Benny Carter

Bennett Lester Carter (August 8, 1907 – July 12, 2003) was an American jazz alto saxophonist, trumpeter, composer, arranger, and bandleader. He was a major figure in jazz from the 1930s to the 1990s, and was recognised as such by other jazz musicians who called him *King*.

As a youth, Carter lived in Harlem around the corner from Bubber Miley who was Duke Ellington's star trumpeter. Carter was inspired by Miley and bought a trumpet, but when he found he couldn't play like Miley he traded the trumpet in for a saxophone.

Carter began playing professionally at 15. He first recorded in 1928 and formed his first big band the following year. He played with Fletcher Henderson in 1930 and 1931, then briefly led McKinney's Cotton Pickers before returning to lead his own band in 1932. He also arranged for Henderson and Duke Ellington during these years and wrote two hits, "Blues in My Heart" and "When Lights are Low." By the early 1930s he and Johnny Hodges were considered the leading alto players of the day. Carter also quickly became a leading trumpet soloist, having rediscovered the instrument. He recorded extensively on trumpet in the 1930s.

In 1935 he moved to Europe, where he became staff arranger for the British Broadcasting Corporation dance orchestra and made several records. He returned to the United States in 1938 and led a big band and sextet before moving to Los Angeles in 1943 to write for movie studios. Carter continued writing and performing into his 90s. He arranged for Louis Armstrong, Ray Charles, Ella Fitzgerald, Peggy Lee, and Sarah Vaughan, among many others.

His biggest hit was "Cow Cow Boogie", a song he co-wrote with Don Raye and Gene DePaul, which was a hit for Ella Mae Morse in 1942.

In the 1940s and 1950s, Carter was one of the first black men to compose music for films. He was an inspiration and a mentor for Quincy Jones when Jones began writing for television and films in the 1960s. Also in the 1940s, Carter's successful legal battles in order to obtain housing in then-exclusive neighborhoods in the Los Angeles area made him a pioneer in an entirely different area.

He also appears uncredited in the 1952 film, *The Snows of Kilimanjaro*, as a sax player.

Carter was admired for his ability to write saxophone solos in which the entire section plays as one unit.

Carter was a member of the music advisory panel of the National Endowment for the Arts. He was also a member of the Black Film Makers' Hall of Fame and in 1980 received the Golden Score award of the American Society of Music Arrangers. Carter was also a Kennedy center honoree and received honorary doctorates from Princeton, Harvard, Rutgers, and the New England Conservatory.

He died, aged 95, at Cedars-Sinai Medical Center, Los Angeles of what is thought to have been bronchitis.

Johnny Hodges

John Cornelius "Johnny" Hodges (b. July 25, 1906 in Cambridge, Massachusetts, d. May 11, 1970 in New York City) was an alto saxophonist and lead player of Duke Ellington's saxophone section. He spent more than 40 years with Ellington.

Hodges was mostly self-taught, although he did take lessons on soprano sax with Sidney Bechet. He had the nicknames *Rabbit* and *Jeep*.

Johnny Hodges was one of the prominent Ellington Band members who featured in Benny Goodman's legendary 1938 Carnegie Hall concert.

Ellington's practice of writing tunes specifically for members of his orchestra is reflected in the Hodges specialties, "Confab with Rab", "Jeep's Blues", and "Hodge Podge". Other songs recorded by the Ellington Orchestra which prominently feature Hodges' smooth alto-saxophone are "Magenta Haze", "Prelude to a kiss", "Anatomy of a Murder", "I got it bad (and that ain't good)," "Blood Count," and "Passion Flower".

He had a pure tone and economy of melody on both blues songs and ballads that won him admiration from musicians of all eras and styles, from Ben Webster to John Coltrane, both of whom played with him when he had his own orchestra in the 1950s, to Lawrence Welk, who featured him in an album of standards. His highly individualistic playing style, which featured the use of a wide vibrato and much sliding between slurred notes, was frequently imitated.

Hodges played on the front line of the Ellington saxophone grouping. A small highly precise man, his last performances were at the Imperial Room in Toronto, less than a week before his death from a sudden heart attack.

Duke Ellington's eulogy of Hodges included: "Never the world's most highly animated showman or greatest stage personality, but a tone so beautiful it sometimes brought tears to the eyes - this was Johnny Hodges. This is Johnny Hodges."

Sidney Bechet

Sidney Bechet (May 14, 1897 – May 14, 1959) was a jazz saxophonist, clarinetist, and composer. He was born in New Orleans.

From a young age, Bechet quickly mastered any musical instrument he encountered. Some New Orleanians remembered him as a cornet hot-shot in his youth. (In 1941, as an early experiment in over-dubbing at RCA Studios, he recorded on six different instruments: the clarinet, soprano saxophone, tenor saxophone, piano, bass, and drums. This recording can be heard under the title "Sheik of Araby".) At first he decided on the clarinet as his main instrument, and Bechet remained one of jazz's greatest clarinetists for decades. However, he is best remembered as the master of the soprano saxophone. Bechet was perhaps the first notable jazz saxophonist of any sort. Forceful delivery, well conceived, improvised ideas, and a distinctive wide vibrato characterized Bechet's playing.

Bechet had experience playing in traveling shows even before he left New Orleans at the age of 20. Never long content in one place, he alternated using Chicago, New York, and Europe as his base of operations until finally settling in France in 1950. In Antibes, France Bechet married his wife Elisabeth Ziegler in 1951.

Bechet successfully composed in jazz, pop-tune, and extended concert work forms. His recordings have often been reissued. Some of the highlights include 1924 sides with Louis Armstrong in "Clarence Williams Blue Five", the 1932, 1940, 1941 "New Orleans Feetwarmers" sides, a 1938 "Tommy Ladnier Orchestra" session ("Weary Blues", "Really the Blues"), and various versions of his own composition, "Petite Fleur". The power and individualism of Bechet's musical personality are evident in all of his recordings. Existentialists in France called him "le dieu".

Bechet was an important influence to alto saxophonist Johnny Hodges, who studied with Bechet as a teenager.

Shortly before his death in Paris, Bechet dictated his poetic autobiography, *Treat It Gentle*. He died on his 62nd birthday.

Bechet is also said to have served as a prototype for the saxophonist *Pablo* in the novel *Steppenwolf*, since it was almost certainly through listening to his playing in Europe in the 1920s that Hermann Hesse became acquainted with the world of jazz music.

> *Bechet to me was the very epitome of jazz... everything he played in his whole life was completely original. I honestly think he was the most unique man to ever be in this music.* —Duke Ellington

Philip Larkin wrote an ode to Bechet in The Whitsun Weddings.

Charlie Parker

Charles "Bird" Parker, Jr. (August 29, 1920 – March 12, 1955) was an African-American jazz saxophonist and composer. Early in his career Parker was dubbed **Yardbird** (there are many contradictory stories of its origin). It was later shortened to **Bird** and remained Parker's nickname for the rest of his life and inspiration for the titles of his works, such as "Yardbird Suite" and "Bird Feathers". The New York City nightclub Birdland was named after him, as was the George Shearing song "Lullaby of Birdland".

A persistent myth, repeated by many reputable sources, including the *Encyclopedia Britannica*, is that Christopher was Parker's second christian name.

Parker is commonly considered one of the greatest jazz musicians. In terms of influence and impact, his contribution to jazz was so great that Charles Mingus commented, "If Bird were alive today, he would think he was living in a hall of mirrors." [*citation needed*] Bird's talent is compared almost without argument, to such legendary musicians as Louis Armstrong and Duke Ellington, and his reputation and legend as one of the best saxophonists is such that some critics say he was unsurpassed; jazz critic Scott Yanow speaks for many jazz fans and musicians when he suggests that "Parker was arguably the greatest saxophonist of all time."[1]

A founding figure of bebop, Parker's innovative approach to melody, rhythm and harmony have exerted an incalculable influence on jazz. Several of Parker's songs have become standards of the repertoire, and innumerable musicians have studied Parker's music and absorbed elements of his style.

Parker also became an icon for the Beat generation, and was a pivotal figure in the evolving conception of the jazz musician as an uncompromising artist and intellectual, rather than just a popular entertainer. At various times, Parker fused jazz with other musical styles, from classical (seeking to study with Edgard Varese and Stefan Wolpe) to Latin music (recordings with Machito), blazing paths followed later by others.

Childhood

Charlie Parker was born in Kansas City, Kansas and raised in Kansas City, Missouri. He was the only child of Charles and Addie Parker. There is no evidence that Parker showed unusual musical talent as a child. As a small boy (possibly 3-4 years old), he may have sung in the church choir. Parker's father presumably provided some musical influence; he was a pianist, dancer and singer on the T.O.B.A. circuit, although he later became a Pullman waiter or chef on the railways.

Parker began playing the saxophone at age 11 and then at age 14 he joined his school's band. Groups led by Count Basie and Bennie Moten were the leading Kansas City ensembles, and doubtlessly influenced Parker. He continued to play with local bands in jazz clubs around Kansas City, Missouri, where he perfected his technique with the assistance of Buster Smith, whose dynamic transitions to double and triple time certainly influenced Parker's developing style. In 1937 Parker joined pianist Jay McShann's territory band [2], and was able to tour with him to the nightclubs and other venues of the southwest region of the USA, as well as Chicago and New York City [3][4]. Parker made his recording debut with McShann's band.

In NYC

In 1939, Parker moved to New York City. He pursued a career in music, but held several other jobs as well. One of these was as bus-boy (dishwasher) in a restaurant where famous pianist Art Tatum was playing at the time. (Parker's later playing was in some ways reminiscent of Tatum's, with dazzling, high-speed arpeggios and sophisticated use of harmony.)

In 1942 Parker left McShann's band and played with Earl Hines for eight months. The early history of bebop is difficult to document because of a strike by the American Federation of Musicians which meant that there were no official recordings in most of 1942 and 1943. Nevertheless we know that Parker was one of a group of young musicians who congregated in after-hours clubs in Harlem such as Minton's (Minton's Playhouse) and Monroe's. These young iconoclasts included trumpeter Dizzy Gillespie, pianist Thelonious Monk, guitarist Charlie Christian and drummers Max Roach and Kenny 'Klook' Clarke. It was Monk who summed up their approach in the famous quote: "We wanted a music that they couldn't play" – "*they*" being either the (mostly white) bandleaders who had taken over and profited from swing music or unwelcome fellow musicians wishing to jam with Parker, Gillespie and others. In his time in NYC, he also learned much from notable music teacher Maury Deutsch [5]

Bebop

By now, Parker was emerging as a leading figure in the nascent bebop scene. According to an interview Parker gave in the 1950s, one night in 1939, he was playing "Cherokee" in a jam session with guitarist William 'Biddy' Fleet when he hit upon a method for developing his solos that enabled him to play what he had been hearing in his head for some time, by building chords on the higher intervals of the tune's harmonies. In reality, the birth of bebop was probably a more gradual process than this story reports.

Early in its development, this new type of jazz was rejected and disdained by many older, more established jazz musicians, whom the beboppers in response called "moldy figs." However, some musicians, such as Coleman Hawkins and Benny Goodman, were more positive about its emergence. It wasn't until 1945 that Parker's collaborations with Dizzy Gillespie had a substantial impact on the jazz world. One of their first (and greatest) small-group performances together was only discovered and issued in 2005: a concert in New York's Town Hall on June 22, 1945 (now available on Uptown Records).

On November 26, 1945 Parker led a record date for the Savoy label, which was once marketed, during the LP era, as the "greatest Jazz session ever". Although this may have been hyperbole, the Savoy sessions produced an astounding collection of recordings – in spite of Dizzy Gillespie having to deputize on piano for some of the tracks. Among the tracks recorded during this session are "Ko-Ko" (based on the chords of "Cherokee"), "Now's the Time," "Billie's Bounce," and "Thriving on a Riff."

Shortly afterwards, a trip to Los Angeles by the Parker/Gillespie band to fulfill an engagement at Billy Berg's club was less than successful. Most of the band soon decided to return to New York. Parker though, stayed in California, where his extravagant lifestyle was to catch up with him.

As a teenager, he had developed a morphine addiction while in hospital after an automobile accident, and subsequently became addicted to heroin, which was to plague him throughout his life and ultimately contribute to his death. Parker's heroin habit caused him many problems with missed gigs and getting fired for being loaded. In order to keep his "buzz" going he would frequently resort to busking on the streets. Parker's addiction unfortunately created the impression (for many musicians of his era) that his musical genius was somehow related to his drug use. For about a decade following Parker's death, jazz was closely associated with narcotics, and many musicians began using drugs, partly in imitation of their musical idol.

Although he produced many brilliant recordings during this period, Parker's behavior became increasingly erratic. Heroin was difficult to obtain after his dealer was arrested, and Parker began to drink heavily to compensate for this. A recording of "Lover Man" for the Dial label from July 29, 1946 provides evidence of his condition. Reportedly, Parker could barely stand during the session and had to be physically supported by others in order to keep him positioned properly against the microphone. Some, including Charles Mingus, consider it among his greater recordings despite its technical problems. Nevertheless, Bird hated the recording and never

forgave his producer Ross Russell for releasing the sub-par record (and re-recorded the tune in 1953 for Verve, this time in stellar form, but perhaps lacking some of the passionate emotion in the earlier, flawed attempt).

A few days after the "Lover Man" session, Parker was drinking in his hotel room when he set fire to his mattress with a cigarette, then ran through the hotel lobby wearing only his socks. He was arrested and committed to Camarillo State Hospital, where he remained for six months.

Coming out of the hospital, Parker was initially clean and healthy, and proceeded to do some of the best playing and recording of his career. Before leaving California, he recorded "Relaxin' at Camarillo," in reference to his hospital stay. He returned to New York and recorded dozens of sides for the Savoy and Dial labels that remain some of the high points of his recorded output. Many of these were with his so-called "classic quintet" that included trumpeter Miles Davis and drummer Max Roach. The highlights of these sessions include a series of slower-tempo performances of American popular songs including "Embraceable You" and "Bird of Paradise" (based on "All the Things You Are").

Parker's soaring, fast, rhythmically asymmetrical improvisations could amaze the listener; nevertheless close inspection shows each line to hold a complete, well-constructed phrase with each note in place. Parker's harmonic ideas were revolutionary, introducing a new tonal vocabulary employing 9ths, 11ths and 13ths of chords, rapidly implied passing chords, and new variants of altered chords and chord substitutions. His tone was clean and penetrating, but sweet and plaintive on ballads. Although many Parker recordings demonstrate dazzling virtuoso technique and complex melodic lines – the early "Ko-Ko" is a superb example – he was also one of the great blues players. His themeless blues improvisation "Parker's Mood" represents one of the most deeply affecting recordings in jazz, as fundamental as Armstrong's classic "West End Blues", from only twenty years before.

Stardom

By 1950, much of the jazz world was under Parker's sway. His solos were transcribed and copied; legions of saxophonists imitated his playing note-for-note (in response to these pretenders, Parker's erstwhile bandmate Charles Mingus titled a song "If Charlie Parker were a Gunslinger, There'd Be A Whole Lot of Dead Copycats" featured on the album *Mingus Dynasty*.) In this regard, he is perhaps only comparable to Louis Armstrong: both men set the standard for their instruments for decades, and very few escaped their influence.

In 1953, Parker was invited to perform at Massey Hall in Toronto, Canada, where he was joined by Gillespie, Charles Mingus, Bud Powell and Max Roach. Unfortunately, the concert clashed with a televised heavyweight boxing match between Rocky Marciano and Jersey Joe Walcott and as a result was poorly attended. Thankfully, for the sake of posterity, Mingus recorded the concert, and the album *Jazz at Massey Hall* is often cited as one of the finest recordings of a live jazz performance.

One of Parker's longstanding desires was to perform with a string section; he was a keen fan of classical music. When he did record and perform with strings, some fans thought it was a "sell out" and a pandering to popular tastes. Time demonstrated Parker's move a wise one: *Charlie Parker with Strings* sold better than his other releases, and his version of "Just Friends" is seen as one of his best performances. In an interview, he considered it to be his best recording to date.

Parker was known for often showing up to performances without an instrument and borrowing someone else's at the last moment. At one venue he played on a plastic Grafton saxophone; later, saxophonist Ornette Coleman used this brand of plastic sax in his early career.

Parker died while watching Tommy Dorsey on television in the suite at the Stanhope Hotel belonging to his friend and patroness Nica de Koenigswarter. Though the official cause of death was pneumonia and a bleeding

ulcer, his death was doubtlessly hastened by his drug and alcohol abuse. The 34-year-old Parker was so haggard that the coroner mistakenly estimated Parker's age to be between 50 and 60.

Parker left a widow, Chan Parker, a daughter, Kim Parker, who is also a musician, and a son, Baird Parker, who died in the Vietnam War.

The mythic Charlie "Bird" Parker

The legend "Bird Lives" first appeared as graffiti in New York City subways, a few hours after Parker's passing. For this, the poet Ted Joans is usually credited.

Some have asserted that the character of Bleeding Gums Murphy in the television series The Simpsons may be based on Charlie Parker, but Murphy plays a tenor saxophone not Parker's alto and his style is markedly different. Murphy also claims to have a $1500 a day habit – though this is revealed to be an addiction to buying Fabergé eggs.

In Julio Cortazar's short story *El perseguidor (The pursuer)* from his book *Las armas secretas (The secret weapons)* the fictional characters are Johnny Carter (Charlie Parker), Lan (Chan) and Marquess Tica (Baroness Nica de Koenigswarter) and *Lover Man* session is remembered as *Amorous* session.

A Far Side cartoon entitled "Charlie Parker's private hell" shows him locked in a recording booth while the devil pipes in nothing but new age music.

Charlie Parker has been an inspiration to many people including John Coltrane, Michael Brecker, Jaco Pastorius, and Yo-Yo Ma.

Lee Konitz

Lee Konitz (born October 13, 1927 in Chicago, Illinois) is an American jazz composer and saxophone player.

Konitz is sometimes regarded as the preeminent cool jazz saxophonist, because he performed and recorded with Claude Thornhill, Lennie Tristano (both often cited as important cool jazz proponents of the mid 1940s), and with Miles Davis' on his epochal *Birth of the Cool*, which gave the form its name.

Konitz has also been repeatedly noted as one of the few jazz saxophonists of the late 1940s and 1950s who did not seem imitative of the massively influential Charlie Parker.

In the early 1950s, Konitz recorded and toured with Stan Kenton's orchestra.

In 1961, he recorded *Motion* with Elvin Jones on drums and Sonny Dallas on bass. This spontaneous session, widely regarded as a classic in the cool genre, consisted entirely of standards. The loose trio format aptly featured Konitz's unorthodox phrasing and chromaticism.

In 1967, Konitz recorded *The Lee Konitz Duets*, a series of duets with various musicians. The duo configurations were often unusual for the period (saxophone and trombone, two saxophones). The recordings drew on very nearly the entire history of jazz, from a Louis Armstrong dixieland number with valve trombonist Marshall Brown to two completely free duos: one with a Duke Ellington associate, violinist Ray Nance, and one with guitarist Jim Hall.

Konitz has been quite prolific, recording dozens of albums as a band leader. He has also recorded or performed with Dave Brubeck, Ornette Coleman, Charles Mingus, Gerry Mulligan, Elvin Jones and others.

Warne Marsh

Warne Marsh b. 26 October 1927, Los Angeles, California, USA, d. 18 December 1987, Los Angeles, California, USA. Tenor saxophonist Marsh first played professionally in the early 40s with the Hollywood Canteen Kids, later working with Hoagy Carmichael's Teenagers. By the end of the decade, he had spent time in Buddy Rich's band and had also begun an important association as student and sideman of Lennie Tristano. In the late 40s and early 50s, he made a number of milestone recordings with temporary musical partners such as Lee Konitz, among them "Wow", "Crosscurrent" and "Marshmallow". The 50s and 60s saw Marsh active mainly in teaching and there were only occasional forays into playing and recording with, among others, Art Pepper and Joe Albany.

In the 70s he became rather more prominent, working with Supersax, Lew Tabackin and Konitz. He also toured overseas, attracting considerable attention from the more discerning members of his audiences as well as from among his fellow musicians who held him in highest regard. Also in the 70s, he recorded rather more extensively, including material from an especially successful engagement in London with Konitz. A meticulously accurate yet free-flowing improviser, Marsh was comfortable in most bebop-orientated settings. His ballad playing was especially attractive, replete with clean and highly individual phrasing which constantly and consistently demonstrated his total command of instrument and genre. He died onstage at Donte's, a Los Angeles jazz club, in December 1987.

Eric Dolphy

Los Angeles' flutist, alto saxophonist and bass clarinetist Eric Dolphy (1928), equally influenced by bebop and by classical music, was trained at the schools of Chico Hamilton (1959), Charles Mingus (1959), Ornette Coleman (1960), John Coltrane (1961) and Gunther Schuller (1962-63). His early recordings as a leader contained relatively simple bebop workouts, often on material of his own composition, whose main purpose was to display his style at the various instruments: **Outward Bound** (april 1960), featuring trumpeter Freddie Hubbard, pianist Jaki Byard, bassist George Tucker and drummer Roy Haynes, and containing Dolphy's own *G.W.*; **Here and There** (april 1960), recorded on the same day but with only Byard, Tucker and Haynes, that contains Dolphy's *April's Fool*; and **Out There** (august 1960), featuring cellist Ron Carter, bassist George Duvivier and drummer Roy Haynes, and highlighted by his *Out There* and *Serene*. **Far Cry** (december 1960) upped the ante considerably: trumpeter Booker Little, pianist Byard, Carter on bass and Haynes on drums formed a cohesive unit that did more than just support the leader. Byard's eight-minute *Mrs Parker of K.C.* and nine-minute *Ode to Charlie Parker* provided the ideal platform, and Dolphy debuted his *Far Cry* and *Miss Ann*.

There were signs that Dolphy was not just playing around with his talent. Several recordings of the era were futuristic: *Triple Mix* (november 1960), a duet between bassist Carter and Dolphy on alto and flute, eventually released on **Naima**; the 11-minute *Improvisations and Turkas* (july 1960) for flute, tabla and tamboura, the solo flute improvisations of *Inner Flight 1 and 2* (july 1960), the bass-saxophone duet of *Dolphy'n* (july 1960), all three eventually released on **Other Aspects**. Dolphy had been incorporating weird sounds, bordering on noise, into his vocabulary, and emphasized odd time signatures and wide intervals. What had been mere eccentricities were becoming a full-blown language.

Dolphy, who had been playing avantgarde music with Mingus, Coleman and Coltrane while playing more conventional music on his own albums, was ready to fully embrace the avantgarde, and did so on two albums recorded on the same day. **Conversations** (1963) featured a cover of Fats Waller's *Jitterbug Waltz* with trumpeter Woody Shaw and vibraphonist Bobby Hutcherson, a three-minute solo saxophone piece, and the 13-minute clarinet-bass duet on the theme of Arthur Schwartz's *Alone Together*. **Iron Man** (1963) was even better, highlighted by two lengthy Dolphy originals with Shaw and Hutcherson: *Iron Man* (nine minutes) and *Burning Spear* (twelve minutes). The latter in particular (scored for trumpet, four woodwinds, vibraphone, two basses and drums) showed the difference between the pupil and the master: Dolphy's sense of ambience and balance versus Coleman's explosions of sound).

Dolphy had reached his maturity, and his satori was **Out to Lunch** (february 1964), recorded with Hutcherson, trumpeter Freddie Hubbard, bassist Richard Davis and drummer Tony Williams. This masterpiece of dissonant free-jazz sounded remarkably organic and structured, thanks in part to Dolphy's compositional skills on the five tracks: *Hat and Beard*, *Something Sweet Something Tender*, the flute piece *Gazzelloni*, the 12-minute *Out To Lunch*, *Straight Up and Down*. Those compositional skills were also on display in the 15-minute *Jim Crow* (march 1964), off **Other Aspects**. Dolphy created music by twisting every feature of sound, as if a random process were at work, while in reality a deep logic connected all the pieces. Few founding fathers of free-jazz were so blessed as composers, a fact that was a contradiction in terms, but that it might have led to a further revolution in jazz. Unfortunately, Dolphy died a few months later at 36.

Art Pepper

Alto Saxophone player Arthur Edward Pepper, Jr. (b. 1925; d. 1982) wanted to be known as the "greatest alto saxophone player in the world," a tall order considering contemporaries like Charlie Parker, Johnny Hodges, and Paul Desmond. In spite of this, Pepper outlived all of them while forging a unique and personal sound. Pepper, along with Desmond and Lee Konitz, were among the few small-combo saxophonists able to forge an individual sound despite the long shadow of Bird.

Art Pepper's professional career can be divided into three main eras:

- **Early Art**, 1950 to 1960 - *The Early Show* marked Pepper's first recoding as leader. This period included his affiliation with Savoy, Blue Note, and Contemporary Records. It saw the release of the truly legendary recordings *Art Pepper Meets The Rhythm Section* and *Art Pepper + Eleven: Modern Jazz Classics*. Pepper's early tone was cool, dry-ice with impeccable intonation and vibrato. Early Art ended with Pepper walking out of the Contemporary recording studio November 25, 1960 and preparing for an extended prison stay. That recording session resulted in *Intensity* and it would be some 15 years before Pepper would lead a combo in the studio again.
- **Middle Art**, 1960 to 1975 - A mostly musical fallow period characterized by Pepper's multiple prison and drug rehabilitation stays. There was some notable biodiscographics to consider. Pepper's playing had come under the spell of John Coltrane, an influence heard in abundance on the horribly recorded *Art Pepper Quartet Live in San Francisco, 1964* and the recently released *Renascence*, recorded live 1975. Pepper's tone began to fray, betraying the naked emotion he would emit from his horn during the end of his life.
- **Late Art**, 1975 to 1982- The *Götterdammerung* of the Jazz life, Pepper is fully reconstructed and infinitely impassioned. He released *Living Legend* in 1975, beginning a string of excellent recordings that included *The Trip*, *No Limit*, and his famous first East Coast recordings at the Village Vanguard. Pepper's later career was marked by a switch to Galaxy Records where he produced his famous *Maiden Voyage Sessions*, his strings recording, *Winter Moon* and his final duets with his favorite pianist George Cables, *Goin' Home* and *Tête-à-Tête*.

Art Pepper's tone and performance at his life's end were devastating- both to him and his fans. He concluded his life as the World's Greatest Alto Saxophonist.

Paul Desmond

Paul Desmond studied clarinet at San Francisco State University and played in various local groups before joining the Dave Brubeck Quartet in 1951. Because his career was almost solely with this group until its dissolution in 1967, he shared its success without receiving the recognition that was his due. Desmond continued to play occasionally with Brubeck in the 1970s, notably in 1975, when the two men recorded an album of duets. He also appeared at festivals and toured Europe, Australia, and Japan for George Wein. Later he worked in New York at the Half Note with his own group, which included Jim Hall (1974), and in Toronto as a soloist with a Canadian rhythm section (1974-5).

Desmond was one of the most capable representatives of the "cool" tendency in alto saxophone jazz, of which Lee Konitz was the chief exponent, and which Lester Young, Benny Carter, and others had foreshadowed in the late 1930s. His tone had a luminous quality, consistent over the instrument's whole range, that was particularly reminiscent of Carter, but his most notable gift as an improviser was his power of sustained melodic invention, which depended in part on an unusually imaginative use of sequence. Desmond's independent recordings, with the sidemen Gerry Mulligan (1962) and Hall (1959-65), for example, do him more justice than his numerous ones with Brubeck, for whom he composed the popular *Take Five* in 5/4 time.

Alto saxophonist Paul Desmond worked with pianist Dave Brubeck for 18 years. He's best known for his composition "Take Five," which helped make Brubeck's record *Time Out* a mega-hit. Desmond's saxophone playing was always marked by an unusual fluidity and warmth. Through a number of solo records, he expanded on a relaxed but sophisticated sound.

Who would have guessed that Paul Desmond had a wickedly acerbic wit, ironic and self-deprecating at the same time? The following quotes culled from Paul Caulfield's Paul Desmond - *Ephemera* web site illustrate this flip side of his personality.

"I have won several prizes as the world's slowest alto player, as well as a special award in 1961 for quietness."

"I was unfashionable before anyone knew who I was."

"I tried practicing for a few weeks and ended up playing too fast."

"I think I had it in the back of my mind that I wanted to sound like a dry martini."

On the secret of his tone: "I honestly don't know! It has something to do with the fact that I play illegally."

When asked by Gene Lees what accounted for the melancholy in his playing he replied, "Wellllll, that I'm not playing better."

He was an English major in college. His reason for not pursuing a literary career, "I could only write at the beach, and I kept getting sand in my typewriter."

"Writing is like jazz. It can be learned, but it can't be taught."

Of writer Jack Kerouac he said, "I hate the way he writes. I kind of love the way he lives, though."

Of Vogue fashion models, he said, "Sometimes they go around with guys who are scuffling -- for a while. But usually they end up marrying some cat with a factory. This is the way the world ends, not with a whim but a banker."

"Sometimes I get the feeling that there are orgies going on all over new York City, and somebody says, `Let's call Desmond,' and somebody else says, 'Why bother? He's probably home reading the Encyclopedia Britannica.'"

His response to the annoying banality of an interviewer, "You're beginning to sound like a cross between David Frost and David Susskind, and that is a cross I cannot bear."

Shortly before the Dave Brubeck Quartet disbanded, "We're working as if it were going out of style -- which of course it is."

Of yogurt he said, "I don't like it, but Dave is always trying things like that. He's a nutritional masochist. He'll eat anything as long as he figures it's good for him."

Of contact lenses: "Not for me. If I want to tune everybody out, I just take off my glasses and enjoy the haze"

On Ornette Coleman's playing, "It's like living in a house where everything's painted red."

Doug Ramsey wrote that Desmond on seeing Barbara Jones' oil painting of four cats stalking a mouse said, "Ah, the perfect album cover for when I record with the Modern Jazz Quartet." Ramsey pointed out that the mouse was mechanical and Desmond responded, "In that case, Cannonball will have to make the record."

Desmond's fondness for scotch was well known. So in early 1976 when a physical examination showed lung cancer, he was ironically pleased that his liver was fine. "Pristine, perfect. One of the great livers of our time. Awash in Dewars and full of health."

Julian Cannonball Adderley

Julian Edwin "Cannonball" Adderley (September 15, 1928 - August 8, 1975), originally from Tampa, Florida, was a jazz alto saxophonist of the small combo era of the 1950s and 1960s.

Cannonball was a local legend in Florida until he moved to New York in 1955. He joined the Miles Davis sextet in 1957, around the time that John Coltrane left the band to join Theolnious Monk's group, which Coltrane would return from in 1958. Adderly played on the seminal Davis records, *Milestones* and *Kind of Blue*. Davis had this to say of Adderley's style, "He had a certain spirit. You couldn't put your finger on it, but it was there in his playing every night".

The *Cannonball Adderley Quintet* featured Cannonball on alto sax and his brother Nat Adderley on cornet. Adderley's first quintet was not very successful. However, after leaving Davis' group, he reformed another, again with his brother, which enjoyed more success. The Quintet (which later became the Sextet) and Cannonball's other combos and groups included such noted musicians as pianists Bobby Timmons, Victor Feldman and Joe Zawinul (later of Weather Report), bassist Sam Jones, drummer Louis Hayes and saxophonists Charles Lloyd and Yusef Lateef. The group was noteworthy towards the end of the 1960's for achieving crossover success with pop audiences, without making artistic concessions.

The nickname "Cannonball" was a butchered version of "cannibal", a childhood nickname for the portly saxophonist. An articulate speaker with an easy manner, Cannonball educated, amused, and informed his audiences in clubs and on television about the art and moods of jazz (he was a music teacher before beginning his jazz career).

By the end of 1960s, Adderley's playing began to reflect the influence of the electric jazz avant-garde, and Miles Davis' experiments on *Bitches Brew*. On his albums from this period, such as *The Price You Got to Pay to Be Free* he began doubling on soprano saxophone, showing the influence of John Coltrane & Wayne Shorter. Joe Zawinul left his band in the early seventies to be replaced by George Duke.

Adderley died of a stroke in 1975. He was buried in the Southside Cemetery, Tallahassee, Florida. Joe Zawinul's composition "Cannon Ball" (recorded on Weather Report's album *Black Market*) is a tribute to his former employer.

Songs made famous by Cannonball and his bands include 'This Here' (written by Bobby Timmons), 'The Jive Samba', 'Work Song' (written by Nat Adderley) and 'Mercy, Mercy, Mercy' (written by Joe Zawinul).

Adderley was a member of Alpha Phi Alpha, the first intercollegiate Greek-letter fraternity established for African Americans. [1]

Rolling Stones founder Brian Jones named both of his sons Julian, allegedly in honor of Adderley.

Jackie McLean

John Lenwood (Jackie) McLean (May 17, 1931 – March 31, 2006; some sources give 1932 as his year of birth) was an American jazz alto saxophonist, composer, bandleader and educator, born in New York City.

His father, John Sr., who died in 1939, played guitar in Tiny Bradshaw's orchestra. After his father's death, his musical education was continued by his godfather, by his stepfather, who owned a record store, and by several noted teachers. He also received informal tutoring from neighbours Thelonious Monk, Bud Powell, and Charlie Parker. During high school he played in a band with Kenny Drew, Sonny Rollins, and Andy Kirk Jr. (the tenor saxophonist son of Andy Kirk).

He recorded with Miles Davis, on Davis' *Dig* album, when he was 19 years old. Rollins played on the same album. As a young man McLean also recorded with Gene Ammons, Charles Mingus, and George Wallington, and as a member of Art Blakey's Jazz Messengers. McLean reportedly joined the Jazz Messengers after being punched by the notoriously volatile Mingus. Fearing for his life McLean stabbed Mingus in self-defence. His early recordings as leader were in the hard bop school. He later became an exponent of modal jazz without abandoning his foundation in hard bop. Throughout his career he was known for his distinctive tone (often described with such adjectives as *withering*, *piercing*, or *searing*), his slightly sharp pitch, and a strong foundation in blues.

McLean was a heroin addict throughout his early career, and the resulting loss of his New York City cabaret licence forced him to undertake a large number of recording dates; consequently, he produced a large body of recorded work in the 1950s and 60s. He was under contract with Blue Note Records from 1959 to 1967, having previously recorded for Prestige. Blue Note offered better pay and more artistic control than other labels, and his work for Blue Note is highly regarded.

In 1962 he recorded *Let Freedom Ring* for Blue Note. This album was the culmination of attempts he had made over the years to deal with harmonic problems in jazz, especially in soloing on his piece "Quadrangle." (*"Quadrangle" appears on BST 4051, *Jackie's Bag,* recorded in 1959). *Let Freedom Ring* began a period in which he performed with avant-garde musicians rather than the veteran hard bop performers he had been playing with. His recordings from 1962 on, in which he adapted the innovations of modal and free jazz to hard bop, made his body of work distinctive.

In 1964, he served six months in prison on drug charges. The period immediately after his release from prison is known as his acid period because the three albums he released during it were much harsher in tone than his previous albums.

In 1967, his recording contract, like those of many other progressive musicians, was terminated by Blue Note's new management. His opportunities to record promised so little pay that he abandoned recording as a way to earn a living, concentrating instead on touring. In 1968, he began teaching at The Hartt School of the University of Hartford. He later set up the university's African American Music Department (now the Jackie McLean Institute of Jazz) and its Jazz Studies degree program.

In 1970, he and his wife, Dollie, founded the Artists' Collective, Inc. of Hartford, an organization dedicated to preserving the art and culture of the African diaspora. It provides educational programs and instruction in dance, theatre, music and visual arts.

He received an American Jazz Masters fellowship from the National Endowment for the Arts in 2001.

His stepson René is a jazz saxophonist and flautist as well as a jazz educator.

After a long illness, McLean died on March 31, 2006, in Hartford, Connecticut

Sidemen

McLean recorded with dozens of well-known musicians and had a gift for spotting talent. Saxophonist Tina Brooks, pianist Larry Willis, trumpeter Bill Hardman, and tubist Ray Draper were among those who benefited from McLean's support in the 1950s and 1960s. Drummers such as Tony Williams, Jack DeJohnette, Lenny White, Michael Carvin, and Carl Allen gained important early experience with McLean. McLean's later bands, drawn from his students in Hartford, included Steve Davis and his son René.

McLean recorded as a leader with a wide range of musicians, including Donald Byrd, Sonny Clark, Ornette Coleman, Dexter Gordon, Billy Higgins, Freddie Hubbard, Grachan Moncur III, and Mal Waldron, among many others.

Phil Woods

Philip Wells Woods (born November 2, 1931 – September 29, 2015) is an American jazz alto saxophonist, clarinetist, and composer.

Woods was born in Springfield, Massachusetts, and studied music with Lennie Tristano, who influenced him greatly, at the Manhattan School of Music and at The Juilliard School. His friend, Joe Lopes, coached him on clarinet as there was no saxophone major at Juilliard at the time. Once graduated, he quickly acquired a reputation as the pre-eminent bop saxophonist of the day; although he did not copy Charlie "Bird" Parker, bop's greatest saxophonist, he was known as the New Bird, a label which was also attached to other alto players such as Sonny Stitt and Cannonball Adderley at one time or another in their careers.

Since 1955 Woods has worked mainly with groups he has led, but he has also worked for or with Charlie Barnet, Jimmy Raney, George Wallington, Gene Quill, Dizzy Gillespie, Buddy Rich, Quincy Jones, Benny Goodman, Benny Carter, Thelonious Monk, Billy Joel, Paul Simon, Steely Dan,and Michel Legrand.

After moving to France in 1968, Woods led The European Rhythm Machine, a group which tended toward avant-garde jazz. He returned to the United States in 1972 and, after an unsuccessful attempt to establish an electronic group, he formed a quintet which was still performing, with some changes of personnel, in 2004. As his theme, Woods uses a piece titled "How's Your Mama?".

Woods has also recorded extensively, both as a leader and sideman. In 1979, Woods made the recording, *More Live*, at the Armadillo World Headquarters in Austin, Texas. Perhaps his best known recorded work as a sideman is a pop piece, his alto sax solo on Billy Joel's "Just the Way You Are." He also played the alto sax solo on Steely Dan's "Doctor Wu," from their critically acclaimed 1975 album *Katy Lied*.

Phil Woods married Chan Parker, the widow of Charlie Parker, and was step-father to Parker's daughter, Kim, and his son, Baird.

Ornette Coleman

Ornette Coleman (born March 19, 1930) is an American jazz saxophonist and composer. He was one of the major innovators of the free jazz movement of the 1960s.

Coleman was born and raised in Fort Worth, Texas, where he began performing R&B and bebop initially on tenor saxophone. He later switched to alto, which has remained his primary instrument. Coleman's timbre is perhaps one of the most easily recognized in jazz: his keening, crying sound draws heavily on blues music. Part of the uniqueness of his sound came from his use of a plastic saxophone on his classic early recordings (Coleman claimed that it sounded drier, without the pinging sound of metal), though in more recent years he has played a metal saxophone.

Early career

Coleman moved to Los Angeles in the early 1950s. He worked at various jobs, including as an elevator operator, while pursuing his musical career.

Even from the beginning of Coleman's career, his music and playing were, in many ways rather unorthodox: Coleman was more concerned with relative pitch than with "proper" equal temperament; his sense of harmony and chord progression are not as rigid as most swing music or bebop performers', and were easily changed and often implied. Many Los Angeles jazz musicians regarded Coleman's playing as out-of-tune, and he sometimes had difficulty finding like-minded musicians with whom to perform. Pianist Paul Bley was an early supporter.

In 1958 Coleman led his first recording session for *Something Else! The Music of Ornette Coleman*. The session also featured trumpeter Don Cherry, drummer Billy Higgins, bassist Don Payne and Walter Norris on piano. Norris was sympathetic to Coleman's ideas, but has been criticised for not quite grasping them (though, in fairness, it must be noted that few grasped Coleman's ideas this early on), and further, a piano tied Coleman to equal temperament.

The Shape of Jazz to Come

1959 found Coleman very busy: He abandoned the piano entirely for *Tomorrow Is The Question!*, a quartet featuring Shelly Manne on drums. Coleman encountered double bassist Charlie Haden – perhaps his most important collaborator – and formed a regular group with him, Cherry, and Higgins. They were an unlikely-looking fellowship – Coleman with his plastic alto saxophone, Cherry playing the pint-sized pocket trumpet, Haden honing his technique via his Missouri family's hillbilly band. This quartet recorded *The Shape of Jazz to Come* in 1959, with Atlantic Records, who had signed Coleman to a multi-album contract.

The Shape of Jazz to Come was, according to critic Steve Huey, "a watershed event in the genesis of avant-garde jazz, profoundly steering its future course and throwing down a gauntlet that some still haven't come to grips with." [1] While definitely – if somewhat loosely – blues-based and often quite melodic, the album's songs were harmonically unusual and unpredictable. Some musicians and critics saw Coleman as talentless hack; others regarded him as a genius.

Coleman's quartet received a lengthy – and sometimes controversial – engagement at New York City's famed Five Spot jazz club. Such notable figures as The Modern Jazz Quartet, Leonard Bernstein and Lionel Hampton were favorably impressed, and offered encouragement. (Hampton was so impressed he reportedly asked to perform with the quartet; Bernstein later helped Haden obtain a composition grant from the John Simon Guggenheim Memorial Foundation.) Opinion was, however, divided: trumpeter Miles Davis famously declared

Coleman was "all screwed up inside," and Roy Eldridge stated he'd listened to Coleman drunk and sober, but couldn't understand or enjoy his music either way.

On his best-known early recordings for the Atlantic Records, Coleman led a piano-less quartet with Cherry on trumpet, usually Charlie Haden, but sometimes Scott LaFaro on double bass and either Billy Higgins or Ed Blackwell on drums. These recordings are collected in a box set, *Beauty is a Rare Thing*.

Free Jazz

In 1960, Coleman recorded *Free Jazz: A Collective Improvisation*, which featured a "double quartet," including Cherry and Freddie Hubbard on trumpet, Eric Dolphy on bass clarinet, Haden and LaFaro on bass, and both Higgins and Blackwell on drums. The record was recorded in stereo, with a reed/brass/bass/drums quartet isolated in each stereo channel. *Free Jazz* was, at nearly 40 minutes, the lengthiest jazz recording to date, and was instantly one of Coleman's most controversial albums. The music features a regular but complex pulse, one drummer playing "straight" while the other played double-time; the thematic material is a series of brief, dissonant fanfares; as is conventional in jazz, there are a series of solos features for each member of the band, but the other soloists are free to chime in as they wish, producing some extraordinary passages of collective improvisation by the full octet.

Coleman intended *Free Jazz* simply to be the album title, but his growing reputation placed him at the forefront of jazz innovation, and free jazz was soon considered a new genre, though Coleman has expressed discomfort with the term.

Among the reasons Coleman may not have entirely approved of the term "free jazz" is that his music contains a considerable amount of composition. His melodic material, although skeletal, strongly recalls the melodies that Charlie Parker wrote over "standard" harmonies, and in general the music is closer to the bebop which came before it than is sometimes popularly imagined. (Several early tunes of his, for instance, are clearly based on favorite bop chord-changes like "Out of Nowhere" and "I Got Rhythm".) Coleman very rarely played standards, concentrating on his own compositions, of which there seems to be an endless flow. There are exceptions, though, including a classic reading (virtually a recomposition) of "Embraceable You" for Atlantic, and an improvisation on Thelonious Monk's "Criss-Cross" recorded with Gunther Schuller.

1960s

After the Atlantic period and into the early part of the 1970s, Coleman's music became more angular and engaged fully with the jazz avant-garde which had developed in part around Coleman's innovations.

His quartet dissolved, and Coleman formed a new trio with David Izenzon on bass, and Charles Moffett on drums. Coleman began to extend the sound-range of his music, introducing accompanying string players (though far from the territory of "Parker With Strings") and playing trumpet and violin himself; he initially had little conventional technique, and used the instruments to make large, unrestrained gestures. His friendship with Albert Ayler influenced Coleman's development on trumpet and violin. (Haden would later sometimes join this trio to form a two-bass quartet.)

Between 1965 and 1967 Coleman signed with legendary jazz record label Blue Note Records and released a number of recordings starting with the influential recordings of the trio *At The Golden Circle* in Stockholm.

In 1966, Coleman was criticised for recording *The Empty Foxhole,* a trio with Haden, and Coleman's son Denardo Coleman – who was ten years old. Some regarded this as perhaps an ill-advised publicity ploy on Coleman's part, and judged the move as a misstep. Others, however, noted that despite his youth, Denardo had studied drumming for several years, his technique – which, though unrefined, was respectable and enthusiastic –

owed more to "pulse" oriented free jazz drummers like Sunny Murray than to bebop drumming. Denardo has matured into a respected musician, and has been his father's primary drummer since the late 1970s.

Coleman formed another quartet. A number of bassists and drummers (including Haden, Jimmy Garrison and Elvin Jones) appeared, and Dewey Redman joined the group, usually on tenor saxophone.

He also continued to explore his interest in string textures – from the Town Hall concert in 1962, culminating in *Skies of America* in 1972. (Sometimes this had a practical value, as it facilitated his group's appearance in England in 1965, where jazz musicians were under a quota arrangement but "classical" performers were exempt.)

Fusion Outlook on jazz

Later, however, Coleman, like Miles Davis before him, took to playing with electrified instruments. Albums like *Virgin Beauty* and *Of Human Feelings* used rock and funk rhythms, sometimes called free funk. On the face of it, this could seem to be an adoption of the jazz fusion mode fashionable at the time, but Ornette's first record with the group which later became known as Prime Time (the 1976 *Dancing in Your Head*) was sufficiently different to have considerable shock value. Electric guitars were prominent, but the music was, at heart, rather similar to his earlier work. These performances have the same angular melodies and simultaneous group improvisations – what Joe Zawinul referred to as "nobody solos, everybody solos" and what Coleman calls "harmolodics" – and although the nature of the pulse has altered, Coleman's own rhythmic approach has not.

Some critics have suggested Coleman's frequent use of the vaguely-defined term "harmolodics" is a musical MacGuffin: a red herring of sorts designed to occupy critics over-focused on Coleman's sometimes unorthodox compositional style.

Jerry Garcia played guitar on three tracks from Coleman's *Virgin Beauty* (1988) - "Three Wishes", "Singing In The Shower", and "Desert Players". Twice in 1993, Coleman joined the Grateful Dead on stage playing the band's "The Other One", "Wharf Rat", "Stella Blue", and covering Bobby Bland's "Turn On Your Lovelight" among others. Another unexpected association was with guitarist Pat Metheny, with whom Coleman recorded *Song X* (1985); though released under Metheny's name Coleman was essentially co-leader (contributing all the compositions).

In 1991, Coleman played on the soundtrack for David Cronenberg's *Naked Lunch*; the orchestra was conducted by Howard Shore. It is notable among other things for including a rare sighting of Coleman playing a jazz standard: Monk's blues line "Misterioso".

The mid-1990s saw a flurry of activity from Coleman: He released four records between 1995 and 1996, and for the first time in nearly forty years, Coleman worked regularly with piano players (either Geri Allen or Joachim Kühn). Many critics noted that it took jazz piano nearly that long to catch up with Coleman's innovations.

Coleman has rarely performed on other musicians' records. Exceptions include extensive performances on albums by Jackie McLean in 1967 (on which Coleman played trumpet), and James Blood Ulmer in 1978, and cameo appearances on Yoko Ono's "Plastic Ono Band" album 1968, Joe Henry's *Scar*2001 and Lou Reed's "The Raven" 2003.

Legacy

Although now an elder statesman of jazz, Coleman continues to push himself into unusual playing situations, often with much younger musicians or musicians from radically different musical cultures, and continues to perform regularly. An increasing number of his compositions, while not ubiquitous, have become minor jazz

standards, including "Lonely Woman", "Peace", "Turnaround", "When Will The Blues Leave?", "The Blessing", and "Law Years", among others. He has influenced virtually every saxophonist of a modern disposition, and nearly every such jazz musician, of the generation which followed him. His songs have proven endlessly malleable: pianists such as Paul Bley and Paul Plimley have managed to turn them to their purposes; John Zorn has recorded *Spy Vs Spy* (1989), an album of radical thrash-metal versions of Coleman songs; there have even been country-music versions of Coleman tunes (by Richard Greene).

Recently, he has performed live with the popular trio The Bad Plus, a group similarly committed to challenging jazz orthodoxy.

Harry Carney

Harry Howell Carney (1910 - 1974) was a jazz baritone saxophone player best known for his 45-year tenure in Duke Ellington's band. Carney started off in Ellington's band playing alto, but soon switched to the baritone. His strong, steady saxophone often serves as the anchor of Duke's music.

Early Years

Harry Howell Carney was born in 1910 in Boston, Massachusetts. At seventeen he ran off to join Duke Ellington's orchestra starting first on clarinet and eventually moving on to Baritone Saxophone. Even at that age he was the "master of the deep-voiced baritone saxophone".

Carney and Duke

Carney was the longest lasting player in Duke Ellington's band. He was always there and on occasions when Ellington was missing he took over as conductor. Ellington and Carney were close friends. The majority of their careers they rode together in Carney's car to concerts, allowing Ellington to come up with new ideas.

Notoriety

While not the first baritone saxophonist in jazz, Carney was certainly the first major performer on the instrument, and his sound influenced several generations of musicians.

He was an early jazz proponent of circular breathing. He was also Hamiet Bluiett's favourite Baritone Saxophone player because he "never saw anybody else stop time"[1] in reference to a concert Bluiett attended where Carney held a note during which all else went silent.

Carney made a few recordings as a bandleader, and also recorded with Lionel Hampton

Gerry Mulligan

Gerald Joseph "Gerry" Mulligan (April 6, 1927 – January 20, 1996) was an American jazz musician, composer and arranger best known for his baritone saxophone playing.

Early Life and Career

Mulligan was born in Queens Village, Long Island, New York the son of George and Louise Mulligan. George Mulligan was a Wilmington, DE native of Irish descent. Louise Mulligan was a Philadelphia, PA native of half Irish and half German descent. Gerry was the last of four sons: George, Phil, Don and Gerry.

George Mulligan's career as an engineer necessitated frequent moves through numerous cities. When Gerry Mulligan was less than a year old, the family moved to Marion, OH where his father accepted a job with the Marion Power Shovel Company. With the demands of a large home and four young boys to raise, Mulligan's mother hired a African-American nanny named Lily Rose who became especially fond of the youngest Mulligan. As he became older, Mulligan began spending time at Rose's house and was especially amused by Rose's player piano, which Mulligan later recalled as having rolls by numerous players including Fats Waller. When black musicians came through town, because of segregation they often had to stay at homes within the black community and the young Mulligan occasionally bumped into musicians staying at Rose's home.

The family's moves continued with stops in Southern New Jersey (where Mulligan lived with his maternal grandmother), Chicago, IL and Kalamazoo, MI, where Mulligan lived for three years and attended Catholic school. When the school moved into a new building and established music courses, Mulligan decided to play clarinet in the school's nascent orchestra. Mulligan made his initial youthful attempt at arranging with the Richard Rodgers song "Lover", but the arrangement was seized prior to its first reading by an overzealous nun who was taken aback by the title on the arrangement.

When Gerry Mulligan was 14, his family moved to Detroit, MI and then Reading, PA (an hour and a half north of Philadelphia). While in Reading, Mulligan began studying clarinet with Sammy Correnti, who also encouraged Mulligan's interest in arranging. Mulligan also began playing saxophone professionally in Philadelphia dance bands.

The Mulligan family next moved to Philadelphia proper, where Gerry attended the West Philadelphia Catholic High School for Boys and organized a school big band, for which he also wrote arrangements. When Mulligan was sixteen, he approached Johnny Warrington at local radio station WCAU about writing arrangements for the station's house band. Warrington was impressed by Mulligan's spunk and talent and began buying Mulligan's arrangements.

Mulligan dropped out of high school during his senior year to pursue work with a touring band. Mulligan contacted band leader Tommy Tucker when Tucker was visiting Philadelphia's Earle Theatre. While Tucker did not need an additional reedman, he was looking for an arranger and Mulligan was hired at $100 a week to do

two or three arrangements a week (including all copying). At the conclusion of Mulligan's three-month contract, Tucker told Mulligan that he should move on to another band that was a little less "tame." Mulligan went back to Philadelphia and began writing for Elliott Lawrence, a pianist and composer that had taken over for Warrington as the band leader at WCAU.

Mulligan moved to New York in January 1946 and joined the arranging staff on Gene Krupa's bop-tinged band. Notable arrangements of Mulligan's work with Krupa include "Birdhouse," "Disc Jockey Jump" and an arrangement of "How High the Moon" that quoted Charlie Parker's "Ornithology" as a countermelody.

Mulligan next began arranging for the Claude Thornhill Orchestra, occasionally sitting in as a member of the reed section. Thornhill's arranging staff included Gil Evans, who Mulligan had met when while working with the Krupa band. Mulligan eventually began living with Evans at the time Evans' apartment on West 55th street became a regular hangout for a number of jazz musicians working on creating a new jazz idiom.

Birth of the Cool

In September of 1949, Trumpeter Miles Davis formed a nine-piece band that featured arrangements by Mulligan, Evans and John Lewis and consisted of Davis on trumpet, Mulligan on baritone saxophone, trombonist Mike Zwerin, alto saxophonist Lee Konitz, Junior Collin on French horn, tubist Bill Barber, pianist John Lewis, bassist Al McKibbon and drummer Max Roach. The band only played only a handful of live performances (a two week engagement at the Royal Roost jazz club and two nights at the Clique Club) and recorded twelve pieces over three recording sessions for a single Capitol Records album, *Birth of the Cool*. Mulligan's writing contributions to that album included the compositions "Jeru", "Venus De Milo", and "Rocker", and arrangements of "Godchild" and "Darn That Dream". Despite the chilly reception by audiences of 1949, the Davis nonet has been judged by history as one of the most influential groups in jazz history, creating a sound that, despite its East coast origins, became known as "West Coast Jazz"

During this 1949-1951 period of work with the Birth of Cool orchestra, Mulligan also regularly performed with and arranged for trombonist Kai Winding. Mulligan's composition, "Elevation" and arrangement of "Between the Devil and the Deep Blue Sea" were recorded by Mulligan's old boss, Elliott Lawrence and brought Mulligan additional recognition. Mulligan also arranged for and recorded with bands led by Georgia Auld and Chubby Jackson. In September 1951, Mulligan recorded the first album under his own name, *Mulligan Plays Mulligan.* By this point, Mulligan had mastered a melodic and linear playing style inspired by Lester Young that he would retain for the rest of his career.

In spring of 1952, Mulligan became more desperate for remunerative employment and headed west to Los Angeles with his girlfriend, pianist Gail Madden. Through an acquaintance with arranger Bob Graettinger, Mulligan got work writing arrangements for Stan Kenton's Orchestra. While most of Mulligan's work for Kenton were pedestrian arrangements that Kenton needed to fill out money-making dance performances, Mulligan was able to throw in some more substantial original works along the way. His compositions "Walking Shoes" and "Young Blood" stand out as embodiments of the contrapuntal style that became Mulligan's signature.

The Pianoless Quartet

While arranging for Kenton, Mulligan began performing on off-nights at The Haig, a small jazz club on Wilshire Boulevard at Kenmore Street. During the Monday night jam sessions, a young trumpeter named Chet Baker began sitting in with Mulligan. Mulligan and Baker began recording together, although they were unsatisfied with the results. Around that time, vibraphonist Red Norvo's trio began headlining at The Haig, thus leaving no need to keep the grand piano that had been brought in for Erroll Garner's stay at the club.

Faced with a dilemma of what to do for a rhythm section, Mulligan decided to build on earlier experiments and perform as a pianoless quartet with Baker on trumpet, Bob Whitlock on bass and Chico Hamilton on drums. Baker's melodic style fit well with Mulligan's, leading them to create improvised contrapuntal textures free from the rigid confines of a piano-enforced chordal structure. While novel at the time in sound and style, this ethos of contrapuntal group improvisation hearkened back to the formative days of jazz. Mulligan and Baker had an almost psychic rapport and Mulligan later remarked that, "I had never experienced anything like that before and not really since." Their dates at the Haig became sell-outs and the recordings they made in the fall of 1952 became major sellers that led to significant acclaim for Mulligan and Baker.

Unfortunately, this fortuitous collaboration came to an abrupt end with Mulligan's arrest on narcotics charges in the Summer of 1953 that led to six months at Sheriff's Honor Farm. Both Mulligan and Baker had followed the tragic example of their peers and become heroin addicts. While Mulligan was in prison, Baker transformed his lyrical trumpet style, gentle tenor voice and matinee-idol looks into independent stardom. Upon release from prison, Mulligan attempted to rehire Baker, who declined the offer for financial reasons. Baker and Mulligan briefly reunited at the 1955 Newport Jazz Festival and would occasionally get together for performances and recordings up through a 1974 performance at Carnegie Hall. But while Mulligan, with considerable effort, would manage to kick his habit, Baker's addiction would catch up with him in the early 60's and bedevil him professionally and personally almost constantly until his untimely and mysterious death in Amsterdam in 1988.

Middle Career

Mulligan continued the "pianoless" quartet format with valve trombonist Bob Brookmeyer, although Mulligan occasionally played piano. This quartet structure remained the core of Mulligan's groups throughout the rest of the 1950s with sporadic personnel changes and expansions of the group with trumpeters Joe Eardly and Art Farmer, saxophonists Zoot Sims, Al Cohn and Lee Konitz, and vocalist Annie Ross. Mulligan also performed as a soloist or sideman (often in festival settings) with a veritable Who's Who of late 50s jazz artist: Duke Ellington, Ben Webster, Johnny Hodges, Jimmy Witherspoon, Andre Previn, Billie Holiday, Marian McPartland, Louis Armstrong, Count Basie, Stan Getz, Paul Desmond, Thelonious Monk, Fletcher Henderson, Manny Albam, Quincy Jones, Kai Winding, Miles Davis, and Dave Brubeck. Mulligan appears in Art Kane's famous a Great Day In Harlem portrait of 57 major jazz musicians taken in August of 1958.

Mulligan formed his first "Concert Jazz Band" in the Spring of 1960. The band varied in size and personnel, with the core group being six brass, five reeds (including Mulligan) and a pianoless two-piece rhythm section. The membership included (at various times, among others): trumpeters Conte Candoli, Clark Terry and Doc Severinsen, saxophonists Zoot Sims and Gene Quill, trombonist Bob Brookmeyer, drummer Mel Lewis and vocalist Judy Holliday. The band toured and recorded extensively through the end of 1964, ultimately producing five albums for Verve records.

Mulligan resumed work with small groups in 1962 and appeared with other groups sporadically (notably in festival situations). Mulligan would continue to work intermittently in small group settings until the end of his life, although performing dates started to become more infrequent during the mid '60s. After Dave Brubeck's quartet broke up in 1967, Mulligan began appearing regularly with Brubeck as the "Gerry Mulligan / Dave Brubeck Quartet" through 1973. Thereafter, Mulligan and Brubeck would work together sporadically until the final year of Mulligan's life.

In 1971, Mulligan created his most significant work for big band in over a decade for the album *The Age of Steam.* The Concert Jazz Band was "reformed" in 1978 and toured at various times through the '80s.

Orchestral Work

Mulligan, like most jazz musicians of his era, occasionally recorded with strings. Notable dates include 1957 recordings with Winnie Burke's String Jazz Quartet, a 1959 orchestra album with Andre Previn and a 1965 album of the Gerry Mulligan Quintet and Strings. In 1974, Mulligan collaborated with famed Argentinean musician Astor Piazzolla. While in Milan for the recording sessions, Mulligan met his future wife, Countess Franca Rota Borghini Baldovinetti, a freelance photojournalist and reporter. In 1975, Mulligan recorded a string album with Italian composer Enrico Intra.

Mulligan's more serious work with orchestra began in May of 1970 with a performance of Dave Brubeck's oratorio, *The Light in the Wilderness* with Erich Kunzel and the Cincinnati Symphony.

In the 1970s and 1980s, Mulligan worked to build and promote a repertoire of baritone saxophone music for orchestra. In 1973, Mulligan commissioned to composer Frank Proto to write a *Saxophone Concerto* that was premiered with the Cincinnati Symphony. In 1977, the Canadian Broadcasting Company commissioned Harry Freedman to write the saxophone concerto *Celebration* which was performed by Mulligan with the CBC Symphony. In 1982, Zubin Mehta invited Mulligan to play soprano saxophone in a New York Philharmonic performance of Ravel's *Bolero*.

In 1984, Mulligan commissioned Harry Freedman to write *The Sax Chronicles* which was an arrangement of some of Mulligan's melodies in pastiche styles. In April of that year, Mulligan was a soloist with the New American Orchestra in Los Angeles for the premier of Patrick Williams' *Spring Wings*. In June, Mulligan completed and performed his first orchestral commission, *Entente for Baritone Saxophone and Orchestra*, with the Filarmonia Venetia. In October, Mulligan performed *Entente* and *The Sax Chronicles* with the London Symphony Orchestra.

In 1987, Mulligan adapted "K-4 Pacific" for (from his 1971 *Age of Steam* big band recording) for quartet with orchestra and performed it beside *Entente* with the Israel Philharmonic in Tel Aviv with Zubin Mehta conducting. Mulligan's orchestral appearances at the time also included the Houston Symphony, Stockholm Philharmonic and New York Philharmonic.

1988 saw the premier of Mulligan's *Octet for Sea Cliff* a chamber work commissioned by the Sea Cliff Chamber Players. In 1991 the Concordia Orchestra premiered *Momo's Clock*, a work for orchestra (without saxophone solo) that was inspired by a book by German author Michael Ende.

Later Career

Throughout Mulligan's orchestral work and until the end of his life, Mulligan maintained an active career performing and recording jazz - usually with a quartet that included a piano.

In 1991, Mulligan contacted Miles Davis about revisiting the music from the seminal 1949 *Birth of the Cool* album. Davis had recently performed some of his Gil Evans collaborations with Quincy Jones at the Montreaux Jazz Festival and was enthusiastic. However, Davis died from a stroke in September and Mulligan continued the recording project and tour with Wallace Roney and Art Farmer subbing for Davis.

Mulligan's final recording was a quartet album (with guests), *Dragonfly,* recorded in the Summer of 1995 and released on the Telarc label. Mulligan gave his final performance on the 13th Annual Floating Jazz Festival, SS Norway, Caribbean Cruise, November 9, 1995.

Mulligan died in Darien, CT on January 20, 1996 at the age of 68 following complications from knee surgery. His widow said he had also been suffering from liver cancer.

Upon Mulligan's passing, his library and numerous personal effects (including a gold-plated Conn saxophone) were given to the Library of Congress. In 1999 the Gerry Mulligan Collection opened as a permanent exhibit in a special room at the entrance to the Performing Arts Reading Room in the James Madison Memorial Building. The exhibit is open to the public and includes numerous photos, record covers, posters and his 1981 Grammy award.

Awards

- 1981 Grammy award (Best Jazz Instrumental Performance by a Big Band) for *Walk on the Water*

- Grammy nominations for the albums *The Age of Steam*, *For an Unfinished Woman* and *Soft Lights and Sweet Music*
- 1982 The *Birth of the Cool* album inducted into the Grammy Hall of Fame
- 1982 Connecticut Arts Award
- 1984 Viotti Prize (Vercelli, Italy)
- 1988 Duke Ellington Fellow at Yale University
- 1989 received keys to the city of Trieste, Italy
- 1990 Philadelphia Music Foundation Hall of Fame
- 1991 American Jazz Hall of Fame
- 1992 Lionel Hampton School of Music Hall of Fame
- 1992 Guest composer at the Mertens Contemporary American Composer's Festival, University of Bridgeport, Connecticut
- 1994 Down Beat (magazine) Hall of Fame
- 1995 Artists Committee for the Kennedy Center Honors for the Performing Arts
- 42 consecutive years (1953-1995) winning the Down Beat magazine reader's poll for outstanding baritone saxophonist

Theatre and Film

Mulligan's first film appearance was probably with Gene Krupa's orchestra playing alto saxophone in the 1946 RKO short film *Follow That Music*. Mulligan had small roles in the films *I Want to Live!* (1958 - as a jazz combo member), *The Rat Race* (1960), *The Subterraneans* (1960) and *Bells Are Ringing* (1960). Mulligan also performed numerous times on television in a variety of settings during his career.

As a film composer, Mulligan wrote music for *A Thousand Clowns* (1965 - title theme) the film version of the Broadway comedy *Luv* (1967), the French films *La Menace* (1977) and *Les Petites galères* (1977 - with Astor Piazzola) and *I'm Not Rappaport* (1996 - title theme).

In 1974 Mulligan collaborated with Judy Holliday on a musical version of Anita Loos' play *Happy Birthday*. Although the creative team had great hopes for the work, it never made it past a workshop production at the University of Alabama. In 1978, Mulligan wrote incidental music for Dale Wasserman's Broadway play *Play with Fire*.

In 1995 the Hal Leonard Corporation released the video tape *The Gerry Mulligan Workshop - A Master Class on Jazz and Its Legendary Players.*

Pepper Adams (10/8/30 – 9/10/86)

Pepper Adams was one of the all-time great baritonists, ranking at the top with Harry Carney, Serge Chaloff, and Gerry Mulligan. But Mulligan overshadowed Adams throughout virtually his entire career, which is a little strange because Pepper had a much different sound (heavier and more intense) than the light-toned and playful Mulligan.

Adams grew up in Rochester, NY, and when he was 16 he moved to Detroit where he became an important part of the very fertile local jazz scene. Other than a period in the military (1951-1953), Adams was a major fixture in Detroit, playing with such up-and-coming musicians as Donald Byrd, Kenny Burrell, Tommy Flanagan, Barry Harris, and Elvin Jones. Adams had opportunities to tour with Stan Kenton, Maynard Ferguson, and Chet Baker, and he moved to New York in 1958. In addition to recording both as a leader and a sideman, Adams played with Benny Goodman (1958-1959) and Charles Mingus (off and on between 1959-1963), and co-led a quintet with Donald Byrd (1958-1962). He was a longtime member of the Thad Jones/Mel Lewis orchestra (1965-1978) and a major stylist up until his death. ~ Scott Yanow, All Music Guide

Nick Brignola (7/17/36 – 2/8/02)

A strong baritone soloist in the tradition of Pepper Adams, Nick Brignola was long overshadowed by Adams and Gerry Mulligan, but actually ranked near the top. He occasionally doubled on other instruments (soprano, alto, and flute). After studying at Ithaca College and Berklee, he played and recorded with Reese Markewich in the late '50s, Herb Pomeroy, Cal Tjader, and the Mastersounds. Brignola worked with Woody Herman's orchestra (1963), Sal Salvador, and Ted Curson (1967), but was generally a leader of his own small groups. For a time he played fusion in the early '70s, but afterwards played mostly performed hard bop. He produced some of his best work in the '90s, even as his health began to decline. Among the many labels Nick Brignola recorded for are Priam (his own company), Beehive, Interplay, SeaBreeze, Discovery, and Reservoir. He died on February 8, 2002. ~ Scott Yanow, All Music Guide

Yusef Lateef

Dr. Yusef Lateef (born October 9, 1920 – December 23, 2013) is an American jazz musician. He plays principally on tenor saxophone and flute. He is known for his innovative blending of "Eastern" music with American jazz. He also plays the oboe, bamboo flute, shanai, shofar, argol, sarewa, and koto.

Early life

Yusef Lateef was born **William Emanuel Huddleston** in Chattanooga, Tennessee. In 1925, Lateef and his family moved to Detroit, Michigan where would begin Lateef's musical career. Throughout his early life Lateef came into contact with a number of accomplished jazz musicians including Milt Jackson, Paul Chambers, Elvin Jones, and Kenny Burrell. Lateef was a proficient saxophonist by his graduation from high school at age 18, at which point he launched his professional career and began touring with a number of swing bands. In 1949, at this stage using the name **William Evans**, Lateef was invited by Dizzy Gillespie to tour with his world-renowned orchestra.

Career

Lateef first began recording as a leader in 1956 for Savoy Records, which released a number of albums under his name in the following year. By 1961, with the release of *Eastern Sounds*, Lateef's distinctive sound had matured. His "Eastern" influences are clearly audible in these recordings, while they remain within the bounds of approachability for most Western ears. Lateef's sound has been claimed to have been a major influence on the saxophonist John Coltrane, whose later period free jazz recordings contain similarly "Eastern" traits.

In 1992, Lateef founded YAL Records, his own label for which he records today. In 1993, Lateef was commissioned by the WDR Radio Orchestra to compose *The African American Epic Suite*, a four part work for orchestra and quartet based on themes of slavery and disfranchisement in the United States. The piece has since been performed by the Atlanta Symphony Orchestra and the Detroit Symphony Orchestra.

Lateef has expressed a dislike of the terms "jazz" and "jazz musician" as musical generalizations. As is so often the case with such generalizations, the use of these terms do understate the breadth of his sound. For example, in the 1980s, Lateef experimented with new age and spiritual elements. His 1987 album *Yusef Lateef's Little Symphony* won the Grammy award for Best New Age Album. His core influences, however, are clearly rooted in jazz, and in his own words: "My music is jazz." [1]

Higher education and Islam

In 1950, Lateef returned to Detroit and began his studies in composition and flute at Wayne State University. It was during this period that Lateef converted to Ahmadiyya Islam and changed his name to the form it holds today.

In 1960, Lateef again returned to school. At the Manhattan School of Music in New York, Lateef pursued further studies in flute. He received a Bachelor's Degree in Music in 1969 and a Master's Degree in Music Education in 1970. He taught courses in autophysiopsychic music at the school from 1971, and from 1972 was an associate professor at the Borough of Manhattan Community College.

In 1975, Lateef completed his dissertation on Western and Islamic education and earned a Ph.D. in Education from the University of Massachusetts Amherst.

Lateef has written and published a number of books including a novella entitled *A Night in the Garden of Love* and the short story collections *Spheres* and *Rain Shapes*. Along with his record label YAL Records, Lateef owns Fana Music, a music publishing company. Lateef publishes his own work through Fana, which includes *Yusef Lateef's Flute Book of the Blues* and many of his own orchestral compositions.

Rahsaan Roland Kirk

Rahsaan Roland Kirk (August 7th, 1936 - December 5th, 1977) was a blind American jazz saxophonist. He was perhaps best known for his ability to play more than one saxophone at once.

Biography

Kirk was born Ronald Kirk in Columbus, Ohio, but felt compelled by a dream to transpose two letters in his first name to make *Roland*. After another dream about 1970 he added Rahsaan to his name.

Preferring to lead his own groups, Kirk rarely performed as a sideman, though he did record with arranger Quincy Jones, Roy Haynes and had especially notable stints with Charles Mingus.

His playing was generally rooted in soul jazz or hard bop, but Kirk's knowledge of jazz history allowed him to draw on many elements of the music's history, from ragtime to Swing and free jazz. Kirk also regularly explored classical and pop music.

Kirk played and collected a number of musical instruments, mainly various saxophones, clarinets and flutes. His main instruments were tenor saxophone, and two obscure saxophones: the manzello (similar to a soprano sax) and the stritch (a straight alto sax lacking the instrument's characteristic upturned bell). Kirk modified these instruments himself to accommodate his simultaneous playing technique. He typically appeared on stage with all three horns hanging around his neck, as well as a variety of other instruments, including flutes and whistles. Kirk also played harmonica, english horn, recorders and was a competent trumpeter. He often had unique approaches, using a saxophone mouthpiece on a trumpet or playing nose flute. He additionally used many extramusical sounds in his art, such as alarm clocks, whistles, sirens, and even primitive electronic sounds (before such things became commonplace).

Kirk was also an influential flautist, employing several techniques that he developed himself. One technique was to sing or hum into the flute at the same time as playing. Another was to play the standard transverse flute at the same time as a nose flute.

Some observers thought that Kirk's bizarre onstage appearance and simultaneous multi-instrumentalism were just gimmicks, especially when coming from a blind man, but these opinions usually vanished when Kirk actually started playing.[*citation needed*] He used the multiple horns to play true chords, essentially functioning as a one-man saxophone section. Kirk insisted that he was only trying to emulate the sounds he heard in his mind.

Kirk was also a major exponent and practitioner of circular breathing. Circular breathing is when a wind player exhales through the horn's mouthpiece while simultaneously inhaling through the nose. Using this technique, Kirk was not only able to sustain a single note for a virtually any length of time, he could also play sixteenth-note runs of almost unlimited length, and at high speeds.

In 1975, Kirk suffered a major cerebral vascular accident (stroke) which led to partial paralysis of one side of his body. Despite this, he continued to perform, modifying his instruments himself to enable him to play with only one arm. At a live performance at Ronnie Scott's club in London he even managed to play two instruments, and carried on to tour internationally and even appear on TV.

He died from a second stroke in 1977 after performing at the Bluebird nightclub in Bloomington, Indiana.

Legacy and influence

Kirk's technique of humming while playing the flute was adopted later by many other players, including Jeremy Steig, and Ian Anderson of Jethro Tull;(who covered the Kirk tune "Serenade to a Cuckoo" on Jethro Tull's first album *This Was* in 1968).

In 1978 the number one UK single "Hit me with your rhythm stick" by Ian Dury and the Blockheads featured saxophonist Davey Payne playing a solo with two saxes simultaneously, in the manner of Kirk.

Herbie Mann

Herbert Jay Solomon (April 16, 1930 – July 1, 2003), better known as **Herbie Mann**, was an American jazz flautist of Jewish descent and important early practitioner of world music.

Herbie Mann was born in Brooklyn, New York. Early in his career, he also played saxophones and clarinets, but Mann was among the first jazz musicians to specialize on the flute and was perhaps jazz music's preeminent flautist during the 1960s.

In 1958 he added a conga player to his band and incorporated elements of African music. In 1961 Mann took a tour of Brazil and returned to the United States to record with Brazilian players. These albums helped popularize the bossa nova. Many of his albums throughout his career returned to Brazilian themes. Mann hired a young Chick Corea to play in some of his bands.

Mann was an early pioneer in the fusing of jazz and world music. He recorded music in African (1959), reggae, Middle Eastern (1966 and 1967), and Eastern European styles.

A number of disco-style smooth jazz records in the 1970s brought some criticism from jazz purists but helped Mann remain active during a period of declining interest in jazz.

Mann also had a number of songs cross over to the pop charts — rather rare for a jazz musician. A 1998 interview reported that "At least 25 Herbie Mann albums have made the top 200 pop charts, success denied most of his jazz peers." [1]

He founded his own record label "Kokopelli Records" after difficulty with established labels. He later left this label, too. He recorded over 100 albums in his career.

Mann was quite prolific and performed often. His first gig was playing in the Catskills at age 15. His last, on May 3, 2003 was at the New Orleans Jazz and Heritage Festival at age 73. Herbie Mann died at age 73 on July 1, 2003 after a long battle with prostate cancer.

Woody Herman

Woodrow Charles Herman (May 16, 1913 – October 29, 1987), better known as **Woody Herman**, was an American jazz clarinetist, alto and soprano saxophonist, singer, and Big band leader.

Beginnings

Herman was born in Milwaukee, Wisconsin. As a child he worked as a singer in vaudeville, then became a professional saxophone player at age 15. When Isham Jones's band, of which Herman had been a member, broke up in 1936, he formed his own band, the Woody Herman Orchestra, with some of his band mates. This band became known for its orchestrations of the blues and was sometimes billed as "The Band That Plays The Blues".

Commercial hits

On April 12, 1939 Woody Herman recorded his greatest commercial and mega popular hit record "Woodchoppers' Ball", featuring Woody on clarinet, Neal Ried on trombone, Saxie Mansfield on Sax, Steady Nelson on trumpet and Hy White on guitar. Other big early hits were "Blue Flame," "Dupree Blues", "Blues Upstairs and Downstairs" and "Blues in the Night" with Joe Bishop on flugelhorn, Tommy Linehans on piano, Cappy Lewis on trumpet, and the strong rhythm team of Walt Yoder and Frankie Carlson.

This popular swing band took off and was listed number three in the country in a popularity poll by *Down Beat* Magazine in 1940. The band was first pinned "Herman's Herd" in a Martin band instrument advertisement in the same magazine on April 1, 1941.

Band style

This band's music was heavily influenced by Duke Ellington and Count Basie. Its lively, swinging arrangements, combining bop themes with swing rhythm parts, were greatly admired; Igor Stravinsky wrote "Ebony Concerto" for this band. Other pieces for which the band was known include "Caldonia" and "Northwest Passage." Featured musicians were trumpeter Sonny Berman,trumpeter/arranger Neil Hefti, trumpeter/vocalist Steady Nelson, tenor saxist Flip Phillips, trombonist Bill Harris, vibraphonist Red Norvo, pianist/arranger Ralph Burns, drummers Davey Tough and Don Lamond and bassist Chubby Jackson, who was the driving force/talent scout behind the bands progressive development.

Other bands

Herman was forced to disband the orchestra in 1946 at the height of its success, his only financially successful band, to spend more time with his wife and family, but in 1947 organized the Second Herd. This band featured a cooler sound, provided by such musicians as Stan Getz, Zoot Sims, Serge Chaloff, Al Cohn, Gene Ammons, Lou Levy, Oscar Pettiford, Terry Gibbs, Shelly Manne, and Herbie Steward. Among this band's hits were "Early Autumn," "The Goof and I," and "Four Brothers". This band was also known as the Four Brothers band.

Herman's many later bands included the Third Herd and the New Thundering Herd. He was known for hiring the best young musicians and using their arrangements. His band's book consequently came to be heavily influenced by rock and roll.

By the 1970s, Herman had returned to straight forward jazz, dropping some of the newer, even rock-oriented approaches.

Last years

He continued to perform into the 1980s, chiefly to pay back taxes caused by an incompetent manager in the 1960s. When his health began to fail, he delegated most of his duties to leader of the reed section, Frank Tiberi, before his death in 1987. Tiberi leads the band in performances to this day.

After the death of Herman, Charles Mingus, and other jazz greats, ASCAP created a retirement fund in 1991 to which artists were given the opportunity to fund their latter years when they no longer were recording artists.

Oliver Nelson

Oliver Nelson (1932–1975) was an American jazz saxophonist, clarinettist, and composer.

Early life and career

Nelson was born on 4 June 1932 in St. Louis, Missouri. His family was musical: his brother was a saxophonist who played with Cootie Williams in the 1940s, and his sister sang and played piano. Nelson began learning to play the piano when he was six, and started on the saxophone at eleven. From 1947 he played in territory bands around Saint Louis, before joining the Louis Jordan big band from 1950 to 1951, playing alto sax and arranging. After military service in the marines, he returned to Missouri to study music – composition and theory – at Washington and Lincoln Universities, graduating in 1958.

After graduation, Nelson moved to New York, playing with Erskine Hawkins and Wild Bill Davis, and working as the house arranger for the Apollo Theater in Harlem. He also played on the West Coast briefly with the Louie Bellson band in 1959, and in the same year began recording as leader with small groups. From 1960 to 1961 he played tenor sax with Quincy Jones, both in the U.S. and on tour in Europe.

Breakthrough and afterwards

After six albums as leader between 1959 and 1961 (including such musicians as Kenny Dorham, Johnny Hammond Smith, Eric Dolphy, Roy Haynes, King Curtis, and Jimmy Forrest), Nelson's big breakthrough came with *The Blues and the Abstract Truth* containing the well-known standard "Stolen Moments". This made his name as a composer as well as a musican, and he went on to record a number of big-band albums, as well as working as an arranger for Cannonball Adderley, Eddie Davis, Johnny Hodges, Wes Montgomery, Buddy Rich, Jimmy Smith, Billy Taylor, Stanley Turrentine, and many more. He also led all-star big band in various live performances between 1966 and 1975.

In 1967, Nelson moved to Los Angeles. Apart from his big-band appearances (in Berlin, Montreux, New York, and Los Angeles), he toured West Africa with a small group. He also spent a great deal of time composing music for television and films (including *Death of a Gunfighter*, *Ironside*, *Night Gallery*, *Columbo*, *The Six Million Dollar Man*, *The Bionic Woman*, and *Longstreet*), and producing and arranging for pop stars such as Nancy Wilson, James Brown, the Temptations, and Diana Ross. His commercial writing didn't push out his jazz composition and performing, but it came to take up a greater amount of his time. He died of a heart attack on 28 October 1975.

Ben Webster

Benjamin Francis Webster (March 27, 1909–September 20, 1973) was an influential American jazz tenor saxophonist.

Webster, born in Kansas City, Missouri, was considered one of the three most important "swing tenors" along with Coleman Hawkins and Lester Young. He had a tough, raspy, and brutal tone on stomps (with his own distinctive growls), yet on ballads he would play with warmth and sentiment. Stylistically he was heavily indebted to Hawkins, particularly for his low, muscular tone and his vibrato. But Webster was also significantly different from his main influence in that his sound was sleeker, less aggressive, and much more spacious.

Webster learned to play piano and violin at an early age, before learning to play the saxophone. Once Budd Johnson showed him some basics on the saxophone, Webster began to play that instrument in the Young Family Band (which at the time included Lester Young). Webster spent time with quite a few orchestras in the 1930s (including Andy Kirk, Bennie Moten's legendary 1932 band that included Count Basie, Oran Page and Walter Page, Fletcher Henderson in 1934, Benny Carter, Willie Bryant, Cab Calloway, and the short-lived Teddy Wilson big band).

In 1940 Ben Webster became the first major tenor soloist of Duke Ellington's orchestra. During the next three years he was on many famous recordings, including "Cotton Tail" and "All Too Soon"; his contribution (together with that of bassist Jimmy Blanton) was so important that Ellington's orchestra during that period is known as the Blanton–Webster band. After three productive years of playing with Ellington, Webster left the band in an angry altercation, during which he cut up one of Ellington's suits. After leaving Ellington in 1943, Webster worked on 52nd Street in New York City; recorded frequently as both a leader and a sideman; had short periods with Raymond Scott, John Kirby, and Sid Catlett; and toured with Jazz at the Philharmonic during several seasons in the 1950s.

Webster recorded a classic set with pianist Art Tatum, and generally worked steadily, but in 1964 he moved permanently to join other American jazz musicians in Copenhagen, Denmark, where he played when he pleased during his last decade. Although not all that flexible, Webster could swing with the best, and his tone was a later influence on such diverse players as Archie Shepp, Lew Tabackin, Scott Hamilton, David Murray, and Bennie Wallace. In 1971 Webster reunited with Duke Ellington and his big band for a couple of shows at the Tivoli Gardens in Denmark

Ben Webster died in Amsterdam, The Netherlands in 1973 and was buried in the Assistens Kirkegård in the Nørrebro section of Copenhagen.

After Webster's death, Billy Moore Jr. created The Ben Webster Foundation, together with the trustee of Webster's estate. Since Webster's only legal heir, Harley Robinson in Los Angeles, gladly assigned his rights to the foundation, The Ben Webster Foundation was confirmed by The Queen of Denmark's Seal in 1976. In the Foundation's trust deed, one of the initial paragraphs reads: "to support the dissemination of jazz in Denmark".

It is a beneficial Foundation, which channels Webster's annual royalties to musicians, both in Denmark and the U.S. An annual Ben Webster Prize is awarded to a young outstanding musician. The prize is not large, but considered highly prestigious. Over the years, several American musicians have visited Denmark with the help of the Foundation, and concerts, a few recordings, and other jazz-related events have been supported.

Coleman Hawkins

Coleman Randolph Hawkins (November 21, 1904–May 19, 1969), nicknamed "**Hawk**" and sometimes "**Bean**", was a prominent jazz tenor saxophonist.

Hawkins was born in Saint Joseph, Missouri in 1904. Some out-of-date sources say 1901, but there is no evidence to prove such an early date. He was named Coleman after his mother Cordelia's maiden name.

He attended high school in Chicago, then in Topeka, Kansas at Topeka High School. He later stated that he studied harmony and composition for two years at Washburn College in Topeka while still attending THS. In his youth he played piano and cello, and started playing saxophone at the age of nine; by the age of fourteen he was playing around eastern Kansas.

Coleman Hawkins (incorrectly spelled "Haskins" in the caption) pictured in the Topeka High School orchestra, from the 1921 yearbook.

Hawkins joined Mamie Smith's Jazz Hounds in 1921 with whom he toured through 1923, at which time he settled in New York City. Hawkins joined Fletcher Henderson's Orchestra, with whom he played through 1934, sometimes doubling on clarinet and bass saxophone. Hawkins' playing changed significantly during Louis Armstrong's tenure with the Henderson Orchestra.

During the mid to late 1930s, Hawkins toured Europe as a soloist, playing with Jack Hylton, Django Reinhardt and many other groups until returning to the USA in 1939. He then recorded a seminal jazz solo on the pop standard "Body and Soul", a landmark equivalent to Armstrong's "West End Blues".

After an unsuccessful attempt to establish a big band he led a combo at Kelly's Stables on Manhattan's famed 52nd Street, using Thelonious Monk, Oscar Pettiford, Miles Davis, and Max Roach as sidemen. He was leader on the first ever bebop recording session with Dizzy Gillespie and Don Byas. Later he toured with Howard McGhee and recorded with J.J. Johnson and Fats Navarro. He also toured with Jazz at the Philharmonic.

After 1948 Hawkins divided his time between New York and Europe, making numerous freelance recordings, including with Duke Ellington in 1962. In the 1960s he appeared regularly at the Village Vanguard in Manhattan.

During his long career Hawkins was always inventive and seeking new challenges. He directly influenced many bebop performers, and later in his career, recorded or performed with such adventurous musicians as Sonny Rollins, who considered him his main influence, and John Coltrane. He also performed with more traditional musicians, such as Henry "Red" Allen and Roy Eldridge, with whom he appeared at the 1957 Newport Jazz Festival. In the 1960s, he recorded with Duke Ellington.

What was up to date in jazz changed radically over the decades. When record collectors would play his early 1920s recordings during Hawkins' later years he would sometimes deny his presence on them, since the playing on the old records sounded so dated.

In his later years, Hawkins began to drink heavily and stopped recording (his last recording was in late 1966). He died of pneumonia in 1969 and is interred at the Woodlawn Cemetery in the Bronx.

Wardell Gray

From Wikipedia, the free encyclopedia

Wardell Gray (1921-1955) was an American jazz tenor saxophonist.

Biography

Wardell Gray was born in Oklahoma City on 13 February 1921, the youngest of four children. His early childhood years were spent there but his family moved north to Detroit, Michigan in 1929.

In early 1935, Wardell started attending Northeastern High School then transferred to Cass Technical High School, notable for having Donald Byrd, Lucky Thompson and Al McKibbon as alumni, though he left in 1936 without graduating. Advised by his brother-in-law, Junior Warren, he started on the clarinet, but when he heard Lester Young on record with Count Basie, he was inspired to switch to the tenor saxophone.

His first musical job was in Isaac Goodwin's little band, a part-time outfit that played local dances. When auditioning for another job, he was heard by Dorothy Patton, a young pianist who was forming a band in the Fraternal Club up in Flint, Michigan, and she hired him. After a very happy year there, he moved to Jimmy Raschel's band (Raschel had recorded a few sides earlier in the 1930s but did not do so again) and then on to the Benny Carew band in Grand Rapids, Michigan. It was at around this time that he met Jeanne Goings; together they had a daughter, Anita, who was born in January 1941.

Wardell's next move was to return to Detroit. In 1940, Stack Walton handed over leadership of the house band at the Congo Club to Johnny Allen, with Wardell taking his tenor chair. The Congo Club, in Detroit's main black entertainment area, was a popular night spot with a well-regarded band which, at one time or another, included such fine musicians as Howard McGhee and Teddy Edwards.

Just up the road from the Congo was the Three Sixes; in the chorus line was Jeri Walker, a young dancer from New Jersey. Wardell and Jeanne were splitting up, and he and Jeri were soon together. Jeri knew Earl Hines, and when the Hines band came through Detroit in late 1943, she persuaded Earl to hire Wardell - on alto, since there was no tenor vacancy at the time.

This was a big break, as the Hines orchestra was not only nationally-known, but it had also acted recently as a nursery for some of the emerging bebop musicians, including Dizzy Gillespie and Charlie Parker. Although most of these had left by the time Wardell joined, playing with the Hines band was still a marvellously lively and stimulating experience for the young Wardell. They toured all over the USA, and it was when they were in California that Wardell met Dorothy Duvall: they were immediately attracted to each other. Dorothy was married but, although the marriage was on the point of collapse, an unfortunate intervention by a 'friend' led Wardell to believe that this was not so, and he returned to Jeri; they were married in Chicago in September 1945.

Wardell spent around three years with Hines, and matured rapidly during this time. He soon became a featured soloist and the band's recordings show a relaxed, fluent stylist very much in the Lester Young mould: some of the live Jubilee sessions have been reissued on CD (1), but the studio recordings from 1945-46 are still available only on LP.

He left Hines late in 1946, settling in Los Angeles; soon after arriving there, he recorded the first session under his own name. This was a quartet session for Eddie Laguna's Sunset label, and on it Wardell had strong support

from Dodo Marmarosa on piano. The date produced some excellent sides, notably Easy Swing; there is a reissue of the whole session, including alternate takes (2), but a selection is available on (12).

In Los Angeles, Wardell worked in a number of bands, notably with Benny Carter and with the small group that supported Billy Eckstine on a tour of the West Coast. But the real focus in LA at this time was in the clubs along Central Avenue, which was still thriving after the boom years brought about by the huge injection of wartime defence spending. Here Wardell found his element, playing in the mainly after-hours sessions in clubs like Jack's Basket Room, the Down Beat, Lovejoy's and the Club Alabam, and his early success in these sessions led Ross Russell to include him in a studio session he was organising for his Dial label. The session was designed as a showcase for Charlie Parker, but Wardell acquitted himself superbly, showing no sign at all of being over-awed by Parker's presence (3).

It was in the Central Avenue clubs that Wardell held his tenor battles with Dexter Gordon. These two were ideally matched: Wardell's light sound and swift delivery were more than a match for Dexter's big, blustering sound, and their tenor jousts became a kind of symbol for the Central Avenue scene. Their fame began to spread, and Ross Russell managed to get them to simulate one of their battles on The Chase (4), which became Wardell's first nationally-known recording.

The success of The Chase was the break that Wardell needed, and he became increasingly prominent in public sessions in and around LA, including the Just Jazz series of jam sessions organised by the disc jockey Gene Norman. There were concerts at the Pasadena Civic Auditorium and the Shrine Auditorium and other venues (5, 6, 7). The session which included Just You, Just Me and Sweet Georgia Brown has some of Wardell's best playing, but the only CD version of this is crudely abbreviated and cannot be recommended.

Apart from a spell with a little band led by Al Killian (some Jubilee recordings by this group (8) show Wardell in fine form) Wardell was still working mainly in one-off sessions during 1947. However, at a concert around the turn of that year which also featured Benny Goodman, Wardell so impressed the clarinettist that Goodman hired him for a small group which he was just setting up as part of his flirtation with bebop. Goodman had previously been highly critical of bop playing but, speaking of Wardell to Metronome, he said that "if he's bop, that's great. He's wonderful!"

Goodman's new group included the young Swedish clarinettist Ake "Stan" Hasselgard and, initially, Teddy Wilson, and it opened at Frank Palumbo's Click Club in Philadelphia in May 1948. Fortunately, enthusiasts recorded the nightly broadcasts from the club, some of the best of which have been released on CD (9), and they contain some superbly relaxed, fluent tenor work from Wardell. There is little sign of bop in the group's playing, the only noticeable influence being in some of Wardell's phrasing and in aspects of Mary Lou Williams' arrangements for the band.

The group was not, however, a financial success and Goodman eventually broke it up, but by now Wardell was fully established on the East Coast as an up and coming musician. For a while in late 1948/early 1949 he worked with the Count Basie Orchestra, whilst also managing to record with Tadd Dameron (10) and, in excellent quartet and quintet sessions, with Al Haig (11, 12). The quartet session included "Twisted", one of Wardell's best-known recordings and which was used as the basis for a best-selling vocalese version by Annie Ross.

Wardell left Basie in 1949 to return to Benny Goodman. However, life in the Goodman band became increasingly uncongenial for him. In addition, his marriage to Jeri was breaking up. Goodman was not an easy employer at the best of times and this, combined with the constant travelling, made Wardell increasingly unhappy: recordings of the band, both studio sessions (13) and live airshots (14, 15), feature work by Wardell that is below his own best standards. (That it is the Goodman surroundings that was the problem, rather than any fall-off in Wardell's ability, is shown in a session recorded with local musicians in Detroit (11, 18); Wardell's work on this session is exemplary).

On leaving Goodman, Wardell rejoined Count Basie. Basie had bowed to economic pressures and broken up his big band, forming a septet which included Clark Terry and Buddy DeFranco; Wardell joined them in, probably, July 1950. This setting was a much happier one for him and the group enjoyed some success; airshots from the time show a very relaxed, swinging band with no weak links (16).

It was during this good time from a musical point of view, that Wardell's personal life also became happier. He was finally divorced from Jeri and was at last free to marry Dorothy and, together with Dorothy's daughter, Paula, they set up in a little house in Los Angeles.

The only drawback to working with Basie (who had by now enlarged his group again to big band size) was the constant travelling, and Wardell eventually decided to leave so that he could enjoy more home life. The decision was entirely understandable, though the Basie rhythm section was ideally suited to Wardell's brand of swing and, from a musical point of view, enthusiasts for his playing may regret his decision. And an unexpected side-effect was that, because work in the LA area was short (for black musicians, anyway) Wardell still had to travel frequently in search of jobs. Nevertheless, life at home was good, and one of the few interviews that he ever gave (to the British Melody Maker) showed that he was very happy.

At around this time his recording sessions started becoming fewer—though a live session with Dexter Gordon, recreating the excitements of Central Avenue, and a studio session with Art Farmer (both on 18) have fine examples of Wardell's playing.

However, there are increasing signs of a lack of engagement in Wardell's work around 1951/52, notably in a further live session with Dexter Gordon from February 1952 (5) and it seems that he may have been becoming disillusioned with the music business. That he was still capable of playing superbly is shown by his work on a live jam session at the Haig Club (19), but such sessions were by now very sparse, and more typical work from this period was recorded on a session with Teddy Charles (17).

Also at around this time, he seems, tragically, to have become involved in the drug scene. How this could have happened, given his maturity and his understanding of the consequences, is still a mystery; nevertheless, friends reported that it was beginning to take its toll. His playing was now less fluent, and a studio session in January 1955 (12), which was to be his last, shows strong but (by his own standards) rather unsubtle playing.

He was still working regularly, though, and when Benny Carter was engaged in May 1955 to provide the band at the opening the Moulin Rouge, a new club in the black entertainment area of Las Vegas, he called on Wardell. He attended rehearsals but, when the club opened on 25 May, Wardell was unaccountably absent. Then the next day he was found, with his neck broken, on a stretch of desert on the outskirts of Las Vegas. Wardell Gray was dead.

There was what, by most accounts, was a fairly cursory examination of the circumstances; the verdict was accidental death. Many rumours surfaced at the time and later, each one more implausible than the last, but even now, no truly convincing explanation for Wardell's death has yet been advanced.

Lester Young

Lester Willis Young, nicknamed **"Prez"** (August 27, 1909 – March 15, 1959) was an American jazz tenor saxophonist and clarinetist. He is remembered as one of the finest of the players on his instrument and for much of the hipster ethos which came to be attached to jazz.

Early life and career

He was born in Woodville, Mississippi and grew up in a musical family. Young's father was a respected teacher, his brother Lee Young was a drummer, and several other relatives played music professionally. His family moved to New Orleans, Louisiana when Lester was an infant and later to Minneapolis. His father taught him to play trumpet, violin, and drums in addition to the saxophone. He played in his family's band in both the vaudeville and carnival circuits. He left the family band in 1927 because he refused to tour in the US South, where the Jim Crow Laws were in effect.

In 1933 he settled in Kansas City after brief membership of several bands. He rose to prominence in the Count Basie band by playing in a relaxed style which contrasted sharply with the aggressive approach of Coleman Hawkins, the dominant tenor player of the day.

Young left the Basie band to replace Hawkins in Fletcher Henderson's band, but he received intense criticism and pressure to play like Hawkins. He soon left to play with the Andy Kirk band (for six months) and he later returned to star with Basie. His recordings with the Basie band during the pre-World War II period of 1936 to 1940 were nothing short of revolutionary -- rather than being bound by the "time" of the band, his solos "floated" above it and defined the time his own way. A true improvisor, his solos on alternate takes often differed significantly from one to the next. In fact, many view the time Young spent with the Basie band as the band's zenith. Clarinetist Frank Powers said (around 1960), "man, I haven't listened to Basie since Prez left."

Prez was also a master of the clarinet, and there too, his style was entirely his own. His clarinet work from 1938-39 is documented on recordings with Basie, Billie Holiday, small groups both under his own leadership and that of Basie, and the obscure organist Glenn Hardman. His clarinet was stolen in 1939, and he abandoned the instrument until about 1957, when Norman Granz gave him one and urged him to play it (with far different results at that stage in Young's life - see below).

Eccentric icon

Since Jazz already had a "King of Swing" with Benny Goodman, a "Duke" Ellington, and a "Count" Basie, Lester Young was known as Prez (short for president as in "The President of the Tenor Saxophone"), a name given to him by Billie Holiday (though some sources assert that he had been called "Prez" long before meeting her). He returned the favor by dubbing her "Lady Day."

Young was viewed as an eccentric by those he chose to exclude from his circle (*i.e.,* those he did not trust). He did so by creating his own language that his friends would understand, but those he didn't trust would not. It is interesting to see which critics of his day "got it" and which didn't. Those on the outside viewed it as a rococo and often inscrutable personal slang, famously referring to a narcotics detective or policeman as a "Bob Crosby," a rehearsal as a "molly trolley," and an instrumentalist's keys or fingers as his "people." He dressed distinctively, especially in his trademark pork pie hat. When he played saxophone, particularly in his younger days, he would sometimes hold the horn off to the right side at a near-horizontal angle, like a flute. Joop Visser believes that it was Lester's residence in the stuffy Reno Club with the Count Basie Band that caused this idiosyncrasy, as by holding it that way it was the only way Lester could keep his tenor sax from knocking into

someone else's instrument. He is considered by many to be an early hipster, predating Slim Gaillard and Dizzy Gillespie.

Young left the Basie band in late 1940. He is rumored to have refused to play with the band on Friday, December 13th of that year for superstitious reasons, spurring his dismissal, although the truth of this rumor has been widely disputed. In any event, Lester did leave the band around that time and subsequently led a number of small groups that often included his brother, noted drummer Lee Young, for the next couple of years - some very notable live and broadcast recordings from this period exist. During this period, Young accompanied Billie Holiday on a couple of great studio sessions in 1940 and 1941 and also made a small set of brilliant recordings with Nat "King" Cole (their first of several collaborations) in June 1942. It should be noted that his studio recordings are relatively sparse during the 1942 to 1943 period, largely due to the American Federation of Musicians' recording ban during that period that reflected the war effort.

In December 1943, Young returned to the Basie fold for what ended up being a 10-month stint, cut short by his army induction (see below). Recordings made during this and subsequent periods suggest Young was beginning to make much greater use of a plastic reed, which tended to give his playing a somewhat heavier, breathier tone (although still quite smooth compared to that of many other players). While he certainly never abandoned the wooden reed, he did utilize the plastic reed a significant share of the time from 1943 until the end of his life. In August 1944, Young appeared alongside drummer Jo Jones, trumpeter Harry "Sweets" Edison, and fellow tenor saxophonist Illinois Jacquet in Norman Granz's film short Jammin' the Blues.

Army induction and its effects

In September 1944, he and Jo Jones were in Los Angeles with the Basie Band when they were inducted into the U.S. Army. Unlike many white musicians, who were placed in band outfits such as the ones led by Glen Miller and Artie Shaw, Young was put in the 'regular army' where he wasn't allowed to play his saxophone. Young was based in Ft. McClelland, Alabama when marijuana and alcohol were found among his possessions. The army also discovered that he was married to a white woman. Racist mistreatment followed and he was soon court-martialed. Young did not fight the charges and was convicted. He served one year in a detention barracks and was dishonorably discharged in late 1945. His experience in the detention barracks inspired his composition "D.B. Blues" (with D.B. standing for detention barracks).

Some jazz historians have argued that Young's playing power declined in the years following his traumatic army experience, though critics such as Scott Yanow disagree with this entirely. One objective truth regarding the final 14 years of Young's life is that they proved to be considerably more productive for him (compared to the pre-WWII years) in terms of number of studio recordings, number of live appearances, and level of income per year. In addition, his playing arguably had an increasingly and profoundly emotional slant to it, and this period featured some of his greatest rendering of ballads. He joined Norman Granz's Jazz at the Philharmonic (JATP) troupe in 1946, touring regularly with them over the next 12 years, and made a significant number of studio recordings under Granz's supervision as well. Young also recorded extensively for the Aladdin and Savoy labels in the latter half of the 1940s.

While the quality and consistency of his playing arguably ebbed gradually in the latter half of the 1940s and into the early 1950s, he did give some brilliant performances during this stretch. Particularly noteworthy are his performances with JATP in 1946, 1949, and 1950 - his solo on "Lester Leaps In" at the 1949 JATP concert at Carnegie Hall stands as perhaps one of the greatest solos by any jazz musician ever.

Final years

However, beginning around 1952, Young's level of play began to decline more precipitously, as he began to drink more and more heavily. His playing increasingly demonstrated greater reliance on a smaller number of

clichéd phrases and reduced creativity and originality, despite his claims that he did not want to be a "repeater pencil" (Young's coined phrase describing the act of repeating one's own past ideas). A comparison of his studio recordings from 1952 and those from 1953-1954 (all available on the Verve label) also demonstrates a declining command of his instrument and sense of timing, possibly due to both mental and physical factors. Young's playing and health went into a tailspin, culminating in a November 1955 hospital stint following a nervous breakdown.

He emerged from this treatment considerably improved, as evidenced by his January 1956 recording sessions with Teddy Wilson, Roy Eldridge, Harry Edison and Jo Jones, and 1956 was a relatively good year for him. However, his improvement proved short-lived, and by the late 1950s, his self-destructive habits had finally taken their toll on him. He was eating significantly less, drinking increasingly heavily, and suffering from liver disease and malnutrition. Young's sharply diminished physical strength in the final two years of his life yielded some recordings that manifested a frail tone, shortened phrases, and, on rare occasions, an alarming difficulty in getting any sound to come out of his horn at all.

On December 8, 1957, he appeared with Billie Holiday, Coleman Hawkins, Ben Webster, Roy Eldridge, and Gerry Mulligan in the CBS television special *The Sound of Jazz*, performing Holiday's tune "Fine and Mellow". It was a reunion with Holiday, with whom he'd fallen out of contact for years, and who was also in decline at the end of her career, and the occasion elicited particularly moving performances from them both. Young's solo was brilliant, considered by many jazz musicians an unparalleled marvel of economy, phrasing and extraordinarily moving emotion. Young seemed gravely ill, and was the only horn player who was seated (except during his solo) during the performance.

Lester Young made his final studio recordings and live performances in Paris in March 1959, at the tail end of an abbreviated European tour during which he ate next to nothing and virtually drank himself to death. He died in the early morning hours of March 15, 1959, only hours after arriving back in New York, at the age of 49. Perhaps not a complete coincidence, his long-time close friend Billie Holiday died only four months later at the age of 44. According to renowned jazz critic Leonard Feather, who rode with Holiday in a taxi to Young's funeral, she told Feather on the ride over, "I'll be the next one to go".

Posthumous dedications and influence

Charles Mingus composed an elegant elegy, "Goodbye Pork Pie Hat", for Young only a few months after his death. Wayne Shorter, then of Art Blakey's Jazz Messengers, composed a tribute, called "Lester Left Town."

Young's playing style influenced many other tenor saxophonists. Perhaps the most famous and successful of these were Stan Getz and Dexter Gordon, but he also influenced many in the cool movement such as Zoot Sims, Al Cohn, and Gerry Mulligan. Paul Quinichette modelled his style so closely on Young's that he was sometimes referred to as the **Vice Prez**. Sonny Stitt began to incorporate elements from Lester Young's approach when he made the transition to tenor saxophone. Lester Young also had a direct influence on young Charlie Parker ("Bird"), and thus the entire be-bop movement. Indeed, recordings of Prez on alto are similar to Parker's style.

Young is a major character in English writer Geoff Dyer's 1991 fictional book about jazz, But Beautiful.

Don Byas

- **Real Name:** Carlos Wesley "**Don**" **Byas** (October 21, 1912 – August 24, 1972)

Biography

One of the greatest of all tenor players, Don Byas' decision to move permanently to Europe in 1946 resulted in him being vastly underrated in jazz history books. His knowledge of chords rivalled Coleman Hawkins, and, due to their similarity in tones, Byas can be considered an extension of the elder tenor. He played with many top swing bands, including those of Lionel Hampton (1935), Buck Clayton (1936), Don Redman, Lucky Millinder, Andy Kirk (1939-1940), and most importantly Count Basie (1941-1943). An advanced swing stylist, Byas' playing looked toward bop. He jammed at Minton's Playhouse in the early '40s, appeared on 52nd Street with Dizzy Gillespie, and performed a pair of stunning duets with bassist Slam Stewart at a 1944 Town Hall concert. After recording extensively during 1945-1946 (often as a leader), Byas went to Europe with Don Redman's band, and (with the exception of a 1970 appearance at the Newport Jazz Festival) never came back to the U.S. He lived in France, the Netherlands, and Denmark; often appeared at festivals; and worked steadily. Whenever American players were touring, they would ask for Byas, who had opportunities to perform with Duke Ellington, Bud Powell, Kenny Clarke, Dizzy Gillespie, Jazz at the Philharmonic (including a recorded tenor battle with Hawkins and Stan Getz), Art Blakey, and (on a 1968 recording) Ben Webster. Byas also recorded often in the 1950s, but was largely forgotten in the U.S. by the time of his death. ~ Scott Yanow, All Music Guide

Lucky Thompson

Biography **Eli "**Lucky**"** Thompson **(June 16, 1924 — July 30, 2005)**

Born in Columbia, SC, on June 16, 1924, tenor saxophonist Lucky Thompson bridged the gap between the physical dynamism of swing and the cerebral intricacies of bebop, emerging as one of his instrument's foremost practitioners and a stylist par excellence. Eli Thompson's lifelong nickname -- the byproduct of a jersey, given him by his father, with the word "lucky" stitched across the chest -- would prove bitterly inappropriate: when he was five, his mother died, and the remainder of his childhood, spent largely in Detroit, was devoted to helping raise his younger siblings. Thompson loved music, but without hope of acquiring an instrument of his own, he ran errands to earn enough money to purchase an instructional book on the saxophone, complete with fingering chart. He then carved imitation lines and keys into a broom handle, teaching himself to read music years before he ever played an actual sax. According to legend, Thompson finally received his own saxophone by accident -- a delivery company mistakenly dropped one off at his home along with some furniture, and after graduating high school and working briefly as a barber, he signed on with Erskine Hawkins' 'Bama State Collegians, touring with the group until 1943, when he joined Lionel Hampton and settled in New York City.

Soon after his arrival in the Big Apple, Thompson was tapped to replace Ben Webster during his regular gig at the 52nd Street club the Three Deuces -- Webster, Coleman Hawkins, Lester Young, and Art Tatum were all in attendance at Thompson's debut gig, and while he deemed the performance a disaster (a notorious perfectionist, he was rarely if ever pleased with his work), he nevertheless quickly earned the respect of his peers and became a club fixture. After a stint with bassist Slam Stewart, Thompson again toured with Hampton before joining singer Billy Eckstine's short-lived big band that included Charlie Parker, Dizzy Gillespie, and Art Blakey -- in other words, the crucible of bebop. But although he played on some of the earliest and most influential bop dates, Thompson never fit squarely within the movement's paradigm -- his playing boasted an elegance and formal power all his own, with an emotional depth rare among the tenor greats of his generation. He joined the Count Basie Orchestra in late 1944, exiting the following year while in Los Angeles and remaining there until 1946, in the interim playing on and arranging a series of dates for the Exclusive label. Thompson returned to the road when Gillespie hired him to replace Parker in their epochal combo -- he also played on Parker's landmark March 28, 1946, session for Dial, and that same year was a member of the Charles Mingus and Buddy Collette-led Stars of Swing which, sadly, never recorded.

Thompson returned to New York in 1947, leading his own band at the famed Savoy Ballroom. The following year, he made his European debut at the Nice Jazz Festival, and went on to feature on sessions headlined by Thelonious Monk and Miles Davis (the seminal Walkin'). Backed by a group dubbed the Lucky Seven that included trumpeter Harold Johnson and altoist Jimmy Powell, Thompson cut his first studio session as a leader on August 14, 1953, returning the following March 2. For the most part he remained a sideman for the duration of his career, however, enjoying a particularly fruitful collaboration with Milt Jackson that yielded several LPs during the mid-'50s. But many musicians, not to mention industry executives, found Thompson difficult to deal with -- he was notoriously outspoken about what he considered the unfair power wielded over the jazz business by record labels, music publishers, and booking agents, and in February 1956 he sought to escape these "vultures" by relocating his family to Paris. Two months later he joined Stan Kenton's French tour, even returning to the U.S. with Kenton's group, but he soon found himself blacklisted by Louis Armstrong's manager, Joe Glaser, after a bizarre conflict with the beloved jazz pioneer over which musician should be the first to leave

their plane after landing. Without steady work, he returned to Paris, cutting several sessions with producer Eddie Barclay.

Thompson remained in France until 1962, returning to New York and a year later headlining the Prestige LP Plays Jerome Kern and No More, which featured pianist Hank Jones. Around this same time his wife died, and in addition to struggling to raise their children on his own, Thompson's old battles with the jazz power structure

also remained, and in 1966 he formally announced his retirement in the pages of Down Beat magazine. Within a few months he returned to active duty, but remained frustrated with the industry and his own ability -- during the March 20, 1968, date captured on the Candid CD Lord, Lord Am I Ever Gonna Know?, he says "I feel I have only scratched the surface of what I know I am capable of doing." From late 1968 to 1970, Thompson lived in Lausanne, Switzerland, touring widely across Europe before returning the U.S., where he taught music at Dartmouth University and in 1973 led his final recording, I Offer You. The remaining decades of Thompson's life are in large part a mystery -- he spent several years living on Ontario's Manitoulin Island before relocating to Savannah, GA, trading his saxophones in exchange for dental work. He eventually migrated to the Pacific Northwest, and after a long period of homelessness checked into Seattle's Columbia City Assisted Living Center in 1994. Thompson remained in assisted care until his death on July 30, 2005. ~ Jason Ankeny, All Music Guide

Gene Ammons

Biography Eugene "Jug" Ammons (April 14, 1925 – July 23, 1974) also known as **"The Boss, "**

Gene Ammons, who had a huge and immediately recognizable tone on tenor, was a very flexible player who could play bebop with the best (always battling his friend Sonny Stitt to a tie) yet was an influence on the R&B world. Some of his ballad renditions became hits and, despite two unfortunate interruptions in his career, Ammons remained a popular attraction for 25 years.

Son of the great boogie-woogie pianist Albert Ammons, Gene Ammons (who was nicknamed "Jug") left Chicago at age 18 to work with King Kolax's band. He originally came to fame as a key soloist with Billy Eckstine's orchestra during 1944-1947, trading off with Dexter Gordon on the famous Eckstine record Blowing the Blues Away. Other than a notable stint with Woody Herman's Third Herd in 1949 and an attempt at co-leading a two tenor group in the early '50s with Sonny Stitt, Ammons worked as a single throughout his career, recording frequently (most notably for Prestige) in settings ranging from quartets and organ combos to all-star jam sessions. Drug problems kept him in prison during much of 1958-1960 and, due to a particularly stiff sentence, 1962-1969. When Ammons returned to the scene in 1969, he opened up his style a bit, including some of the emotional cries of the avant-garde while utilizing funky rhythm sections, but he was still able to battle Sonny Stitt on his own terms. Ironically the last song that he ever recorded (just a short time before he was diagnosed with terminal cancer) was "Goodbye." ~ Scott Yanow, All Music Guide

Dexter Gordon

Dexter Gordon (February 27, 1923 (Los Angeles) – April 25, 1990 (Philadelphia))

Dexter "Long Tall Dexter" Gordon was one of the most famous tenor sax players of the 20th century, a towering figure of bop jazz (literally -- he was 6' 5" tall). He began his professional career as a teenager, playing in the 1940s with the bands of Lionel Hampton, Louis Armstrong and Billy Eckstein. He moved to New York City and associated with Charlie Parker and Dizzy Gillespie, and in 1947 he recorded the popular sax battles "The Chase" and "The Duel." He is considered one of the first tenor sax players to develop a personal style in bop during the '50s, influenced by or influencing players such as Sonny Rollins and John Coltrane. After 1960 he spent most of his time in Europe, living in Denmark while touring and recording. In the '70s and '80s his popularity resurged in the U.S. and he returned for several successful tours. He reached audiences beyond the jazz world with his performance in the 1986 film *'Round Midnight*, for which he earned an Oscar nomination as Best Actor (although it was generally agreed that he wasn't so much acting as playing himself). His albums include *One Flight Up* (1964), *Dexter Plays Hot and Cool* (1955) and *Sophisticated Giant* (1977).

Sonny Rollins

Theodore Walter (Sonny) Rollins (born September 7, 1930 in New York City) is an American jazz tenor saxophonist. Sonny Rollins has had a long, productive career in jazz, beginning his career at the age of 11 and playing with piano legend Thelonious Monk before reaching the age of 20. Rollins is still touring and recording today, having outlived several of his jazz contemporaries such as John Coltrane, Miles Davis, and Art Blakey, all of whom he recorded with.

He started as a pianist, then switched to alto saxophone, finally switching to tenor in 1946. He was first recorded in 1949 with Babs Gonzalez; in the same year he recorded with J. J. Johnson and Bud Powell. In 1950, Rollins was arrested for armed robbery, given a sentence of three years, spending 10 months in Rikers Island before he was released on parole. He was rearrested in 1952 for violating the terms of his parole by using heroin. Rollins however, attended an institution in Lexington for drug addicts, which administered dolophine, allowing him to kick his habit entirely. Rollins had began to make a name for himself as he recorded with Miles Davis in 1951 and Thelonious Monk in 1953.

Rollins joined the Clifford Brown–Max Roach quintet in 1955, and after Brown's death in 1956 worked mainly as a leader.

Rollins' most widely acclaimed album *Saxophone Colossus* was recorded on June 22, 1956, featuring Tommy Flanagan on piano, former Jazz Messengers bassist Doug Watkins and his favorite drummer Max Roach. This was only Rollins' third outing as a leader in the recording studio, but it was a date on which he recorded perhaps his best-known composition "St. Thomas", a Caribbean calypso-based on a tune sung to him by his mother in his childhood: "St. Thomas is a song my mother used to sing, it is a traditional tune." In 1957 he also pioneered the use of just bass and drums as accompaniment for his saxophone solos; two early recordings in this format are *Way Out West* (Contemporary, 1957) and *A Night at the Village Vanguard* (Blue Note, 1957). Coltrane had not yet become a major figure and Rollins was the leading modern jazz saxophonist in America.

By this time, Rollins had become well-known for taking relatively banal or unconventional material (e.g. "There's No Business Like Show Business" on *Work Time*, "I'm an Old Cowhand" on *Way Out West*, and later "Sweet Leilani" on *This Is What I Do*) and turning it into a vehicle for improvisation. He is quite well-known as a composer; a number of his tunes (including "St. Thomas", "Oleo" and "Airegin") have become standards.

By 1959 however, Rollins was frustrated with what he perceived as his own musical limitations and took the second – and most famous – of his musical sabbaticals. To spare a neighboring expectant mother the sound of his practice routine, Rollins ventured to the Williamsburg Bridge to practice. Upon his return to the jazz scene he named his "comeback" album *The Bridge* at the start of a contract with RCA Records.

Throughout the '60s Rollins remained one of the most adventurous musicians around. Each album he recorded differed radically from the previous one. Rollins explored Latin rhythms on *What's New*, tackled the avant-garde on *Our Man in Jazz*, and re-examined standards on *Now's the Time*. He also provided the soundtrack to the 1966 version of *Alfie*. His 1965 residency at legendary jazz club Ronnie Scott's has recently emerged on CD as *Live in London*, a series of releases from the Harkit label; they offer a very different picture of his playing from the studio albums of the period.

Frustrated once again, Rollins took his last (so far) sabbatical to study yoga, meditation, and Eastern philosophies. When he returned in 1972, it was clear that he had become enamored with R&B, pop, and funk rhythms. His bands throughout the '70s and '80s featured electric guitar, electric bass, and usually more pop- or funk-oriented drummers. It was during this period that Rollins' notoriety for unaccompanied saxophone solos came to the forefront. In 1985 he released his *Solo Album*, though many Rollins fans consider it something of a disappointment compared to his best solo work.

Rollins' most famous appearance to rock music fans was his appearance on the 1981 Rolling Stones album *Tattoo You* in which he plays saxophone on "Slave" and "Waiting on a Friend" and possibly "Neighbours".

Although his recordings in the '70s, '80s, and '90s were not as critically acclaimed as his earlier recordings, he continues to be known for his powerful live performances. Critics such as Gary Giddins and Stanley Crouch have noted the disparity between Sonny Rollins, the recording artist and Sonny Rollins, the concert artist. In a May 2005 *New Yorker* profile, Crouch wrote of Rollins the concert artist:

> "Over and over, decade after decade, from the late seventies through the eighties and nineties, there he is, Sonny Rollins, the saxophone colossus, playing somewhere in the world, some afternoon or some eight o'clock somewhere, pursuing the combination of emotion, memory, thought, and aesthetic design with a command that allows him to achieve spontaneous grandiloquence. With its brass body, its pearl-button keys, its mouthpiece, and its cane reed, the horn becomes the vessel for the epic of Rollins' talent and the undimmed power and lore of his jazz ancestors."

On September 11, 2001, Rollins was almost under the World Trade Center when it was destroyed. A few days later he recorded the live album *Without a Song: The 9/11 Concert*.

Rollins remains a major figure to this day. He was presented with a Grammy Award for lifetime achievement in 2004.

After a highly successful Japanese tour in late 2005, Rollins returned to the recording studio for the first time in five years to record, "Sonny, Please." At the same time, he launched his own website, and started his own label, Doxy Records. The new CD will be available for sale on his website starting June 30th.

Sonny Rollins fans who purchased the new CD during a recent European tour report that "Sonny, Please" is easily his best recording in nearly 40 years.

Johnny Griffin

Biography **John Arnold Griffin III** (April 24, 1928 (Chicago) – July 25, 2008)

Once accurately billed as "the world's fastest saxophonist," Johnny Griffin (an influence tone-wise on Rahsaan Roland Kirk) has been one of the top bop-oriented tenors since the mid-'50s. He gained early experience playing with the bands of Lionel Hampton (1945-47) and Joe Morris (1947-50), and also jammed regularly with Thelonious Monk and Bud Powell. After serving in the Army (1951-1953), Griffin spent a few years in Chicago (recording his first full album for Argo) and then moved to New York in 1956. He held his own against fellow tenors John Coltrane and Hank Mobley on a classic Blue Note album, was with Art Blakey's Jazz Messengers in 1957, and proved to be perfect with the Thelonious Monk quartet in 1958, where he really ripped through the complex chord changes with ease. During 1960-1962, Griffin co-led a "tough tenor" group with Eddie "Lockjaw" Davis. He emigrated to Europe in 1963, and became a fixture on the Paris jazz scene both as a bandleader and a major soloist with the Kenny Clarke-Francy Boland big band. In 1973, Johnny Griffin moved to the Netherlands, but has remained a constant world traveler, visiting the U.S. often and recording for many labels including Blue Note, Riverside, Atlantic, SteepleChase, Black Lion, Antilles, Verve, and some European companies. ~ Scott Yanow, All Music Guide

Illinois Jacquet

Biography Jean-Baptiste **Illinois Jacquet** (October 31, 1922 (Broussard) - July 22, 2004 (NYC))

One of the great tenors, Illinois Jacquet's 1942 "Flying Home" solo is considered the first R&B sax solo, and spawned a full generation of younger tenors (including Joe Houston and Big Jay McNeely) who built their careers from his style, and practically from that one song.

Jacquet, whose older brother Russell (1917-1990) was a trumpeter who sometimes played in his bands, grew up in Houston, and his tough tone and emotional sound defined the Texas tenor school. After playing locally, he moved to Los Angeles where, in 1941, he played with Floyd Ray. He was the star of Lionel Hampton's 1942 big band ("Flying Home" became a signature song for Jacquet, Hampton, and even Illinois Jacquet' successor Arnett Cobb), and also was with Cab Calloway (1943-1944) and well featured with Count Basie (1945-1946). Jacquet's playing at the first Jazz at the Philharmonic concert (1944) included a screaming solo on "Blues" that found him biting on his reed to achieve high-register effects; the crowd went wild. He repeated the idea during his appearance in the 1944 film short Jammin' the Blues. In 1945, Jacquet put together his own band, and both his recordings and live performances were quite exciting. He appeared with JATP on several tours in the 1950s, recorded steadily, and never really lost his popularity. In the 1960s, he sometimes doubled on bassoon (usually for a slow number such as "'Round Midnight") and it was an effective contrast to his stomping tenor. In the late '80s, Jacquet started leading an exciting part-time big band that only recorded one album, an Atlantic date from 1988. Through the years, Illinois Jacquet (whose occasional features on alto are quite influenced by Charlie Parker) has recorded as a leader for such labels as Apollo, Savoy, Aladdin, RCA, Verve, Mercury, Roulette, Epic, Argo, Prestige, Black Lion, Black & Blue, JRC, and Atlantic. Illinois Jacquet died on July 22, 2004. ~ Scott Yanow, All Music Guide

Zoot Sims

Biography (10/29/25 – 3/23/85)

Throughout his career, Zoot Sims was famous for epitomizing the swinging musician, never playing an inappropriate phrase. He always sounded inspired, and although his style did not change much after the early 1950s, Zoot's enthusiasm and creativity never wavered.

Zoot's family was involved in vaudeville, and he played drums and clarinet as a youth. His older brother Ray Sims developed into a fine trombonist who sounded like Bill Harris. At age 13, Sims switched permanently to the tenor, and his initial inspiration was Lester Young, although he soon developed his own cool-toned sound. Sims was a professional by the age of 15, landing his first important job with Bobby Sherwood's Orchestra, and joined Benny Goodman's big band for the first time in 1943; he would be one of BG's favorite tenormen for the next 30 years. He recorded with Joe Bushkin in 1944, and even at that early stage, his style was largely set.

After a period in the Army, Sims was with Goodman from 1946-47. He gained his initial fame as one of Woody Herman's "Four Brothers" during his time with the Second Herd (1947-49). Zoot had brief stints with Buddy Rich's short-lived big band, Artie Shaw, Goodman (1950), Chubby Jackson and Elliot Lawrence. He toured and recorded with Stan Kenton (1953) and Gerry Mulligan (1954-56). Sims was also a star soloist with Mulligan's Concert Jazz Band of the early 1960s and visited the Soviet Union with Benny Goodman in 1962. A freelancer throughout most of his career, Sims often led his own combos or co-led bands with his friend Al Cohn; the two tenors had very similar sounds and styles. Zoot started doubling on soprano quite effectively in the 1970s. Through the years, he appeared in countless situations, and always seemed to come out ahead. Fortunately, Zoot Sims recorded frequently, leading sessions for Prestige, Metronome, Vogue, Dawn, Storyville, Argo, ABC-Paramount, Riverside, United Artists, Pacific Jazz, Bethlehem, Colpix, Impulse, Groove Merchant, Famous Door, Choice, Sonet, and a wonderful series for Pablo. ~ Scott Yanow, All Music Guide

Al Cohn

Biography (11/24/25 – 2/15/88)

An excellent tenor saxophonist and a superior arranger/composer, Al Cohn was greatly admired by his fellow musicians. Early gigs included associations with Joe Marsala (1943), Georgie Auld, Boyd Raeburn (1946), Alvino Rey, and Buddy Rich (1947). But it was when he replaced Herbie Steward as one of the "Four Brothers" with Woody Herman's Second Herd (1948-1949) that Cohn began to make a strong impression. He was actually overshadowed by Stan Getz and Zoot Sims during this period but, unlike the other two tenors, he also contributed arrangements, including "The Goof and I." He was with Artie Shaw's short-lived bop orchestra (1949), and then spent the 1950s quite busy as a recording artist (making his first dates as a leader in 1950), arranger for both jazz and non-jazz settings, and a performer. Starting in 1956, and continuing on an irregular basis for decades, Cohn co-led a quintet with Zoot Sims. The two tenors were so complementary that it was often difficult to tell them apart. Al Cohn continued in this fashion in the 1960s (although playing less), in the 1970s he recorded many gems for Xanadu, and during his last few years, when his tone became darker and more distinctive, Cohn largely gave up writing to concentrate on playing. He made many excellent bop-based records throughout his career for such labels as Prestige, Victor, Xanadu, and Concord; his son Joe Cohn is a talented cool-toned guitarist. ~ Scott Yanow, All Music Guide

Stanley Turrentine

Biography (4/5/34 – 9/12/00)

A legend of the tenor saxophone, Stanley Turrentine was renowned for his distinctively thick, rippling tone, an earthy grounding in the blues, and his ability to work a groove with soul and imagination. Turrentine recorded in a wide variety of settings, but was best-known for his Blue Note soul-jazz jams of the '60s, and also underwent a popular fusion makeover in the early '70s. Born in Pittsburgh on April 5, 1934, Turrentine began his career playing with various blues and R&B bands, with a strong influence from Illinois Jacquet. He played in Lowell Fulson's band with Ray Charles from 1950-1951, and in 1953, he replaced John Coltrane in Earl Bostic's early R&B/jazz band. After a mid-'50s stint in the military, Turrentine joined Max Roach's band and subsequently met organist Shirley Scott, whom he married in 1960 and would record with frequently.

Upon moving to Philadelphia, Turrentine struck up a chemistry with another organist, Jimmy Smith, appearing on Smith's 1960 classics Back at the Chicken Shack and Midnight Special, among others. Also in 1960, Turrentine began recording as a leader for Blue Note, concentrating chiefly on small-group soul-jazz on classics like That's Where It's At, but also working with the Three Sounds (on 1961's Blue Hour) and experimenting with larger ensemble settings in the mid-'60s. As the '70s dawned, Turrentine and Scott divorced and Turrentine became a popular linchpin of Creed Taylor's new, fusion-oriented CTI label; he recorded five albums, highlighted by Sugar, Salt Song, and Don't Mess With Mister T. While those commercially accessible efforts were artistically rewarding as well, critical opinion wasn't as kind to his late-'70s work for Fantasy; still, Turrentine continued to record prolifically, and returned to his trademark soul-jazz in the '80s and '90s. Turrentine passed away on September 12, 2000, following a massive stroke. ~ Steve Huey, All Music Guide

Joe Henderson

Joe Henderson (April 24, 1937 - June 30, 2001) was an American jazz tenor saxophonist. Born in Lima, Ohio, he studied music at Kentucky State College and Wayne State University before playing in Detroit at the beginning of his career.

Biography

One of fifteen children, Joe was encouraged by his parents and an older brother to study music. Early musical interests included drums, piano, saxophone and composition. He was particularly enamored of his brother's record collection. He listened to Lester Young, Flip Phillips, Stan Getz, Lee Konitz, Charlie Parker and Jazz at the Philharmonic recordings. By eighteen, Henderson was active on the Detroit jazz scene of the mid-'50s, playing in jam sessions with visiting New York stars. The diverse musical opportunities prompted Joe to learn flute and bass, as well as further developing his saxophone and compositional skills. By the time he arrived at Wayne State University, he had transcribed and memorized so many Lester Young solos that his professors believed he had perfect pitch. Classmates Yusef Lateef, Barry Harris, and Donald Byrd undoubtedly provided additional inspiration.

After a two year hitch in the U.S. Army (1960-1962), Joe arrived in New York where trumpeter Kenny Dorham provided valuable guidance. Although Henderson's earliest recordings were marked by a strong hard-bop influence, his playing encompassed not only the bebop tradition, but R&B, Latin, and avant-garde as well. He soon joined Horace Silver's band and provided a seminal solo on the jukebox hit "Song for My Father." After leaving Silver's band in 1966, Henderson resumed freelancing and also co-led a big band with Kenny Dorham. His arrangements for the band went unrecorded until the release of "Joe Henderson Big Band" (Verve) in 1996.

From 1963 to 1968 Joe appeared on nearly thirty albums for Blue Note. The recordings ranged from relatively conservative hard-bop sessions to more avant-garde explorations. He played a prominent role in many landmark recordings: Horace Silver's swinging and soulful "Song For My Father," Herbie Hancock's dark and densely orchestrated "Prisoner," and Andrew Hill's avant-garde "Black Fire." In 1967, there was a notable, but brief, association with Miles Davis's famous quintet featuring Herbie Hancock, Wayne Shorter, Ron Carter, and Tony Williams. Although the band was never recorded, Henderson is reputed to have occasionally stolen the show. Henderson's adaptability and eclecticism would become even more apparent in the years to follow.

Signing with Orrin Keepnews's fledgling Milestone label in 1967 marked a new phase in Henderson's career. He co-led the Jazz Communicators with Freddie Hubbard from 1967-1968. Henderson then joined Herbie Hancock's fusion/avant garde sextet from 1969-70 and was featured on *Fat Albert Rotunda*. It was during this time that Henderson began to experiment with increasingly avant-garde structures, jazz-funk fusion, studio overdubbing, and other electronic effects. Song and album titles like "Power To the People," "In Pursuit of Blackness," and "Black Narcissus" reflected his growing political awareness and social consciousness.

After a brief association with Blood, Sweat & Tears in 1971, Henderson moved to San Francisco and added teaching to his resumé. He continued to record and perform as always, but seemed to be taken for granted by jazz audiences.

Though he occasionally worked with Echoes of an Era, the Griffith Park Band, and Chick Corea, Joe remained primarily a leader throughout the 1980s. An accomplished and prolific composer, he began to focus more on reinterpreting standards and his own earlier compositions. Blue Note attempted to position Joe at the forefront of a resurgent jazz scene in 1986 with the release of *State of the Tenor*. While the album featured the most notable tenor trio since Sonny Rollins's in 1957 (including Ron Carter on bass and Al Foster on drums),

insufficient support from Blue Note prevented wider renown. The recordings did, however, establish his basic repertoire for the next seven or eight years, with "Ask Me Now" becoming a signature ballad feature.

Verve's "songbook" approach to recording Henderson, coupled with a considerable marketing and publicity campaign, more successfully positioned him at the forefront of the current jazz scene. In one interview, he expressed his surprise in suddenly having to employ a financial adviser where for years he'd been only worrying about how to pay the bills.

Style

Henderson's sound can float prettily like Stan Getz or Lester Young but he can also dig in with the bluesy fervor of T-Bone Walker or the intensity of John Coltrane. In a March 1993 *Down Beat* interview Joe noted the influence of literature in his playing. "I try to create ideas in a musical way the same as writers try to create images with words. I use the mechanics of writing in playing solos. I use quotations, commas, and semicolons." The increasing complexity and ornamental nature of his current output suggests Henderson has created his own unique vocabulary of phrases, licks, and saxophone effects.

Michael Brecker

Michael Brecker (b. Philadelphia, Pennsylvania, March 29, 1949 – NYC, January 13, 2007) is probably the most respected and imitated jazz saxophonist of the post-Coltrane era. As of 2005, he has won 11 Grammys as both performer and composer.

Michael Brecker has been diagnosed with the blood disorder Myelodysplastic syndrome (MDS). Despite a widely-publicized worldwide search, Brecker was unable to find a matching stem cell donor. In late 2005, he was the recipient of an experimental partial matching stem cell transplant. As of mid 2006, he still is ill and it is unclear whether the experimental procedure will provide a long term remedy. Recent word from a number of sources is that Brecker currently is feeling somewhat better, and that he is beginning to play again, especially on the EWI (see below).

Biography

Michael Brecker was exposed to jazz at an early age by his father, an amateur jazz pianist. Among the generation of jazz musicians that saw rock music not as the enemy but as a viable musical option, Brecker began studying clarinet, then moved to alto saxophone in school, eventually settling on the tenor saxophone as his primary instrument. After only a year at Indiana University, Michael Brecker moved to New York City in 1970 where he carved out a niche for himself as a dynamic and exciting jazz soloist, and quickly became the preeminent pop/R&B/funk saxophone soloist of his generation. He first made his mark at age 21 as a member of the jazz/rock band Dreams -- a band that included his older brother Randy, drummer Billy Cobham, Jeff Kent and Doug Lubahn. Dreams was short-lived, lasting only a year, but influential (Miles Davis was seen at some gigs prior to his recording "Jack Johnson").

By the early 1970s it was apparent that Michael Brecker was a soloist to be reckoned with. Most of his early work is marked by an approach informed as much by rock guitar as by R&B saxophone. After Dreams, he worked with Horace Silver and then Billy Cobham before he and brother Randy teamed up once again. The newly formed Brecker Brothers Band played fusion that was equal parts bar band, Monk, and Sly Stone. The band followed the trail blazed by Miles Davis's 70s bands and Weather Report, but with more attention to structured arrangements, a heavier backbeat, and a stronger rock influence. The band stayed together from 1975 - 1982 with consistent success and musicality.

At the same time, Brecker put his stamp on numerous pop and rock recordings with brief but energizing solos. His more notable collaborations include those with James Taylor, Steely Dan, Donald Fagen and Joni Mitchell. During the early 80s he was also a member of NBC's Saturday Night Live band. Brecker can be seen in the background sporting shades during Eddie Murphy's James Brown parody, "Get In The Hot Tub".

After a stint co-leading all-star group Steps Ahead with Mike Mainieri, Brecker finally recorded solo in 1987. His eponymously titled debut album marked his return to a more traditional jazz setting, highlighted his compositional talents, and featured the EWI (Electronic Wind Instrument), which Brecker had previously played with Steps Ahead. Given a chance to stretch out on his solo projects, Brecker took full advantage and showed off his considerable tenor chops. His following solo releases, as well as Brecker Brothers reunion albums, maintain the high standard of musicianship established on his first solo album. He released many albums as leader throughout the 1990s and 2000s, winning many Grammys; his solo and group tours consistently have sold out top jazz venues in major cities worldwide.

A true virtuoso, his distinct tone, jaw-dropping technique, and harmonic daring are instantly recognizable. All of this, combined with his unmatched versatility, has made him one of the most recorded and influential saxophonists since 1975.

He favors his Selmer Mark VI tenor saxophone and a highly-customized Dave Guardala mouthpiece.

Sonny Stitt

Edward "Sonny" Stitt (February 2, 1924 – July 22, 1982) was an American jazz saxophonist. He was a quintessential saxophonist of the bebop idiom. He was also one of the most prolific saxophonists, recording over 100 records in his lifetime. He was nicknamed the "Lone Wolf" by jazz critic Dan Morgenstern, due to his relentless touring and his devotion to jazz.

Life and works

Stitt was born in Boston, Massachusetts, and grew up in Saginaw, Michigan. Stitt had a musical background; his father taught music, his brother was a classically trained pianist, and his mother was a piano teacher. His earliest recordings were from 1945, with Stan Getz and Dizzy Gillespie. He had also experienced playing in some swing bands, though he mainly played in bop bands. Stitt featured in Tiny Bradshaw's big band in the early forties.

Stitt played alto saxophone in Billy Eckstine's big band alongside future bop pioneers Dexter Gordon and Gene Ammons from 1945 until 1949, when he started to play tenor saxophone more frequently. Later on, he notably played with Gene Ammons and Bud Powell. Stitt spent time in a Lexington prison between 1948-49 on account of selling narcotics.

Stitt, when playing tenor saxophone, seemed to break free from some of the criticism that he was apeing jazz genius Charlie Parker's style. When alto saxophonist Gene Quill was criticised for playing too similar to Parker once by a jazz writer he retorted, "You try imitating Charlie Parker!" Indeed, Stitt began to develop a far more distinctive sound on tenor. He played with other bop musicians Bud Powell and Eddie "Lockjaw" Davis, a fellow tenor with a distinctly tough tone in comparison to Stitt, in the 1950s and recorded several albums for the burgeoning Prestige Records label as well as for Argo, Verve and Roost. Stitt's playing is said to be at its zenith on these now rare records. Stitt experimented with Afro-Cuban jazz in the late 1950s, and the results can be heard on his recordings for Roost and Verve, on which he teamed up with Thad Jones and Chick Corea for Latin versions of such standards as "Autumn Leaves."

Stitt joined Miles Davis briefly in 1960, and his sole performance with the 1960 quintet is on the record *Live at Stockholm*, which featured Wynton Kelly, Jimmy Cobb and Paul Chambers. However, Miles fired him due to the excessive drinking habit he had developed, and replaced him with fellow tenor saxophonist Hank Mobley. Stitt, later in the 1960s paid homage to one of his main influences, Charlie Parker, on the seminal cut "Stitt Plays Bird", which features Jim Hall on guitar. He recorded a number of memorable records with his friend and fellow saxophonist Gene Ammons. The records recorded by these two saxophonists are regarded by many as some of both Ammons and Stitt's best work, thus the Ammons/Stitt partnership went down in posterity of the best duelling partnerships in jazz, alongside Zoot Sims & Al Cohn, and Johnny Griffin with Eddie "Lockjaw" Davis. Stitt would venture into soul jazz, and he recorded with fellow tenor great Booker Ervin in 1964 on the enjoyable *Soul People* album. Stitt would also record with Duke Ellington alumnus Paul Gonsalves during the 1960's.

In the 1970s, Stitt slowed his recording output, though not by much and in 1972, he produced another classic, *Tune Up*, which was and still is regarded by many jazz critics, such as Scott Yanow, as his definitive record. Indeed, his fiery and ebullient soloing was quite reminiscent of his earlier playing. Stitt was one of the first jazz musicians to experiment with an electric saxophone (the instrument was called a Varitone), as heard on the album *Just The Way It Was - Live At The Left Bank*, recorded in 1971 and released in 2000.

Stitt, to his credit, never slowed down, joining the Giants of Jazz (which included Art Blakey, Dizzy Gillespie and Thelonious Monk) on some albums for the Mercury Records label, and recording sessions for Cobblestone

and other labels. His last recordings were made in Japan. Sadly in 1982, Stitt suffered a heart attack, and he died on July 22.

Although his playing was at first heavily inspired by Charlie Parker and Lester Young, Stitt eventually developed his own style, one which influenced John Coltrane. Stitt was especially effective with blues and with ballad pieces such as "Skylark".

Quotation

- "Stitt's *throwaways* are better than *most* musician's urgent statements. No musician has said more about the pure pleasure of jazz" - Chris Fujiwara, The Boston Phoenix commenting on Stitt's playing.

Benny Golson

Biography (1/25/29)

Benny Golson is a talented composer/arranger whose tenor playing has continued to evolve with time. After attending Howard University (1947-50) he worked in Philadelphia with Bull Moose Jackson's R&B band (1951) at a time when it included one of his writing influences, Tadd Dameron on piano. Golson played with Dameron for a period in 1953 and this was followed by stints with Lionel Hampton (1953-54), Johnny Hodges and Earl Bostic (1954-56). He came to prominence while with Dizzy Gillespie's globetrotting big band (1956-58), as much for his writing as for his tenor playing (the latter was most influenced by Don Byas and Lucky Thompson). Golson wrote such standards as "I Remember Clifford" (for the late Clifford Brown), "Killer Joe," "Stablemates," "Whisper Not," "Along Came Betty" and "Blues March" during 1956-60. His stay with Art Blakey's Jazz Messengers (1958-59) was significant and during 1959-62 he co-led the Jazztet with Art Farmer. From that point on Golson gradually drifted away from jazz and concentrated more on working in the studios and with orchestras including a couple years (1964-66) in Europe. When Benny Golson returned to active playing in 1977, his tone had hardened and sounded much closer to Archie Shepp than to Don Byas. Other than an unfortunate commercial effort for Columbia (1977), Golson has recorded consistently rewarding albums (many for Japanese labels) since that time including a reunion with Art Farmer and Curtis Fuller in a new Jazztet. Through the years he has recorded as a leader for Contemporary, Riverside, United Artists, New Jazz, Argo, Mercury and Dreyfus among others. ~ Scott Yanow, All Music Guide

Stan Getz

Stanley Gayetzky (February 2, 1927 in Philadelphia – June 6, 1991 in Malibu, California) was an American jazz musician. He is considered one of the greatest tenor saxophone players of all time. Known as "The Sound" because of his warm, lyrical tone, Getz's prime influence was the wispy, mellow tone of his idol, Lester Young, but said in 1986: "I *never consciously* tried to conceive of what *my sound should be*..."

Life and work

Born to Russian-Jewish parents and raised in New York City, Getz played a number of instruments before his father bought him his first saxophone at the age of 13. In 1943, he was accepted into Jack Teagarden's band. After playing in various bands (1944 Stan Kenton; 1945 Jimmy Dorsey; 1945–46 Benny Goodman), Getz became known as a soloist in the Woody Herman Band from 1947–49. He scored a hit with his melodic and lyrical solo on Ralph Burns's *Early Autumn*. With few exceptions, Getz would be a leader on all of his recording sessions after 1950.

Getz became involved with drugs and alcohol while a teenager. He also developed a pack-a-day cigarette habit. In 1954, he was arrested for trying to stick up a pharmacy to get morphine. As he was being processed in the prison ward of Los Angeles City Hospital, his wife - Beverly Byrne, a former vocalist with the Gene Krupa band, whom he married on November 7, 1946 - gave birth to their third child one floor below; they divorced in 1956. Getz married Swedish aristocrat Monica Silfverskiold on November 3, 1956, and had 1 child. In 1957, a son was born to Inga Torgner, one of his many dalliances. Getz beat both wives repeatedly during drug-induced rages. Beverly was addicted to heroin, as was Stan, but eventually got sober. After years of trying to get him sober, Monica, who had gained custody of Stan and Beverly's children, left him; he divorced her in 1987, claiming, incredibly, abuse and infidelity. [1]

In the 1950s, Getz had become popular playing cool jazz with Horace Silver, Johnny Smith, Oscar Peterson, and many others. His first two quintets were notable for their personnel, including Charlie Parker's rhythm section of drummer Roy Haynes, Al Haig and bassist Tommy Potter. In 1958, Getz tried to escape his narcotics addiction by moving to Copenhagen, Denmark.

Returning to America in 1961, Getz became a central figure in the fusion of jazz and Bossa Nova. Along with Charlie Byrd, who had just returned from a U.S. State Department tour of Brazil, Getz recorded *Jazz Samba* in 1962 and it became a hit. The title track was an adaptation of Antonio Carlos Jobim's "Só Danço Samba". Getz won the Grammy for Best Jazz Performance of 1963 for "Desafinado".

He then recorded with Jobim, João Gilberto and his wife, Astrud Gilberto, with whom Getz had a brief affair. Their "The Girl from Ipanema" won a Grammy Award. "Ipanema" became one of the most well-known jazz pieces of all time. *Getz/Gilberto* won two Grammys (Best Album and Best Single), besting The Beatles' *A Hard Day's Night*, a victory for Bossa Nova and Brazilian jazz. Other musicians such as Wes Montgomery and Joe Henderson incorporated Brazilian jazz in their work. In 1967, Getz recorded albums with Chick Corea and Stanley Clarke.

After another drug-induced hiatus in Málaga, Spain, Getz resurfaced, playing with electric ensembles into the 1980s, and experimenting with an Echoplex on his saxophone, for which critics vilified him. He eventually discarded fusion and "electric jazz" for acoustic jazz again. Getz gradually de-emphasized the Bossa Nova, opting for more esoteric and less-mainstream jazz.

Getz died in 1991 of liver cancer. In 1998, The "Stan Getz Media Center and Library" at the Berklee College of Music was dedicated to the memory of the saxophonist through a donation from the Herb Alpert Foundation.

[edit]

Quotes regarding Getz

- "Flawless technique, perfect time, strong melodic sense and more than enough harmonic expertise, fabulous memory, and great ears. Add a superb sense of dynamics, pacing, and format. Top this off with a sound of pure gold and you have Stan Getz". — pianist Lou Levy

- "Let's face it. We [tenor saxophonists] would all play like him, if we could." —John Coltrane

John Coltrane

John William Coltrane (September 23, 1926 – July 17, 1967) was an American jazz saxophonist and composer.

Though he was active before 1955, his prime years were between 1955 and 1967, during which time he reshaped modern jazz and influenced successive generations of other musicians. Coltrane's recording rate was astonishingly prolific, such that many albums did not appear until years after they were recorded.

He is regarded as one of the most important and influential jazz musicians, and one of the greatest musicians of the twentieth century. Along with tenor saxophonists Coleman Hawkins, Lester Young, and Sonny Rollins, Coltrane fundamentally altered expectations for the instrument.

Early Life and Career (1926-1954)

Born in Hamlet, North Carolina, Coltrane grew up in High Point in an era of racial segregation. During his seventh-grade school year, Coltrane experienced three deaths in his close-knit family; he lost his aunt, his grandfather, and his father. Coltrane began playing music and practicing obsessively at about this time.

His early life was influenced by a traditional Southern upbringing; the heavy emphasis on religion especially affected his later musical career. Coltrane began playing clarinet early on, but became interested in jazz and soon switched to alto saxophone. Coltrane moved to Philadelphia, Pennsylvania in June 1943, and was inducted into the Navy in 1945, where he played in a Hawaii-based Navy band, returning to civilian life in 1946. At this time, he had brief contacts with Charlie Parker, who became a dominant influence on his playing.

Coltrane worked at a variety of jobs in the late 1940s until he joined Dizzy Gillespie's big band in 1949 as an alto saxophonist. He stayed with Gillespie through the big band's breakup in May 1950 and switched to tenor saxophone during his subsequent spell in Gillespie's small group, staying until April 1951, when he returned to Philadelphia.

In early 1952, Coltrane joined Earl Bostic's band. In 1953, after a stint with Eddie "Cleanhead" Vinson, he joined Johnny Hodges's small group, which was active during Hodges's four-year sabbatical from Duke Ellington's orchestra. Coltrane stayed with Hodges until mid-1954.

Although there are recordings of Coltrane from as early as 1946, he received little recognition until 1955.

Coltrane, now nicknamed "Trane," was freelancing in Philadelphia in the summer of 1955 when he received a call from trumpeter Miles Davis. Davis, whose success during the late forties had dissipated during several years of heroin abuse, had cleaned up, become active, and was now ready to form a quintet. Legend has it that tenor man Sonny Rollins, Davis's preferred saxophonist, vanished temporarily to ensure that Coltrane was appointed in his place. With a few absences, Coltrane was with this edition of the Davis band (known as the "First Great Quintet" to distinguish it from Miles's later group with Wayne Shorter) from October 1955 through April 1957, a period which saw influential recordings from Davis and the first signs of Coltrane's growing ability.

This trend-setting group, best represented by two marathon recording sessions for Prestige in 1956, disbanded in mid-April, partially due to Coltrane's persistent heroin use. Coltrane would go on to adopt some of Davis's leadership traits for his future groups, such as allowing his musicians to solo with little interference, eschewing bandstand banter or tune identification, and remaining detached (although not hostile, which couldn't always be said of his prickly boss), both with his audience and the press. Coltrane's style at this point was loquacious, and

critics dubbed his playing angry and harsh. One especially harsh critic, Harry Frost, called Coltrane's solos "extended double-time flurries notable for their lack of direction."

In the early part of 1957, Coltrane succeeded in kicking his heroin addiction. He simultaneously experienced a spiritual epiphany that would lead him to concentrate wholly on the development of his music. During the latter part of 1957, Coltrane worked with Thelonious Monk at New York City's Five Spot Cafe during a legendary six-month gig. Unfortunately, this association was not extensively documented, and the best-recorded evidence demonstrating the compatibility of Coltrane with Monk, a concert at Carnegie Hall on November 29, 1957, was only discovered and issued in 2005 by Blue Note. His extensive recordings as a sideman and as a leader for Prestige have a mixed reputation. *Blue Train*, his sole date as leader for Blue Note, is widely considered his best album from this period.

He rejoined Davis in January 1958. In October 1958, jazz critic Ira Gitler coined the term "sheets of sound" to describe the unique style Coltrane developed during his stint with Monk and was perfecting in Miles's group, now a sextet. His playing was compressed, as if whole solos passed in a few seconds, with triple- or quadruple-time runs cascading in hundreds of notes per minute. He stayed with Davis until April 1960, alongside alto saxophonist Cannonball Adderley; pianists Red Garland, Bill Evans, and Wynton Kelly; bassist Paul Chambers; and drummers Philly Joe Jones and Jimmy Cobb. During this time he participated in such seminal Davis sessions as *Milestones* and *Kind Of Blue*, and recorded his own influential sessions (notably *Giant Steps* whose title track is generally considered to have the most complex and difficult chord progression of any Jazz composition). Around the end of his tenure with Davis, Coltrane began playing soprano saxophone, an unconventional move considering the instrument's near obsolescence in jazz at the time. His interest in the straight saxophone most likely arose from his admiration for Sidney Bechet and the work of his contemporary, Steve Lacy. The radical change in his tenor style after leaving the Davis group was due partially to a problem with his mouthpiece and acute pain in his gums, another possible reason for taking up the soprano, on which Coltrane could reach higher registers and generally played faster.

Coltrane formed his first group, a quartet, in 1960. After moving through different personnel including Steve Kuhn, Pete LaRoca, and Billy Higgins, the lineup stabilized in the fall with pianist McCoy Tyner, bassist Steve Davis, and drummer Elvin Jones. Tyner, from Philadelphia, had been a friend of Coltrane's for some years and the two men long had an understanding that the pianist would join Coltrane at the appropriate time.

While still with Miles, Coltrane had signed a contract with Atlantic Records, for whom he recorded the aforementioned *Giant Steps*. His first record with his new group was the hugely successful *My Favorite Things*, whose title track, a catchy waltz by Rodgers and Hammerstein (as well as Cole Porter's "Every Time We Say Goodbye"), featured Trane on soprano. This new sound was coupled with further exploration. For example, on the Gershwins' "But Not for Me," Coltrane employs the kinds of restless harmonic movement of his *Giant Steps* period (movement in thirds rather than conventional circles-of-fifths) over the A sections instead of a conventional turnaround progression.

Shortly before completing his contract with Atlantic in May 1961 (with the album *Olé Coltrane*), Coltrane joined the newly formed Impulse! label, with whom the "Classic Quartet" would record. It is generally assumed that the clinching reason Coltrane signed with Impulse! was that it would enable him to work again with recording engineer Rudy Van Gelder, who had taped both his and Davis's Prestige sessions, as well as *Blue Train*. It was at Van Gelder's new studio in Englewood Cliffs, New Jersey that Coltrane would record most of his records for the label.

By early 1961, bassist Davis had been replaced by Reggie Workman. Eric Dolphy joined the group as a second horn around the same time. The quintet had a celebrated (and extensively recorded) residency in November 1961 at the Village Vanguard, which demonstrated Coltrane's new direction. It featured the most experimental music he'd played up to this point, influenced by Indian ragas, the recent developments in modal jazz, and the burgeoning free jazz movement. Longtime Sun Ra saxophonist John Gilmore was particullarly influential; the

most celebrated of the Vanguard tunes, the 15-minute blues, "Chasin' the 'Trane," was strongly inspired by Gilmore's music.

During this period, critics were fiercely divided in their estimation of Coltrane. Audiences, too, were perplexed (in France he was famously booed during his final tour with Davis). In 1961, Down Beat magazine indicted Coltrane, along with Eric Dolphy, as players of "Anti-Jazz" in an article that bewildered and upset the musicians. Coltrane admitted some of his early solos were based mostly on technical ideas. Furthermore, Dolphy's angular, voice-like playing earned him a reputation as a figurehead of the "New Thing" (also known as "Free Jazz" and "Avant-Garde") movement led by Ornette Coleman, which was also denigrated by some jazz musicians (including Trane's old boss, Miles Davis) and critics. But as Coltrane's style further developed, he was determined to make each performance "a whole expression of one's being," as he would call his music in a 1966 interview.

In 1962, Dolphy departed and Jimmy Garrison replaced Workman. From then on, the "Classic Quartet," as it would come to be known, with Tyner, Garrison, and Jones, produced searching, spiritually driven work. Coltrane was moving toward a more harmonically static style that allowed him to expand his improvisations rhythmically, melodically, and motivically. However, influences of his earlier, harmonically complex music were still present.

The criticism of the quintet with Dolphy may have had an impact on Coltrane. In contrast to the radicalism of Trane's 1961 recordings at the Village Vanguard, his studio albums in 1962 and 1963 (with the exception of *Coltrane*, which featured a blistering version of Harold Arlen's "Out of This World") were much more conservative and accessible. He recorded an album of ballads and participated in collaborations with Duke Ellington and Johnny Hartman. The album *Ballads* is emblematic of Coltrane's versatility, as he shed new light on old-fashioned standards such as "It's Easy to Remember." Despite a more polished approach in the studio, in concert the quartet continued along its exploratory and challenging path.

The Classic Quartet produced their most famous record, *A Love Supreme*, in 1964. A culmination of much of Coltrane's work up to this period, this four-part suite is an ode to his faith in and love for God (not necessarily God in the Christian sense — Coltrane often mentioned that he worshipped all gods of all religions). Its spiritual concerns would characterize much of Coltrane's composing and playing from this point until his death in 1967. The fourth movement of the suite, "Psalm," is, in fact, a poem dedicated to God that Coltrane recites through his saxophone. The recording also pointed the way to the atonality of his later free jazz recordings. Despite its challenging musical content, the album was a commercial success by jazz standards, encapsulating both the internal and external energy of the quartet of Coltrane, Tyner, Jones and Garrison. They only played the suite live once — in July 1965. By then, Coltrane's music had grown more adventurous, and the performance provides an interesting contrast to the original.

Tyner and Jones would back up many other musicians of the day, including Wayne Shorter and Joe Henderson, on many albums during the sixties, redefining the way rhythm sections would approach backing soloists.

Avant Garde Jazz and the Second Quartet (1965-1967)

In his late (post-"Love Supreme") period, Coltrane showed an increasing interest in avant-garde jazz, purveyed, along with its aforementioned pioneer, Ornette Coleman, by Cecil Taylor, Albert Ayler, Sun Ra, and others. In formulating his late style, Coltrane was especially influenced by the dissonance of Ayler's trio with bassist Gary Peacock and drummer Sunny Murray. Coltrane championed many younger free jazz musicians, including Archie Shepp; under his guidance Impulse! became a leading free jazz record label.

After recording *A Love Supreme*, the influence of Ayler's playing became more prominent in Coltrane's music. A series of recordings with the Classic Quartet in the first half of 1965 show Coltrane's playing becoming

increasingly abstract and dissonant, with greater incorporation of devices like multiphonics, overblowing, and playing in the altissimo register. In the studio, he all but abandoned his soprano to concentrate on the tenor saxophone. In addition, the quartet responded to the leader by playing with increasing freedom. The group's evolution can be traced through the recordings *The John Coltrane Quartet Plays*, *Dear Old Stockholm* (both May 1965), *Living Space*, *Transition* (both June 1965), *New Thing at Newport* (July 1965), *Sun Ship* (August 1965), and *First Meditations* (September 1965).

In June 1965, he went into Van Gelder's studio with ten other musicians (including Shepp, Pharoah Sanders, Freddie Hubbard, Marion Brown, and John Tchicai) to record *Ascension*. This lengthy 40-minute piece included adventurous solos by the young avant-garde musicians (as well as Coltrane), but was controversial primarily for the collective improvisation sections that separated the solos. After recording with the quartet over the next few months, Coltrane invited Pharoah Sanders to join the band in September 1965.

By any measure, Sanders was one of the most abrasive saxophonists then playing. Coltrane, who used over-blowing frequently as an emotional exclamation-point, gravitated to Sanders's solos. The aforementioned John Gilmore was a major influence on Coltrane's late-period music, as well. After hearing a Gilmore performance, Coltrane is reported to have said "He's got it! Gilmore's got the concept!" [1] He also took informal lessons from Gilmore.

By the fall of 1965, Coltrane was regularly augmenting his group with Sanders and other free jazz musicians. Rashied Ali joined the group as a second drummer. Claiming he was unable to hear himself over the two drummers, Tyner left the band shortly after the recording of *Meditations*. Jones left in early 1966, dissatisfied by sharing drumming duties with Ali. It is possible that both men were unhappy with the music's new direction.

Some claim that in 1965 Coltrane began using LSD which would inform the sublime, "cosmic" transcendence of his late period, and also its incomprehensibility to many listeners. After Jones and Tyner's departures, Coltrane led a quintet with Pharoah Sanders on tenor saxophone, his new wife Alice Coltrane on piano, Jimmy Garrison on bass, and Rashied Ali on drums. Coltrane and Sanders were described by Nat Hentoff as "speaking in tongues," an interesting interpretation seen relative to Coltrane's Christian upbringing in the south. The screaming, especially, can be compared to the cadences of black preachers on the pulpit.

Despite the radicalism of the horns, the rhythm section with Ali and Alice Coltrane had a very different, more relaxed, feel than that with Jones and Tyner. The group can be heard on several live recordings from 1966. In 1967, Coltrane entered the studio several times; though one piece with Sanders has surfaced (the unusual "To Be", which features both Coltrane and Sanders on flutes), most of the recordings were either with the quartet minus Sanders (*Expression* and *Stellar Regions*) or as a duo with Ali. The latter duo produced six performances which appear on the album *Interstellar Space*. These saxophone-drum duets are general considered among the finest music Coltrane recorded near the end of his career.

Coltrane died from liver cancer at Huntington Hospital in Long Island, NY on July 17, 1967, at 40. Coltrane's excessive alcohol and heroin abuse during the 40s and 50s likely laid the seed for this illness, which can strike reformed alcoholics years after they quit. In a 1968 interview Albert Ayler revealed that Coltrane was consulting a Hindu meditative healer for his illness instead of western medicine, though conventional treatment may have been ineffective regardless.

Coltrane and religious beliefs

Coltrane was born and raised a Christian, and was in touch with religion and spirituality from childhood. As a youth, he practiced music in a southern African-American church. In *A Night in Tunisia: Imaginings of Africa in Jazz*, Norman Weinstein notes the parallel between Coltrane's music and his experience in the southern church.

In 1957, after the age of 30, Coltrane began to shift spiritual directions. He married Naima, a Muslim convert, and came into contact with Islam, an experience that may have led him to overcome his addictions to alcohol and heroin; it was a period of "spiritual awakening" that helped him return to the Jazz scene and eventually produce his greatest work. The journey took him through Islam (particularly Sufism). Bassist Donald Garrett told Coltrane, "You've got to go to the source to learn anything, and Sufism is one of the best sources there is."

Coltrane also explored Hinduism, the Kabbala, Jiddu Krishnamurti, yoga, maths, science, astrology, African history, and even Plato and Aristotle [2]. He notes..."During the year 1957, I experienced, by the grace of God, a spiritual awakening which was to lead me to a richer, fuller, more productive life. At that time, in gratitude, I humbly asked to be given the means and privilege to make others happy through music."

In his 1965 album *Meditations*, Coltrane wrote about uplifting people, "...To inspire them to realize more and more of their capacities for living meaningful lives. Because there certainly is meaning to life." [3]

But it was the fusion between music and religion that produced *A Love Supreme*. Moustafa Bayoumi, an associate professor of English at Brooklyn College, City University of New York, argues that Coltrane's "A Love Supreme" features Coltrane chanting, "Allah Supreme". [4]

In October, 1965, Coltrane recorded *Om*, referring to the name of God in the Hindu religion. Coltrane described "Om" as the "first syllable, the primal word, the word of power". The 29-minute recording contains chants from the Bhagavad-Gita, a Hindu poem. It is alleged that Coltrane began taking LSD around the time of the *Om* session. A 1966 recording, issued posthumously, has Coltrane and Pharoah Sanders chanting a Buddhist mantra, Om mani padme hum, and reciting a prayer: "May there be love and peace and perfection throughout all creation, oh God."

Coltrane's spiritual journey was interwoven with his investigation into world music. He believed not only in a universal musical structure which transcended ethnic distinctions, but in being able to harness the *mystical*, magickal language of music itself. Coltrane's study of Indian music led him to believe that certain sounds and scales could "produce specific emotional meanings" (impressions). According to Coltrane, the goal of a musician was to understand these forces, control them, and elicit a response from the audience. Like Pythagoras and his followers who believed music could cure illness, Coltrane said: "I would like to bring to people something like happiness. I would like to discover a method so that if I want it to rain, it will start right away to rain. If one of my friends is ill, I'd like to play a certain song and he will be cured; when he'd be broke, I'd bring out a different song and immediately he'd receive all the money he needed."

Legacy

Although many casual jazz listeners still consider the late Coltrane albums to contain little more than extraneous noise, many of these late recordings — among them *Ascension*, *Meditations* and the posthumous *Interstellar Space* — are widely considered masterpieces. Many of Coltrane's innovations would be incorporated into the jazz fusion movement, but with diminishing returns of spiritual fervency and earnestness. More mainstream rock musicians such as Jimi Hendrix, Carlos Santana, the Stooges, and Mike Watt would also seize upon Coltrane's work as inspiration in addition to American Blues music.

Coltrane's massive influence on jazz, both mainstream and avant-garde, began during his lifetime and continued to grow after his death. He is one of the most dominant influences on post-1960 jazz saxophonists and has inspired an entire generation of jazz musicians.

Coltrane was an important pioneer in unaccompanied playing for saxophone and drums, first with Elvin Jones and then with Rashied Ali.

Coltrane's son, Ravi Coltrane, has followed in his father's footsteps and is a saxophonist of note. His widow, Alice Coltrane recently returned to music after several decades of retirement.

Scottish actor Robbie Coltrane (born Anthony Robert McMillan) assumed his stage name in tribute to John Coltrane.

Wayne Shorter

Wayne Shorter (born August 25, 1933) is an American jazz composer and saxophonist.

Commonly regarded as one of the more important American jazz sax players and composers since the 1960s, Shorter has recorded dozens of albums as a leader, and appeared on dozens more with others. Many of his compositions have become standards.

Early life and career

Shorter was born in Newark, New Jersey, and attended Newark Arts High School. He was encouraged by his father to take up the saxophone as a teenager (his brother Alan became a trumpeter). After graduating from New York University in 1956 Shorter spent two years in the US Army, during which time he played briefly with Horace Silver, and after his discharge from the army with Maynard Ferguson.

In 1959 Shorter joined Art Blakey and the Jazz Messengers. He stayed with Blakey for five years, and eventually became musical director for the group.

With Miles Davis

In 1964, Miles Davis persuaded Shorter to leave Blakey and join the Miles Davis Quintet alongside Herbie Hancock, Ron Carter and Tony Williams. Davis had been searching for a saxophonist to replace John Coltrane for some time, and the new quintet is considered by many to have been Davis's strongest working group. Shorter composed extensively for Davis ("Prince of Darkness", "ESP", "Footprints", "Sanctuary", and many others; on some albums he provided half of the compositions).

Herbie Hancock had this to say of Shorter's tenure in the group: "The master writer to me, in that group, was Wayne Shorter. He still is a master. Wayne was one of the few people who brought music to Miles that didn't get changed." Davis said: "Wayne is a real composer. He writes scores, write the parts for everybody just as he wants them to sound. He also brought in a kind of curiosity about working with musical rules. If they didn't work, then he broke them, but with musical sense; he understood that freedom in music was the ability to know the rules in order to bend them to your own satisfaction and taste."

Simultaneously with his time in the Miles Davis quintet, Shorter recorded several albums for Blue Note Records, featuring almost exclusively his own compositions. He also recorded occasionally as a sideman (again, mainly for Blue Note) with Donald Byrd, McCoy Tyner, Grachan Moncur III, Freddie Hubbard, Lee Morgan, and band mates Hancock and Williams. Until 1968 he played tenor saxophone exclusively. The final album on which he played tenor, in the regular sequence of Davis albums was *Filles de Kilimanjaro*. In 1969 with the Davis recording *In a Silent Way*, and his own *Super Nova* record he played the soprano saxophone. In live Davis recordings from summer 1969 to early spring 1970 he played both saxophones. By the early 1970s, however, he chiefly played soprano saxophone.

Shorter remained in Davis's band after the breakup of the quintet in 1968, playing on early jazz fusion recordings including *In a Silent Way* and *Bitches Brew* (both 1969). His last live dates and studio recordings with Davis were in 1970.

With Weather Report

In 1970, along with keyboardist Joe Zawinul (also a veteran of the Miles Davis group), Shorter formed Weather Report. Other original members were bassist Miroslav Vitous, percussionist Airto Moreira, and drummer

Alphonse Mouzon. Shorter and Zawinul co-led the group until late 1985 with a variety of other musicians, and separately wrote most of Weather Report's material.

Shorter also recorded critically acclaimed albums as leader, notably *Native Dancer*, which featured Brazilian composer and vocalist Milton Nascimento, and *Atlantis*.

Recent career

After leaving Weather Report, Shorter continued to record and lead groups in jazz fusion styles, and contributed to several albums by Joni Mitchell. He has also maintained an occasional working relationship with Herbie Hancock, including appearances on several of Hancock's albums, the VSOP band (essentially a revival of the 1960s Miles Davis quintet with Freddie Hubbard substituting for Davis), and a tribute album recorded shortly after Davis's death with Hancock, Carter, Williams and Wallace Roney.

Shorter's wife Ana Maria and their niece Dalila were both killed on TWA Flight 800 in 1996, and he married Carolina Dos Santos, a close friend of Ana Maria, in 1999.

Shorter would work with Hancock once again in 1997, on the much acclaimed and heralded album *1+1*. The song *Aung San Suu Kyi* won both Hancock and Shorter a Grammy award.

Shorter formed his current band in 2000, the first permanent acoustic group under his leadership. The quartet is composed of pianist Danilo Perez, bassist John Patitucci, and drummer Brian Blade. Two albums of live recordings featuring this quartet have been released (*Footprints Live* (2001) and *Beyond the Sound Barrier* (2005)). The quartet has received great acclaim from fans and critics, and the musicians have come to consider themselves family on and off stage. Shorter's 2003 album *Alegria* received a 2004 Grammy Award for Best Instrumental Jazz Album; it features the quartet with a host of other musicians, including pianist Brad Mehldau, drummer Terri Lyne Carrington and former Weather Report percussionist Alex Acuña.

Shorter is a Nichiren Buddhist.

Jimmy Heath

Biography (10/25/26)

The middle of the three Heath Brothers, Jimmy Heath has a distinctive sound on tenor, is a fluid player on soprano and flute, and a very talented arranger/composer whose originals include "C.T.A." and "Gingerbread Boy." He was originally an altoist, playing with Howard McGhee during 1947-1948 and the Dizzy Gillespie big band (1949-1950). Called "Little Bird" because of the similarity in his playing to Charlie Parker, Heath switched to tenor in the early '50s. Although out of action for a few years due to "personal problems," Heath wrote for Chet Baker and Art Blakey during 1956-1957. Back in action in 1959, he worked with Miles Davis briefly that year, in addition to Kenny Dorham and Gil Evans, and started a string of impressive recordings for Riverside. In the 1960s, Heath frequently teamed up with Milt Jackson and Art Farmer, and he also worked as an educator and a freelance arranger. During 1975-1982, Jimmy Heath teamed up with brothers Percy and Tootie in the Heath Brothers, and since then has remained active as a saxophonist and writer. In addition to his earlier Riverside dates, Jimmy Heath has recorded as a leader for Cobblestone, Muse, Xanadu, Landmark, and Verve. ~ Scott Yanow, All Music Guide

James Edward Heath (born in 1926), nicknamed **Little Bird**, is an American jazz tenor saxophonist, and the brother of bassist Percy Heath and drummer Tootie Heath.

History

He originally played alto saxophone, but after the influence of Charlie Parker on his work for Howard McGhee and Dizzy Gillespie in the late 1940s earned him the nickname Little Bird (Parker's nickname was Bird), he switched to tenor. He was out of music for several years in the 1950s, returning to work with Miles Davis in 1959, then with Kenny Dorham and Gil Evans. He also recorded extensively. During the 1960s, he frequently worked with Milt Jackson and Art Farmer. In 1975 he and his brothers formed the Heath Brothers. Tootie dropped out of the group in 1978, but Jimmy, Percy, and sidemen stayed together till 1982. Jimmy continued to work frequently following the break-up of this band. He frequently performs master classes in New York City and teaches his love for the saxophone.

Joshua Redman

Biography (2/1/69)

Every few years it seems as if the jazz media goes out of its way to hype one young artist, over-praising him to such an extent that it is easy to tear him down when the next season arrives. In the early '90s, Joshua Redman briefly became a media darling, but in his case he largely deserved the attention. A talented bop-based tenorman, Redman (who will probably never be an innovator) is a throwback to the styles of Red Holloway and Gene Ammons, but also has an inquisitive spirit and can play intriguing music when inspired.

The son of the great tenor saxophonist Dewey Redman, Joshua graduated from Harvard and (after debating about whether to become a doctor) he seemed headed toward studying law at Yale. However, Redman came in first place at the 1991 Thelonious Monk competition, landed a recording contract with Warner Bros., and was soon on the cover of most jazz magazines. Pat Metheny was a guest on one of his albums (the Redman-Metheny interplay during their engagements was quite memorable) and, although Redman has had success constantly touring with his own group, it is a pity that his apprentice period as a sideman was so brief. In 1996, Joshua Redman recorded and briefly toured with Chick Corea's "Tribute to Bud Powell" sextet; the solo Timeless Tales (For Changing Times) followed in 1998, and in 2000 he returned with Beyond. Passage of Time appeared in early 2001, and was followed by a lengthy tour of the US. The next year, Elastic appeared in stores with an uncharacteristically humorous sight gag adorning the cover. That also reflected on the music, which was more adventurous and playful than in the past, owing a debt to his electronica and experimental rock influences. In 2005, Redman made the move to Nonesuch and released Momentum. ~ Scott Yanow, All Music Guide

James Moody

Biography (3/26/25, Savannah – 12/9/10, San Diego)

James Moody has been an institution in jazz since the late '40s, whether on tenor, flute, occasional alto, or yodelling his way through his "Moody's Mood for Love." After serving in the Air Force (1943-1946), he joined Dizzy Gillespie's bebop orchestra and began a lifelong friendship with the trumpeter. Moody toured Europe with Gillespie and then stayed overseas for several years, working with Miles Davis, Max Roach, and top European players. His 1949 recording of "I'm in the Mood for Love" in 1952 became a hit under the title of "Moody's Mood for Love" with classic vocalese lyrics written by Eddie Jefferson and a best-selling recording by King Pleasure. After returning to the U.S., Moody formed a septet that lasted for five years, recorded extensively for Prestige and Argo, took up the flute, and then from 1963-1968, was a member of Dizzy Gillespie's quintet. He worked in Las Vegas show bands during much of the 1970s before returning to jazz, playing occasionally with Gillespie, mostly working as a leader and recording with Lionel Hampton's Golden Men of Jazz. Moody, who has alternated between tenor (which he prefers) and alto throughout his career, has an original sound on both horns. He is also one of the best flutists in jazz. James Moody has recorded as a leader for Blue Note, Xanadu, Vogue, Prestige, EmArcy, Mercury, Argo, DJM, Milestone, Perception, MPS, Muse, Vanguard, and Novus. ~ Scott Yanow, All Music Guide

Joe Lovano

Biography (12/29/52)

Active during a period of jazz history when it seems radical innovation is a thing of the past, Joe Lovano nevertheless coalesces various stylistic elements from disparate eras into a personal and forward-seeking style. While not an innovator in a macro-sense, Lovano has unquestionably charted his own path. His playing contains not an ounce of glibness, but possesses in abundance the sense of spontaneity that has always characterized the music's finest improvisers. Lovano doesn't adopt influences -- he absorbs them -- so that when playing a standard, he exudes the same sense of abandon as when playing totally free (which, it should be pointed out, he does well, if infrequently). Lovano's most significant achievement is his incorporation of free and modal expressive devices into traditional chord-change improvisation.

Lovano is the son of the respected Cleveland saxophonist Tony "Big T" Lovano. Joe started playing alto sax as a child, taught by his father, who also introduced him to jazz. In his youth, Joe would hear many of the prominent jazz artists who passed through town, including Dizzy Gillespie, James Moody, Sonny Stitt, and Rahsaan Roland Kirk. Joe Lovano began playing in jam sessions around Cleveland while still in his teens. Although thoroughly steeped in bebop, he also developed an interest in the jazz experimentalism of the 1960s, listening to such musicians as John Coltrane, Jimmy Giuffre, and Ornette Coleman. Following high-school, Lovano moved to Boston and attended the Berklee School of Music. Fellow students included such future collaborators as John Scofield, Bill Frisell, and Kenny Werner. While at Berklee, Lovano discovered modal harmony, and opened up to the broad areas of tonal freedom that he found so attractive in the music of John Coltrane, among others.

After leaving Berklee, Lovano worked with organists Lonnie Smith (with whom he made his recording debut) and Jack McDuff. He toured with Woody Herman from 1976-1979. After leaving Herman, Lovano settled in New York City, where he quickly established himself. He joined drummer Mel Lewis' orchestra in 1980; he played the band's regular Monday night gigs at the Village Vanguard until 1992. He also recorded several times with the band. Lovano would also work with Elvin Jones, Carla Bley, Lee Konitz, Charlie Haden, and Bob Brookmeyer, among others. He joined drummer Paul Motian's band in 1981 (which also included his Berklee classmate Frisell), and played with guitarist John Scofield's quartet. Lovano began leading dates for Blue Note in the '90s, and continued doing so throughout that decade and into the next, recording in a variety of contexts ranging from trios to larger woodwind and brass ensembles. Lovano received a number of Grammy nominations for his work on Blue Note. His 1996 album, Quartets: Live at the Village Vanguard (Blue Note), was named Jazz Album of the Year by readers of Downbeat Magazine. Lovano's wife is vocalist Judi Silvano.

Since then, Lovano has split his time in the studio between releasing impressive original recordings, and albums reinterpreting the work of artists who have influenced him, including vocalist Frank Sinatra on 1996's Celebrating Sinatra, various bop-era stalwarts including pianist Tadd Dameron on 2000's 52nd Street Themes, and opera tenor Enrico Caruso on 2001's Viva Caruso. In 2004, the always unpredictable reedman released the ballads album, I'm All for You, featuring journeyman pianist Hank Jones. Joyous Encounter followed in spring 2005. ~ Chris Kelsey, All Music Guide

Pharoah Sanders

Biography (10/13/40)

Pharoah Sanders possesses one of the most distinctive tenor saxophone sounds in jazz. Harmonically rich and heavy with overtones, Sanders' sound can be as raw and abrasive as it is possible for a saxophonist to produce. Yet, Sanders is highly regarded to the point of reverence by a great many jazz fans. Although he made his name with expressionistic, nearly anarchic free jazz in John Coltrane's late ensembles of the mid-'60s, Sanders' later music is guided by more graceful concerns. In the free-time, ultra-dense cauldron that was Coltrane's last artistic stand, Sanders relied heavily on the non-specific pitches and timbral distortions pioneered by Albert Ayler and further developed by Coltrane himself. The hallmarks of Sanders' playing at that time were naked aggression and unrestrained passion. In the years after Coltrane's death, however, Sanders explored other, somewhat gentler and perhaps more cerebral avenues -- without, it should be added, sacrificing any of the intensity that defined his work as an apprentice to Coltrane.

Pharoah Sanders (a corruption of his given name, Ferrell Sanders) was born into a musical family. Both his mother and father taught music, his mother privately and his father in public schools. Sanders' first instrument was the clarinet, but he switched to tenor sax as a high school student, under the influence of his band director, Jimmy Cannon. Cannon also exposed Sanders to jazz for the first time. Sanders' early favorites included Harold Land, James Moody, Sonny Rollins, Charlie Parker, and John Coltrane. As a teenager, he played blues gigs for ten and 15 dollars a night around Little Rock, backing such blues greats as Bobby "Blue" Bland and Junior Parker. After high school, Sanders moved to Oakland, CA, where he lived with relatives. He attended Oakland Junior College, studying art and music. Known in the San Francisco Bay Area as "Little Rock," Sanders soon began playing bebop, rhythm & blues, and free jazz with many of the region's finest musicians, including fellow saxophonists Dewey Redman and Sonny Simmons, as well as pianist Ed Kelly and drummer Smiley Winters. In 1961, Sanders moved to New York, where he struggled. Unable to make a living with his music, Sanders took to pawning his horn, working non-musical jobs, and sometimes sleeping on the subway. During this period he played with a number of free jazz luminaries, including Sun Ra, Don Cherry, and Billy Higgins. Sanders formed his first group in 1963, with pianist John Hicks (with whom he would continue to play off-and-on into the '90s), bassist Wilbur Ware, and drummer Higgins. The group played an engagement at New York's Village Gate. A member of the audience was John Coltrane, who apparently liked what he heard. In late 1964, Coltrane asked Sanders to sit in with his band. By the next year, Sanders was playing regularly with the Coltrane group, although he was never made an official member of the band. Coltrane's ensembles with Sanders were some of the most controversial in the history of jazz. Their music, as represented by the group's recordings -- Om, Live at the Village Vanguard Again, and Live in Seattle among them -- represents a near total desertion of traditional jazz concepts, like swing and functional harmony, in favor of a teeming, irregularly structured, organic mixture of sound for sound's sake. Strength was a necessity in that band, and as Coltrane realized, Sanders had it in abundance.

Sanders made his first record as a leader in 1964 for the ESP label. After John Coltrane's death in 1967, Sanders worked briefly with his widow, Alice Coltrane. From the late '60s, he worked primarily as a leader of his own ensembles. From 1966-1971, Sanders released several albums on Impulse, including Tauhid (1966), Karma (1969), Black Unity (1971), and Thembi (1971). In the mid-'70s, Sanders recorded his most commercial effort, Love Will Find a Way (Arista, 1977); it turned out to be a brief detour. From the late '70s until 1987, he recorded for the small independent label Theresa. From 1987, Sanders recorded for the Evidence and Timeless labels. The former bought Theresa records in 1991 and subsequently re-released Sanders' output for that company. In 1995, Sanders made his first major-label album in many years, Message From Home (produced by Bill Laswell for Verve). The two followed that one up in 1999 with Save Our Children. In 2000, Sanders released Spirits -- a multi-ethnic live suite with Hamid Drake and Adam Rudolph. In the decades after his first recordings with Coltrane, Sanders developed into a more well-rounded artist, capable of playing convincingly in

a variety of contexts, from free to mainstream. Some of his best work is his most accessible. As a mature artist, Sanders discovered a hard-edged lyricism that has served him well. ~ Chris Kelsey, All Music Guide

Archie Shepp

Biography (5/24/37)

Archie Shepp has been at various times a feared firebrand and radical, soulful throwback and contemplative veteran. He was viewed in the '60s as perhaps the most articulate and disturbing member of the free generation, a published playwright willing to speak on the record in unsparing, explicit fashion about social injustice and the anger and rage he felt. His tenor sax solos were searing, harsh, and unrelenting, played with a vivid intensity. But in the '70s, Shepp employed a fatback/swing-based R&B approach, and in the '80s he mixed straight bebop, ballads, and blues pieces displaying little of the fury and fire from his earlier days. Shepp studied dramatic literature at Goddard College, earning his degree in 1959. He played alto sax in dance bands and sought theatrical work in New York. But Shepp switched to tenor, playing in several free jazz bands. He worked with Cecil Taylor, co-led groups with Bill Dixon and played in the New York Contemporary Five with Don Cherry and John Tchicai. He led his own bands in the mid-'60s with Roswell Rudd, Bobby Hutcherson, Beaver Harris, and Grachan Moncur III. His Impulse albums included poetry readings and quotes from James Baldwin and Malcolm X. Shepp's releases sought to paint an aural picture of African-American life, and included compositions based on incidents like Attica or folk sayings. He also produced plays in New York, among them The Communist in 1965 and Lady Day: A Musical Tragedy in 1972 with trumpeter/composer Cal Massey. But starting in the late '60s, the rhetoric was toned down and the anger began to disappear from Shepp's albums. He substituted a more celebratory, and at times reflective attitude. Shepp turned to academia in the late '60s, teaching at SUNY in Buffalo, then the University of Massachusetts. He was named an associate professor there in 1978. Shepp toured and recorded extensively in Europe during the '80s, cutting some fine albums with Horace Parlan, Niels-Henning Ørsted Pedersen, and Jasper van't Hof. He has recorded extensively for Impulse, Byg, Arista/Freedom, Phonogram, Steeplechase, Denon, Enja, EPM, and Soul Note among others over the years. Unfortunately his tone declined from the mid-'80s on (his highly original sound was his most important contribution to jazz), and Shepp became a less significant figure in the 1990s than one might have hoped. ~ Ron Wynn & Scott Yanow, All Music Guide