – Buddy DeFranco

- 3 – Edmond Hall
- 4 – Pee Wee Russell
- 5 – Benny Goodman
- 6 – Albert Nicholas
- 7 – Jimmy Hamilton
- 8 – Jimmy Giuffre

New stars:

- 1 – Bob Wilber
- 2 – Rolf Kuhn
- 3 – Putte Wickman
- 4 – Vince Cattolica
- 5 – Paul Horn

In combos:

Jimmy Giuffre was voted 4<sup>th</sup>

Armstrong All-Stars was voted 5<sup>th</sup>

Buddy Tate was voted 8<sup>th</sup>

**08/04/1960 – 8<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Buddy DeFranco

- 2 – Edmond Hall
- 3 – (tied) Benny Goodman, Tony Scott
- 4 – Pee Wee Russell
- 5 – (tied) Jimmy Giuffre, Jimmy Hamilton
- 6 – Buster Bailey

New stars:

- 1 – Pete Fountain
- 2 – Rolf Kuhn
- 3 – Art Pepper
- 4 – Putte Wickman
- 5 – Vince Cattolica
- 6 – Al Cohn
- 7 – David Klingman

In miscellaneous instrument:

Eric Dolphy (bass clarinet)

**08/03/1961 – 9<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Buddy DeFranco
- 2 – Edmond Hall

**3 – Pee Wee Russell**

**4 – Jimmy Giuffre**

**5 – Barney Bigard**

**6 – Tony Scott**

**7 – Benny Goodman**

**8 – Pete Fountain**

**9 – Jimmy Hamilton**

**10 – Albert Nicholas**

**New stars:**

**1 – Rolf Kuhn**

**2 – Art Pepper**

**3 – (tied) Jimmy Hamilton, Paul Horn**

**4 – Raymond Burke**

**5 – (tied) Sandy Brown, Vince Cattolica**

**6 – (all tied) Al Cohn, Eric Dolphy, Edmond Hall**

**7 – (all tied) Zoot Sims, Bill Smith, Putte Wickman**

**In combos:**

**Paul Horn was voted 9th**

**Alto Saxophone:**

Eric Dolphy was voted 1<sup>st</sup>

In miscellaneous instrument:

Eric Dolphy was voted 2<sup>nd</sup> (bass clarinet)

**08/02/1962 – 10<sup>th</sup> Annual International Jazz Critics Poll**

1 – Pee Wee Russell

2 – Buddy DeFranco

3 – Ed Hall

4 – Jimmy Giuffre

5 – (tied) Benny Goodman, Jimmy Hamilton

6 – Tony Scott

7 – Pete Fountain

8 – Albert Nicholas

In miscellaneous instrument

Eric Dolphy was voted 6<sup>th</sup>

New stars:

1 – Jimmy Hamilton

2 – (all tied) Buster Bailey, Vince Cattolica, Paul Horn, Buddy Tate

3 – (all tied) Eric Dolphy, Kenny Davern, Bill Smith

4 – (tied) Sandy Brown, Louis Cottrell

In combos, new stars:

Charlie Mingus was voted 7<sup>th</sup>

Jimmy Giuffre, Jazz Crusaders, and Sol Yaged tied for 8<sup>th</sup>

Paul Horn was 9<sup>th</sup>

In miscellaneous instrument, new stars:

Eric Dolphy was voted 2<sup>nd</sup>

**07/18/1963**

1 – Pee Wee Russell

2 – Jimmy Giuffre

3 – Jimmy Hamilton

4 – Buddy DeFranco

5 – Edmond Hall

6 – (tied) Barney Bigard, Benny Goodman

7 – Albert Nicholas

8 – Sandy Brown

9 – (tied) Pete Fountain, Phil Woods

**New stars:**

- 1 – Phil Woods
- 2 – Eric Dolphy
- 3 – Bill Smith
- 4 – Albert Burbank
- 5 – Paul Horn
- 6 – Buddy Tate
- 7 – Frank Chace

**08/13/1964 – 12<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Pee Wee Russell
- 2 – Jimmy Giuffre
- 3 – Jimmy Hamilton
- 4 – Buddy DeFranco
- 5 – Edmond Hall
- 6 – Phil Woods
- 7 – Benny Goodman
- 8 – Barney Bigard
- 9 – (tied) Russell Procope, Tony Scott
- 10 – (tied) Eric Dolphy, Albert Nicholas

**New stars:**

- 1 – Bill Smith
- 2 – (tied) Sandy Brown, Paul Horn
- 3 – (tied) Frank Chace, Eric Dolphy
- 4 – Russell Procope
- 5 – Albert Nicholas
- 6 – Kenny Davern
- 7 – (tied) Peanuts Hucko, Rudy Rutherford

**08/12/1965 – 13<sup>th</sup> Annual International Jazz Critics Poll**

- 1 – Pee Wee Russell
- 2 – Jimmy Hamilton
- 3 – Buddy DeFranco
- 4 – Jimmy Giuffre
- 5 – Phil Woods
- 6 – Edmond Hall
- 7 – (tied) Benny Goodman, Albert Nicholas
- 8 – Tony Scott
- 9 – (tied) Barney Bigard, George Lewis
- 10 – Buster Bailey

**New stars:**

- 1 – Paul Horn
- 2 – Kenny Davern
- 3 – Sandy Brown
- 4 – Frank Chace
- 5 – Russell Procope
- 6 – (tied) Raymond Burke, Vince Cattolica
- 7 – Edmond Hall

**08/25/1966 – 14<sup>th</sup> Annual International Jazz Critics Polls**

- 1 – Pee Wee Russell
- 2 – Buddy DeFranco
- 3 – Jimmy Hamilton
- 4 – Jimmy Giuffre
- 5 – Tony Scott
- 6 – Benny Goodman
- 7 – Edmond Hall
- 8 – Phil Woods
- 9 – Rolf Kuhn
- 10 – Buster Bailey

In miscellaneous instrument:

Buddy DeFranco was voted 9<sup>th</sup>

New stars:

1 – Edmond Hall

2 – Perry Robinson

3 – (tied) Albert Nicholas, Sammy Rimington

4 – Darnell Howard

5 – Russell Procope

6 – Tony Scott

7 – (tied) Kenny Davern, Marshal Royal

In bands, new stars:

Sun Ra was voted 3<sup>rd</sup>

**08/24/1967 – 15<sup>th</sup> Annual International Jazz Critics Polls**

1 – Pee Wee Russell

2 – Jimmy Hamilton

3 – Buddy DeFranco

4 – Tony Scott

5 – Jimmy Giuffre

6 – Benny Goodman

7 – Albert Nicholas

8 – Russell Procope

New stars:

1 – Perry Robinson

2 – Russell Procope

3 – Eddie Daniels

4 – Albert Nicholas

5 – Rolf Kuhn

6 – Kenny Davern

7 – Tony Scott

Record of the Year:

“Duke Ellington” by Duke Ellington and “Miles Smiles” by Miles Davis tied for 1<sup>st</sup>

**08/22/1968 – 16<sup>th</sup> Annual International Jazz Critics Polls**

1 – Pee Wee Russell

2 – Tony Scott

3 – Jimmy Hamilton

4 – Jimmy Giuffre

5 – Buddy DeFranco

6 – Rolf Kuhn

**Sidney Bechet was inducted into the Hall of Fame**

**In bands:**

Gerald Wilson was voted 5<sup>th</sup>

Woody Herman and Sun Ra were tied for 6<sup>th</sup>

**New stars:**

1 – Eddie Daniels

2 – Russell Procope

3 – Rolf Kuhn

4 – Kenny Davern

5 – Albert Nicholas

**08/21/1969 – 17<sup>th</sup> Annual International Jazz Critics Polls**

1 – Jimmy Hamilton

2 – Tony Scott

3 – Rolf Kuhn

4 – Buddy DeFranco

**5 – (tied) Eddie Daniels, Jimmy Giuffre**

**6 – Perry Robinson**

**7 – Roland Kirk**

**8 – Frank Chace**

**9 – Barney Bigard**

**10 – Russell Procope**

**Pee Wee Russell and Jack Teagarden were both inducted into Hall of Fame (votes tied)**

**In bands:**

**Duke Ellington was voted 1<sup>st</sup>**

**Woody Herman was voted 7<sup>th</sup>**

**Sun Ra was voted 8<sup>th</sup>**

**In combos:**

**Miles Davis was voted 1<sup>st</sup>**

**Roscoe Mitchell was voted 7<sup>th</sup>**

**New stars:**

**1 – Roland Kirk**

**2 – Rolf Kuhn**

**3 – Frank Chace**

4 – Russell Procope

5 – (tied) Albert Nicholas, Putte Wickman

In combos, new stars:

Phil Woods was voted 2<sup>nd</sup>

Roscoe Mitchell was voted 5<sup>th</sup>

In bands, new stars:

Sun Ra was voted 2<sup>nd</sup>

**08/20/1970 – 18<sup>th</sup> Annual International Jazz Critics Polls**

1 – Russell Procope

2 – Tony Scott

3 – (tied) Jimmy Giuffre, Jimmy Hamilton

4 – Rolf Kuhn

5 – Benny Goodman

6 – Roland Kirk

7 – Albert Nicholas

8 – Eddie Daniels

9 – Buddy DeFranco

10 – Perry Robinson

**New stars:**

1 – (tied) Frank Chace, Bob Wilber

2 – Albert Nicholas

3 – Rolf Kuhn

4 – John Carter

Johnny Hodges was inducted into the Hall of Fame

**08/19/1971 – 19<sup>th</sup> Annual International Jazz Critics Polls**

1 – Russell Procope

2 – Jimmy Hamilton

3 – (tied) Tony Scott, Benny Goodman

4 – Roland Kirk

5 – Buddy DeFranco

6 – Rolf Kuhn

7 – (tied) Eddie Daniels, Bob Wilber

8 – Jimmy Giuffre

“New Orleans Suite” by Duke Ellington was voted Record of the Year

New stars:

1 – Bob Wilber

2 – Frank Chace

3 – Eddie Daniels

In bands, new stars:

Sun Ra was voted 1<sup>st</sup>

Gerald Wilson was voted 2<sup>nd</sup>

**08/17/1972 – 20<sup>th</sup> Annual International Jazz Critics Poll:**

1 – Russell Procope

2 – Benny Goodman

3 – Bob Wilber

4 – Roland Kirk

5 – Perry Robinson

6 – Buddy DeFranco

7 – Eddie Daniels

In miscellaneous instrument:

Roland Kirk was voted 1<sup>st</sup>

**New stars:**

**1 – Bob Wilber**

**2 – Roland Kirk**

**3 – Tony Coe**

**4 – (tied) Harold Ashby, Bobby Jones**

**5 – Perry Robinson**

## **Appendix D: An Outline of the Clarinet in Jazz**

### **I. General Information**

- A. Main Woodwind in early Jazz—Began as a street band idea—after the civil war, military band instruments made their way to New Orleans. Music based on marches and for a “marching band” is the first recorded stuff for clarinet.**
- B. First Jazz recording was by the Original Dixieland Jazz Band in 1917—a New Orleans white band. Larry Shields (1893-1953) was the clarinetist on this recording. They were a hit all over the world.**
- C. New Orleans, Chicago, and St. Louis Styles rarely used sax**
- D. 1920s use of the clarinet declines, until the 1950s (Bill Smith and Buddy DeFranco)**
- E. 1920s—Sax use increases and sax sections are most common in jazz and dance bands. Clarinet was an essential double.**
- F. The Big Band Era trans from clarinet to sax—Bandleaders, but no sections.**

### **II. The Old Style Players (Dixieland)**

- A. New Orleans—Old style continued into the 1940s. Johnny Dodds (1892-1940) played until 1930, Jimmy Noone (1895-1940) play until 1944, and Sidney Bechet (1897-1959) played until 1949—in the U.S. and Europe—especially popular in France.**
- B. Other revivalists: Pee Wee Russel (played with Eddie Condon in N.Y.—jungle sounds, great soloist), Ed Hall (With Eddie Condon and Red Allen in the late**

1930s), and Omer Simeon (1902-1959—also a soloist with the big bands and an original player). No longer innovators—Dropped out of fashion.

- C. Louis Armstrong's (1898-1971) Hot 5 and Hot 7 (1925-1928)—Johnny Dodds\*
  - D. Jelly Roll Morton, King Oliver, Willie “the Lion” Smith
  - E. Other early recorded clarinetists: Leon Rappolo and Frank Teschemacher (white) and Alphonse Picou (solo on “High Society”).
  - F. The first jazz clarinet teacher was Lorenzo Tio, who taught Barney Bigard (1906-1980).
- III. The Dance Bands or Sweet Bands (White)—jazz band instrumentation and jazz influenced.
- A. Casa Loma Orchestra (1929-1940) was an early popular sweet band (popular with white college students—imitated Fletcher Henderson and other early bands—they accustomed popular tasted to the jazz sound). Clarence Hutchenrider was the lead reed and a strong soloist on the clarinet.
  - B. Glenn Miller Orchestra (1938-1944) 4-5 reed players all doublers. Clarinet was often used as the lead instrument and as a soloist. The famous Glenn Miller reed section sound came from a lead clarinet, 2 clarinets in thirds above 2 tenor saxes. Wilbur Schwartz was the lead clarinetist, but not the soloist (another player who did not solo well).
  - C. Dorsey Brothers Orchestra (1934-1935 and later in the 1950s) Jimmy Dorsey played many of the clarinet solos. This became Jimmy Dorsey's orchestra (1935-1950s) and he continued his lead clarinet duties and lead alto sax as well.

Used for stereotypical “jungle sounds” and special effects by both Jimmy and Tommy. Tommy Dorsey Orchestra (1935-1950s) one of the most popular swing era bands. Had 2 outstanding soloists—Buddy DeFranco and Johnny Mince. Clarinets were used to back up vocalists and bass clarinet (sub for the bari sax) was used as a counterpoint instrument in trombone ballads (played by Dorsey). The Clambake Seven (Dorsey’s combo within the band) was a Dixieland style group—clarinet solos on nearly every performance.

- D. Paul Whiteman (1920s-1950s) had a 3 person reed section of doublers (clarinet/sax) and occasionally used bass clarinet as a special effect. There were no solos in this group—color clarinet only.
- E. Bob Crosby Orchestra also had a Dixieland combo within the group. 2 clarinetists (at different times)—Irving Fazola and Matty Matlock, who played solos with both the big and small groups.
- F. Claude Thornhill Orchestra (1940-1948) used clarinets as section instruments. Gil Evans arranged for them starting in 1941—when he used the clarinet and French horn (to create a “modern” sound). Evans and Thornhill experimented with as many as 7 clarinets and a bass clarinet in the section instead of a saxophone section. Part of this group later became the Miles Davis Nonet (*Birth of the Cool*)
- G. Shep Fields Orchestra consisted of 13 woodwind doublers and a rhythm section.
- H. Other groups who used the clarinet: Harry James, Bob Chester, Larry Clinton.

- I. **Adrian Rollini (1904-1956)—Bass sax player. Played the novelty instrument “Hot Fountain Pen” (a sort of A-flat soprano clarinet without rings played with a saxophone mouthpiece) and the Goofus (a keyboard harmonica). One of the first good white players**
  - J. **Peanuts Hucko (1918-) clarinet soloist with the Glenn Miller Air Force band and later with the Glenn Miller Orchestra. Also played with Goodman, Phil Condon, and Louis Armstrong’s All Stars (1958-1960) then formed his own band (based in Denver)**
- IV. **The Swing Bands—Hot Bands**
- A. **McKinney’s Cotton Pickers (1920-1931) and Fletcher Henderson and his Orchestra (1924-1936)—the most influential of the early jazz bands.**
    1. **McKinney’s Cotton Pickers were popular in the late 1920s. One of their characteristic sounds was a clarinet trio—filled breaks in the music and color to novelty arrangements.**
    2. **Fletcher Henderson’s Orchestra produced some of the finest soloists of the era including Coleman Hawkins and Benny Carter and worked with Benny Goodman when he was starting out. His band used a clarinet section early on, but by the late 1920s they were replaced by a sax section (little use of the clarinet after this point). Started as a dance band, but evolved with the help of Louis Armstrong and Henderson’s eye for talent (Louis Armstrong played with them in 1924).**

- B. Count Basie Band (1935-1980s) Used clarinet heavily in the thirties and sporadically afterwards. Lester Young was the featured reed soloist (1936-1941). He played clarinet (in a similar style to Pee Wee Russel's—wild!) until he abruptly stopped in 1938 (stolen metal clarinet—never got it back).
- C. Jimmy Lunceford's Band (1929-1947) was a great ensemble with mediocre soloists. High register clarinet was used with trumpets and trombones (in specific combinations), imitating Duke Ellington's "Mood Indigo" orchestrations.
- D. Chick Webb's Band (1933-1939) had many great saxophone soloists (including Benny Carter and Johnny Hodges). Clarinet was used in the late thirties for popular and novelty pieces in the "symphonic jazz" (classical instruments used in jazz) style. He used a clarinet duet or flute and 2 clarinets to play standards.
- E. Cab Calloway's band (1928-1948) though a back-up group, it contained some great players who were given ample solo opportunities. Thornton Blue was frequently featured in the 1930s (clarinet) and clarinets were used as ensemble instruments, in a trio, 2 clarinets and a bass clarinet, or with clarinet as the lead of a sax section.
- F. Louis Armstrong played with a big band 1935-1947 which used almost no clarinet.
- G. Claude Hopkins (1930-1940), Don Redman (1931-1940), The Mills Blue Rhythm Band (1931-1938), Benny Carter (1939-1946), and Lionel Hampton (1940-) all used clarinet soloists throughout their existence. Most notable soloists were: Edmund Hall (Claude Hopkins), Marshal Royal (Lionel Hampton), and Buster Bailey (Mills Blue Rhythm Band).

- H. Most Harlem, rural, and Southwestern bands did not use clarinet. Bands from the south did use it.
- V. Duke Ellington (1899-1974) and his Bands (1927-1970s)
- A. Composition and Arranging with Duke Ellington and Billy Strayhorn
- B. Sidemen (clarinet)
1. Barney Bigard (1906-1980)—New Orleans Style player, the first of Duke's important clarinetists, 1928-1942 with Duke.
  2. Jimmy Hamilton—followed Barney (1943). He was more of a swing player and doubler than Bigard was.
  3. Russell Procope—also a swing player, sax player who doubled on clarinet.
  4. Harry Carney—bari sax player who doubled on bass clarinet for color on large arrangements.
- C. Saxophonists—Johnny Hodges (lead alto) and Paul Gonsalves (tenor soloist) took over and Duke did not feature clarinetists after 1945.
- D. Works for Barney Bigard: “Clarinet Lament,” “Barney Goin’ Easy,” and “Across the Tracks Blues.”
- VI. The Clarinetist Band Leaders (The Swing Era Late 1930s)
- A. Benny Goodman (1909-1986) “The King of Swing”
1. 1934-1942 was the height of his popularity
  2. He was the only clarinet player (99% of the time) and did counterpoint, screamer lines, and solos with the band. He played lead reed occasionally.

3. Early influences were Jimmy Noone and Frank Teschemacher, as well as klezmer music. Listened to Johnny Dodds, Buster Bailey, etc. on record. Played early on with Paul Whiteman, and Teddy Wilson.
4. He did not successfully change his style with the times—he tried one Bop album and never did it again.
5. Technique and the Cold man

#### B. Woody Herman (1913-1987) and His Herds

1. First Herd (1936-1947)—Commercial failure until 1945 (Got a weekly radio show feature). More of a hot band—had trouble getting work on both the black and white circuits. First successful recording was *Woodchopper's Ball*—Herman did not play clarinet on this or the other hits this group had. He had a Dixieland group inside his band (popular at concerts) starting around 1941. Also at this time, they began doing movie soundtracks. In the mid 1940s, the herd recorded with some of Duke Ellington's sidemen (Johnny Hodges, Ben Webster, and others) and began to be heavily influenced by the Bebop movement (no clarinet). In 1946, Herman premiered Stravinsky's Ebony Concerto with the band (and coaching from Igor). Herman was not as technically proficient or as refined as Goodman, but he was a good soloist with a dirty, gritty style. He soloed frequently, but did not play as a member of the section regularly.

2. **The Second Herd (1947-1949)—Saxphones. The Four Brothers (Serge Chaloff, Stan Getz, Zoot Sims, Al Cohn, and Gene Ammons) This and later bands did not use the clarinet very much**

**C. Artie Shaw (1910-)**

1. **Led 8 different bands 1936-1955.**
2. **Had a sax section—little doubling**
3. **He soloed on nearly every piece, played the screamer notes in shout sections, and played counterpoint lines with the whole band playing.**
4. **His style was stiff and he was not a great jazz player, but he was a great clarinetist with a good sound and solid technique.**
5. **Wrote a literate, thoughtful autobiography!!**

**VII. The Bop and Free Jazz Clarinetists**

- A. **Buddy DeFranco (1923-)—worked with Charlie Parker in the late 1940s, and was recognized by Downbeat magazine as a great bop player. He has a lighter approach to the clarinet, very different from the Swing era guys.**
- B. **Bill Smith (1926-) Player and Composer. Played in the 1950s with Dave Brubeck and periodically later.**
- C. **Others include Jimmy Giuffre (1921-), John LaPorta and Tony Scott**
- D. **Saxophonists who double on the clarinet—Phil Woods and Buddy Collette.**
- E. **Eric Dolphy (1928-1964)—Bass clarinetist with Charles Mingus. Loved avant garde styles.**

**VIII. Contemporary Jazz Clarinetists**

- A. Eddie Daniels, Paquito D’Rivera, Bob Mintzer, and the revival of the clarinet
- B. Pete Fountain and other Dixieland type players.
- C. Bill Smith
- D. Modern big bands (Carla Bley)

### **Appendix E: Jazz In Britain: The New Orleans Revival in the U.K.**

The revivalist trend was in full swing in Britain by the 1950s. The revival started in the 1940s with mostly amateur players, and then starting in around 1950, British jazz musicians became professionals.<sup>1</sup> The late-1940s and early-1950s saw a huge number of jazz clubs spring up in the greater London area, including clubs owned by Mike Daniels, Humphrey Lyttelton, and Ken Colyer.<sup>2</sup> Previously, the British Musicians' Union had banned American jazz players from playing in Britain to protect their members' jobs. The practical impact and result of the ban was to stunt the development of more adventurous jazz forms in the country, deprive British jazz fans, and to have American musicians (and those of other nationalities) visit by way of loopholes in the rules.<sup>3</sup> One of many examples of this cheating occurred in 1954, when Woody Herman and his band played at one of the Air Force bases, mainly to British crowds. The union finally approved Ella Fitzgerald and the Oscar Peterson Trio in 1955, but the ban remained in effect for most other musicians. In 1956, the Musicians' Union lifted the ban on foreign musicians playing in Britain, and interest in joint U.S.-British performances and jazz history grew quickly. Louis Armstrong and his All Stars toured Britain (with Edmond Hall on clarinet), as did many other famous jazz musicians. The interest in this old-fashioned style was instigated and supported by white jazz fans, who had listened to the old recordings of King Oliver's Creole Jazz Band, Jelly Roll Morton's Red Hot Peppers,

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<sup>1</sup> Godbolt. *Jazz In Britain*. p. 1

<sup>2</sup> One of the most popular was the Cottage Club, a center of heavy-drinking, promiscuous traditional jazz fans.

<sup>3</sup> For example, the United States Air Force bases in the U.K. were under no such ban.

and Louis Armstrong's Hot Five and Seven.<sup>4</sup> Another important visit for the "trad" style came in 1957, during Eddie Condon's tour (with revivalist clarinetist Bob Wilber). By the end of the 1950s, there were hundreds of bands all over Britain, and this "trad" boom produced a book (*Trad Mad* by Brian Matthew) and a film (*It's Trad, Dad* with Kenny Ball, Terry Lightfoot, The Temperance Seven, and other British traditional jazz groups).

Bandleaders who gained an international reputation through this revival include clarinetist Acker Bilk, trumpeter (and occasional clarinetist) Humphrey Lyttelton, trombonist Chris Barber, trumpeter Ken Colyer (who jumped ship in the early 1950s to sit in with New Orleans musicians, including George Lewis), and Kenny Ball (trumpet). The first of these revival bands (the start of the "trad" craze) was formed in 1943 and headed by George Webb, with clarinet player Wally Fawkes. They were enthusiastically received by the public, and eventually played the first series of traditional jazz concerts in England. Fawkes joined up with Humphrey Lyttelton shortly after this, and this band was a hit. This band played with or near Graeme Bell's Australian Jazz Band (a 'white' Dixieland band), who assisted in loosening up British audiences (before this group, they would sit in a recital type setting and listen quietly—Bell got them to dance). There were a huge number of bands that modeled themselves on these early bands, including Ken Colyer's Jazzmen, Cy Laurie and his band, Christie Brothers Stompers, Sandy Brown and his band, and Archie Semple's Capitol Jazzmen. Clarinet players who benefited from both this revival and the revival in the U.S. included Edmond Hall, Albert Nicholas,

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<sup>4</sup> Godbolt. *Jazz In Britain*. p. 2

and Omer Simeon. Around this time, George Lewis became prominent and popular all over the world (with Bunk Johnson). By 1961, most of the “trad” bands in Britain were emulating Lewis and other latter-day New Orleans players, rather than Louis Armstrong or King Oliver.<sup>5</sup> Leonard Feather (jazz critic and advocate) became an unpopular figure in Britain because of his support for modern jazz and his more objective approach to the New Orleans musicians, who were deified by the British fans. The obscurity and hard-luck stories of the lesser-known New Orleans jazz players made them more authentic in the minds of the most fanatical British jazz enthusiasts than the more glamorous and commercially successful Louis Armstrong or Sidney Bechet.<sup>6</sup>

The social aspects of jazz in the U.S. also had a big influence on British fans. In 1949, the Crane River Jazz Band proselytized about the history and racial aspects of jazz and proudly advertised their own lower-class backgrounds (although they had greatly exaggerated their working class status; many in the group were not as underprivileged as they said they were).<sup>7</sup> This mixing of politics, political ideals, and idealized visions of life for the oppressed heroes of the music divided jazz fans and musicians later on. There was a general fuss over the definition of “real” jazz, and to the hard-core revivalists, “true” jazz could only be played by black musicians in the Dixieland instrumentation (trumpet, trombone, clarinet, and rhythm section). The idea that more modern bands (even Swing-Era) played in a mechanical manner or not from the heart was common

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<sup>5</sup> Larkin, Philip. All What Jazz: A Record Diary 1961-1968. New York: St. Martin's Press, 1970 p. 46.

<sup>6</sup> Godbolt. Jazz in Britain. p. 13

<sup>7</sup> *Ibid.* p. 13

among these jazz purists. This ideological insanity reached the point of fistfights among the truly dedicated and many interesting written and reported verbal interactions in fan magazines.<sup>8</sup> The Crane River Jazz Band was headed by Bill Colyer (who believed that no European could ever play jazz as well as the oppressed), was a particularly militant believer in the political and class-issue side of jazz. His band was not of a very high caliber (one critic said they needed to learn the chord changes to go with their enthusiasm), but was quite energetic. In 1949, they gained clarinetist Monty Sunshine, a solid clarinetist, and made their first records.

Another camp of musicians took their inspiration from white jazz players, including Eddie Condon and Bob Crosby. One of these groups was called the Chicagoans and another was Freddie Randall's Band, with Bruce Turner (a fan of Pee Wee Russell) on clarinet, and later on alto saxophone.<sup>9</sup> These bands used the Chicagoan instrumentation (including an alto or tenor saxophone, considered sacrilege by the purists) and a string bass instead of brass. Another of these inspired both by Louis Armstrong and the Condon groups was Mick Mulligan and His Magnolia Jazz Band with Pete Hull on clarinet.<sup>10</sup> This group changed from emulating New Orleans-style playing to emulating Chicagoan playing and back again with changes in personnel, including a different clarinetist, Paul Simpson, who was later replaced by Archie Semple (an admirer of Pee Wee Russell), then Ian Christie (an admirer of Albert Nicholas). The band

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<sup>8</sup> Ibid. p. 13

<sup>9</sup> Ibid. p. 18

<sup>10</sup> Ibid. p. 123

became well known in the press, though less for their playing than for their drinking.<sup>11</sup> After a start as rank amateurs, this group became a good band in its twelve-year existence. Alex Welsh was particularly associated with Eddie Condon and his band played more in that style than any other. Welsh began with clarinetist Ian Christie, then changed to Archie Semple. The band lasted twenty-eight years with a variety of personnel, particularly clarinetists, in the 1960s. These clarinetists included Bruce Turner, Al Gay, John Barnes, and Alan Cooper, with Barnes and then Gay becoming regulars with the group.<sup>12</sup> Pee Wee Russell performed with the Welsh band in 1964 and blended well with these Condonites (disciples of Condon's style). These bands were not as popular as the New Orleans groups, but still attracted quite an audience. There were also more modern players, particularly on saxophone—an instrument many purists disliked.<sup>13</sup> The more modern players were at odds with the traditionalist musicians and fans, who were often bewildered or offended by the harsher sounds and more complex structures of modern jazz.

In the early 1950s, critic Stanley Dance was extremely critical of both revivalism and of bebop, the modern jazz of that time. He disliked the polarization of the two forms of jazz and was upset about the fine soloists that had lost work because of the strife. He wrote a regular column for *Jazz Journal* and came up with a word for these displaced musicians who were still playing: “mainstream.”<sup>14</sup> Several more modern American

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<sup>11</sup> *Ibid.* p. 123

<sup>12</sup> *Ibid.* p. 126

<sup>13</sup> Generally, they disliked saxophone unless it was a soprano saxophone played by Sidney Bechet.

<sup>14</sup> *Ibid.* p. 148-149

clarinet players<sup>15</sup> began playing with traditional ensembles. One of these clarinetists, Edmond Hall, received a lot of attention in Britain for his “mainstream” recordings. John Hammond, a critic and record producer, was one of the main forces behind recording these artists, beginning in 1954 on the Vanguard label (released in 1958). The music on these recordings was too harmonically complex for a traditionalist, but too harmonically simple for a modernist. Vanguard became known as a “mainstream” label around 1958 and mainstream jazz became a new category in an increasing number of different jazz styles. The jazz craze in Britain lasted into the 1960s, with the incredible popularity of clarinetist Acker Bilk. Young jazz fans showed their interest by wearing his trademark bowler hat. Other popular bands included Kenny Ball (who recorded the popular hit in America “Midnight in Moscow,” which reached number two on the *Billboard* charts, in 1962)<sup>16</sup> and Chris Barber.

The British modernists were unable to listen to many of their American counterparts’ recordings because of the Musicians’ Union rules and import problems; however, the British performers still managed to play well and were able to develop a smaller, though no less devoted (than the traditionalists’) following of fans. The modernists’ opponents were the “mouldy fygges,” the most zealous of the traditional jazz purists. Eventually, the fervor over jazz purism waned, largely due to the commercial success and general maturing of the movement. There were offshoots of traditional jazz,

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<sup>15</sup> Omer Simeon (Earl Hines’ band), Edmond Hall (Claude Hopkins’ band), and Darnell Howard (Earl Hines’ band) all began playing “trad” after playing in more modern styles.

<sup>16</sup> Deffaa. Traditionalists. p. 29

including skiffle (no clarinet). The 1950s saw a huge jazz boom all over Britain, and resulted in very spirited discussions and hedonistic behavior. The modernists included these musicians: Johnny Dankworth, (saxophone), Tito Burns (bandleader), Tubby Hayes (saxophone), and Ronnie Scott (saxophone). The modernists snuck bop changes and patterns into big band and dance numbers and sometimes opened for more traditional dance bands. Most of the reed players in the more modern styles were saxophonists and many of these were ex-clarinetists.

Nearly all of the British bands that were successful on the *Hit Parade* included Acker Bilk, Humphrey Lyttelton, or Chris Barber as one of their members. Kenny Ball ran the first of the *Hit Parade* successes, with Dave Jones and (later Terry Lightfoot) on clarinet. Philip Larkin called his band “a hard-driving sparkling little band with a higher level of musicianliness (sic) than most. At times they sound mechanical [but they play well].”<sup>17</sup> Ball was one of the few popular musicians who could read music and was also a good businessman, recording commercial revival albums. This was a sort of “sanitized revivalism” or “traddy pop”<sup>18</sup> and the commercial success of these more polished bands, led to their condemnation by the early revivalist fans.<sup>19</sup> By 1959, the social element had been turned on its head in popularizing “trad;” it was now the music of the masses and a commercial enterprise instead of an underground movement interested in social justice.

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<sup>17</sup> Larkin. *All What Jazz*. p. 39

<sup>18</sup> Godbolt. *Jazz In Britain*. p. 137

<sup>19</sup> “Traddy pop” involved fancy dress and fans that liked the polished sounds that they heard, but gave no thought to the history of the music or the political and social issues that were a priority to the original fans of revivalist jazz.

The best of the popular bands were international successes in the early-1960s (Lyttelton, Bilk, Ball, and Barber). Lyttelton led bands for more than forty years and Barber led his groups for nearly forty years. Though these bigger names had continued success, rock and roll slowly usurped the “trad” movement. Starting in the mid-1950s, rock was gaining more listeners each year until around 1962, when there was an explosion in the popularity of rock. The Beatles and The Rolling Stones took over and only a few “trad” bands survived, mainly Barber, Bilk, Ball, and Welsh. Two other “trad” bands that survived by incorporating rhythm and blues were The Mike Cotton Sound (a group that mainly backed singers) and Voodoo Band (led by trumpeter Alan Elsdon which also generally backed American singers).<sup>20</sup>

Humphrey Lyttelton’s band received most of the positive attention from the jazz magazines of the time such as *Melody Maker*, *Jazz Music*, *Jazz Record*, and *Jazz Journal*, while the rest were frequently lampooned for their amateur performances and general lack of skill. Lyttelton, more than any other traditional style bandleader, helped to establish the popularity of traditional jazz and was immensely successful.<sup>21</sup> There were two clarinetists performing together in Lyttelton’s group in 1949-1950, Ian Christie and Wally Fawkes. Fawkes was an internationally known cartoonist and a true jazz fan who played with Lyttelton and other bandleaders for more than twenty years. Christie left in January 1951 (leaving the band with only one clarinetist) and formed the Christie Brothers Stompers with his brother, trombonist Keith Christie. In the December 1952

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<sup>20</sup> Godbolt. *Jazz In Britain*. p. 146

*Jazz Journal*, Lyttelton wrote "Open Up Those Windows", an article appraising the New Orleans Revival.<sup>22</sup> In it, he was highly critical of the jazz 'purists,' who he claimed listened not with their ears, but with "a whole mass of small articles and reviews." Lyttelton accused jazz fans of being indiscriminate about their admiration of any New Orleans player, regardless of the true quality of the performance. He said of these fans: "When George Lewis plays out of tune, he does so on purpose. And when, after a little more practice, he starts to play in tune, we all look the other way and pretend not to notice."<sup>23</sup> He attacks specific authors for this narrow view, especially their views that good jazz should not use saxophone or be polished in any way, like Louis Armstrong or the swing bands. He was concerned that these attitudes would kill the revivalist movement and limit the appreciation of newer forms of jazz. This article caused a severe backlash (written tirades and temporary difficulties in concert attendance) against Lyttelton.<sup>24</sup> In February 1952, Lyttelton combined his band, including Wally Fawkes and Freddy Grant on clarinets, with some West Indian musicians and created a sort of calypso band as a separate entity from his regular band.<sup>25</sup> This group recorded later in 1952 and used as many as three clarinets at a time (the second played by Lyttelton and the third by Wally Fawkes on bass clarinet). In January 1953, Lyttelton infuriated the jazz 'purists' by hiring Bruce Turner to play clarinet and saxophone. Lyttelton later added two more saxophonists. Wally Fawkes left the band in April 1956 and afterwards Lyttelton recorded with modernist Tony Coe on the occasions when he needed a clarinetist.

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<sup>21</sup> Godbolt. *Jazz In Britain*. p. 48

<sup>22</sup> Lyttelton, Humphrey. "Open Up Those Windows." *Jazz Journal*, vol. 5, December 1952 p. 1.

<sup>23</sup> *Ibid.*

<sup>24</sup> Godbolt. *Jazz In Britain*. p. 55

Bandleader and trumpeter Ken Colyer, like his brother Bill Colyer, was a jazz purist (“mouldy fygge”) in the extreme. He worked manual jobs to be more like his heroes. He was a member of the Crane River Jazz Band and Christie Brothers Stompers; the latter was too modern for his tastes. He went so far as to join the Merchant Navy and go AWOL and without a visa in 1952 to visit New Orleans.<sup>26</sup> Colyer spent three months in New Orleans, listening to legends like Alphonse Picou and sitting in with the George Lewis band. Lewis was sufficiently impressed with the British trumpeter that he offered him a chance to tour with the band. This was impossible because of the ban on American musicians in Britain. Colyer had made his pilgrimage (1952) to New Orleans to hear “real jazz” and found his prophet in Lewis. He was thrilled to be able to sit in with his band, but the racial codes in New Orleans at the time (and the fact that he was AWOL from the merchant navy without a visa) made trouble for the young trumpeter. As he sat in a New Orleans jail waiting to be deported, Colyer wrote letters to his brother, Bill, with glowing comments about George Lewis that ended up in British jazz magazines like *Melody Maker* as did the story of his stay in jail,<sup>27</sup> which started the deification of Lewis in the minds of the “mouldy fygges.” His significance was as much for his writings and zeal as for his playing and dedication to preserving traditional New Orleans jazz. He ended up with Chris Barber’s band later in 1953 with clarinetist Monty Sunshine. This band toured Denmark and recorded an album that ended up on the best-seller charts, the

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<sup>25</sup> Ibid. p. 58

<sup>26</sup> Ibid. p. 68

<sup>27</sup> Ibid. p. 223-224

first British jazz album to do so. Colyer's zealous purist views and overwhelming personality led to his dismissal from the group. The second Ken Colyer Band was formed in 1954 with clarinetist Acker Bilk.<sup>28</sup> This group toured the continent, including Germany and Scandinavia, which kept the band afloat because the interest in traditional jazz in these areas was strong.

Many of the British "trad" bands were captured on record by various independent labels, particularly in the early-1950s.<sup>29</sup> Most of the content of these albums is amateurish—the bands recorded were very popular, but a more objective review finds them lacking in polish and skill.<sup>30</sup> The Humphrey Lyttelton and Chris Barber bands both had hits in the early and mid-1950s, including "Bad penny Blues" by Lyttelton and "Petite Fleur" played by the Barber Band, which had sold one million copies by 1960 and sold well overseas.<sup>31</sup> This led to international fame and a general increase in the fortunes of the band.

The New Orleans revival in Britain was a colorful, grassroots movement focused on social justice and political ideas. The music that came out of it varies widely in quality and availability, but some of the musicians, like Humphrey Lyttelton, Sandy

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<sup>28</sup> Godbolt. *Jazz In Britain*. p. 74

<sup>29</sup> Godbolt. *Jazz In Britain*. p. 19

<sup>30</sup> One of the more charitable reviews in the early-1950s came from Sinclair Traill who states in his preface: "From the standard displayed on this selection of records by our local bands it would appear that a definite and steady improvement has been made in the past months...Many of the crudities and wrinkles of twelve months ago have now disappeared. The general standard has improved..." Godbolt. *Jazz In Britain*. p. 20-21 originally in *Melody Maker*, June 1951. This equivocally favorable statement is much more charitable than most reviewers of British jazz were about the "trad" movement.

Brown, Chris Barber, and Kenny Ball were very successful and polished performers.

This mixed bag of sincere amateurs and highly polished commercial players eventually became a legitimate group of professional musicians. The popularity of traditional jazz in Britain provided a haven for many jazz clarinetists in the 1950s and 1960s.

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<sup>31</sup> Godbolt. Jazz In Britain. p. 130

### **Vita**

**Jenny Ziefel was born in Washington, D.C. and spent most of her early life in Northern Colorado. At Lawrence University in Appleton Wisconsin, she earned her Bachelor of Music degree with a student-designed major in clarinet and saxophone performance. Afterwards, she earned her Master of Music degree at the University of Northern Colorado in 1996 and in 2002, her Doctor of Musical Arts in Woodwinds Degree at the University of Washington. She has freelanced in Colorado and in the Seattle area on both clarinet and saxophone and has played with various local orchestras. She lives in Mukilteo, Washington with her husband and dogs.**