

THE RECORDINGS OF ARTHUR GIBBS AND HIS GANG

An Annotated Tentative Personnel - Discography

GIBBS, Arthur, pianist, bandleader, composer born: Savannah, Georgia, 25th December 1895; died: New York City, 17th March 1956
Composer of 'Runnin' Wild'. Led own band in New York in the 1920s/30s, and played with the Eddie South band in Paris, France, for some months in c. 1933.

ARTHUR GIBBS AND HIS GANG

<p>001 ARTHUR GIBBS AND HIS GANG <i>Russell Smith or Gilbert Paris</i>, Maceo Edwards - tpt; James Revey - tbn; John 'Jazz' Williams - clt; Percy Green - alt; Ray Hernandez - clt; Cordy Williams - vln; Arthur Gibbs - pno; Leroy Vanderveer - bjo; Jerome Burke - dms 27849-3 Beale Street Mama 27850-4 Louisville Lou <i>Note: Matrices corrected after VJM 162/16</i></p>	<p>New York, Vic 19070, Vic 19070,</p>	<p>Apr. 24, 1923 RCA PM 42044 (LP) RCA PM 42044 (LP)</p>
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Although this group has the regular big band instrumentation of the time, it is interesting to note that the ensemble is mostly led by the violin, and the sax section is two-part only – alto and tenor sax – and that the clarinetist plays mostly ad-lib parts over the ensemble and does not join the saxophones on alto. John 'Jazz' Williams plays a hot and well-sounding clarinet, and it certainly is astonishing that we do not know anything further about him, there more so, as he is given a nickname which seems to indicate a more than usual prominence as musician. (This is his only citing in all Rusts!)

We cannot decide whether we have Russell Smith on lead trumpet here, or Gilbert Paris of Savoy Bearcats fame. Maceo Edwards obviously must be the trumpet soloist, as both possible lead trumpeters are not known to have been hot soloists.

By the way: Arthur Gibbs and drummer Jerome Burke were brothers, and we can find both in Eddie South's band in Paris in 1933. The titles are expertly played in the predominant style of early Harlem hot-dance/jazz music.

Notes:
 - Carey, McCarthy, Jazz Directory, Vol. 3: unknown tpt, tbn, clt, sax, p, bj, d, vln
 - Rust*2: 2 unknown (cnts); James Reevy (tbn); unknown (clt); Lonnie Williams (alt); Casco Williams (clt, ten); unknown (vln); Arthur Gibbs (pno, ldr); Leroy Vanderveer (bjo); unknown (bbs); Jerome Bourke (dms)
 - Rust*3,*4: Maceo Edwards -Russell Smith or Gilbert Paris -t; James Reevy -tb; John "Jazz" Williams -cl; Percy Green -cl -as; Ray Hernandez -cl -ts; Cordy Williams -vn; Arthur Gibbs -p -ldr; Leroy Vanderveer -bj; unknown -bb; Jerome Burke -d
 - Rust*6: Maceo Edwards, Russell Smith or Gilbert Paris, t; James Reevy, tb; John "Jazz" Williams, cl; Percy Green, cl, as; Ray Hernandez, cl, ts; Cordy Williams, vn; Arthur Gibbs, p, ldr; Leroy Vanderveer, bj; Jerome Burke, d
 - Bo Lindström, Oh Joe, Play That Trombone, p. 79/80: abundant information on Maceo Edwards

Tunes structures:
 27849-3 Beale Street Mama Key of Eb / Ab Victor
 (Intro 8 bars ens)(Verse 16 bars AA' ens)(Chorus 1 32 bars ABA'C ?PG alt + CW vln)(Chorus 2 32 bars ABA'C ME m-tpt + ens
 14 JR o-tbn 2 JJW clt + ens 16)(Chorus 3 32 bars ABA'C ens)(Coda 2 bars dms + ens)
 27850-4 Louisville Lou Key of G Victor
 (Chorus 1 32 bars AA' ens)(modulation 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AA' JJW clt + CW vln 16 - ME o-tpt +
 ens 16)(Chorus 3 32 bars AA' PG alt + CW vln 16 - ens + vln+clt obbl 16)(Coda 4 bars ens)

<p>002 HAM TREE HARRINGTON Ham Tree Harrington – voc; Arthur Gibbs – pno I'm Gone, Dat's All Voo-Doo</p>	<p>New York, Br 2465 Br 2465</p>	<p>Jul. 03, 1923 not on LP/CD not on LP/CD</p>
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I have enclosed this recording because of Arthur Gibbs' obviously documented presence as accompanist at this session. To my utmost sorrow, I have not noted – and do not remember - the source for this information. This session is neither listed in any Rust nor in any BGR.

For that reason, I am unable to add anything to it.

Notes:

- BGR*2,*3,*4: not listed

- Rust*3,*4,*6: not listed

003 ARTHUR GIBBS AND HIS GANG

New York,

Oct. 10, 1923

Russell Smith or Gilbert Paris, Maceo Edwards - tpt; James Revey - tbn;

John 'Jazz' Williams - clt; Percy Green - alt; Ray Hernandez - ten;

Cordy Williams - vln;

Arthur Gibbs - pno; Leroy Vanderveer - bjo; Sumner 'King' Edwards - bbs; Jerome Burke - dms

28729-2 Charleston (Intro : Open Your Heart) Vic 19165, RCA PM 42044 (LP)

28730-3 Old Fashioned Love Vic 19165, RCA PM 42044 (LP)

The band tackles two very popular tunes of the early 1920s, each of them, by the way, compositions of the great James P. Johnson, pianist and composer of a mass of fantastic piano solos and other world-known jazz/pop tunes.

We find the same dilemma as at the fore-going session, notably not to know the actual lead-trumpet player. Trombone and reed players are as before, but the rhythm section is augmented by a tuba player, whose identity might well be Sumner 'King' Edwards, brother of our hot trumpeter here. Both brass-men were back from a couple of years in Europe, mainly Paris, where they had introduced black hot jazz to a very interested and enthusiastic European audience.

In the second chorus of 'Old-Fashioned Love' the bandleader - Arthur Gibbs - plays a very nice half-chorus piano solo in swinging and well-constructed Stride style.

Both these two 'Arthur Gibbs and his Gang' recording sessions present us excellently performed early Harlem jazz/dance music of the first half of the 1920s. It really is of great pity that we do not know of any other recorded soloistic works of the bandleader - besides session 002 above, of which we have no aural knowledge, whatsoever. Quite obviously, he only was one of a large number of bandleaders in Harlem who had to struggle for jobs and engagements all their time.

Notes:

- Carey, McCarthy, Jazz Directory, Vol. 3: unknown tpt, tbn, clt, sax, p, bj, d, vln

- Rust*2: 2 unknown (cnts); James Reevy (tbn); unknown (clt); Lonnie Williams (alt); Casco Williams (clt, ten); unknown (vln); Arthur Gibbs (pno, ldr); Leroy Vanderveer (bjo); unknown (bbs); Jerome Bourke (dms)

- Rust*3,*4: probably: Maceo Edwards -Russell Smith or Gilbert Paris -t; James Reevy -tb; John "Jazz" Williams -cl; Percy Green -cl -as;

Ray Hernandez -cl -ts; Cordy Williams -vn; Arthur Gibbs -p -ldr; Leroy Vanderveer -bj; unknown -bb; Jerome Burke -d

- Rust*6: Maceo Edwards, Russell Smith or Gilbert Paris, t; James Reevy, tb; John "Jazz" Williams, cl; Percy Green, cl, as; Ray

Hernandez, cl, ts; Cordy Williams, vn; Arthur Gibbs, p, ldr; Leroy Vanderveer, bj; Jerome Burke, d

- Bo Lindström, Oh Joe, Play That Trombone, p. 79/80: abundant information on Maceo Edwards and his brother Sumner 'King' Edwards.

Tunes structures:

28729-2 Charleston (Intro : Open Your Heart) Key of Bb Victor

(Intro 6 bars ens)(Verse 16 bars AB ens)(Chorus 1 32 bars AA'AB ens)(Chorus 2 32 bars AA'AB ens - ME m-tpt obbl over ens)

('Open Your Heart' 32 bars ABAC ens 30 - AG pno 2)(half Chorus 3 16 bars AB JJW clt 4 - ens 4 + 8)(Coda 4 bars ens)

28730-3 Old Fashioned Love Key of F / G / F Victor

(Intro 8 bars ens)(Chorus 1 32 bars AA' JR o-tbn + CW vln)(Verse 16 bars ens)(modulation to G 4 bars ens)(Chorus 2 32 bars AA'

AG pno 16 - JJW clt + RH ten 14 - JJW clt 2)(tag 2 bars ens)(modulation to F 8 bars ens)(Chorus 3 32 bars AA' ens + ME m-tpt over Ens)

ARTHUR GIBBS and his Jazz Hounds (Victor Stars)

Aug./Sep. 1925

with 'Lucky Sambo' Star & Garter Theatre, Chicago

(Storyville 2002/3, p. 165)

ARTHUR GIBBS

Dec. 1926

leading orchestra with 'Lucky Sambo' at Hurtig & Seamon's week

(Storyville 2002/3, p. 165)

ARTHUR GIBBS and his ORCHESTRA at 'Seven Eleven Club'

1926

Leonard Davis, cnt; George Washington, tbn;

Eugene Mikell, Eugene Dunstone, alt, clt; Bobby Sands, ten, clt;

Arthur Gibbs, pno; Paul Gladstone, bjo, gr; Billy Taylor, bbs; unknown, dms.

(Storyville 1998/99, Gene Mikell)

ARTHUR GIBBS and his ORCHESTRA

c. 1926/27

Leonard Davis - cnt; George Washington - tbn;

Gene Johnson, Eugene Mikell - clt, alt; Robert Bobby Sands - ten, clt;

Arthur Gibbs - pno; Paul Burnette - bjo; Billy Taylor - bbs; Samuel Hodges - dms

(<https://grammophon-platten.de>)

ARTHUR GIBBS and his ORCHESTRA

c. 1926/27

Leonard Davis - cnt; George Washington - tbn;

Eugene Mikell, Edgar Sampson - clt, alt; Albert Happy Caldwell - ten, clt;

Arthur Gibbs - pno; Paul Burnett - bjo; Billy Taylor - bbs; Sammy Hodges - dms

(Storyville 99-88, Happy Caldwell)

004 FOWLER'S FAVORITES

New York,

Jul. 05, 1927

Leonard 'Ham' Davis, cnt; George Washington, tbn;

Eugene Mikell, clt, alt; Albert 'Happy' Caldwell, ten, sop;

Lem Fowler, pno (1); Arthur Gibbs – pno (2); Paul Burnett, bjo; Billy Taylor, bbs; Sammy Hodges, dms;

Lem Fowler, voc (1)

144627-1 Percolatin' Blues

Col 14230-B,

Frog DGF 66

144628-3 Hot Strut

Col 14230-B,

Frog DGF 66

Although these sides are issued under the band-name 'Fowler's Favorites', the band quite obviously are 'Arthur Gibbs and his Orchestra' as I have satisfactorily shown from a couple of quite interesting recollections of their participating musicians and other contemporaries of the Harlem Era. As I have noted in my article 'A Case of Sudden Enlightenment – Lem Fowler's Favorites' in Names & Numbers 74 of July 2015, I was lucky to find out the correlation of band name and the factual assembly of the musicians. Actually, I feel very proud of this discovery.

- The trumpet player of the 'Favorites' shows a very exact and clean-cut, no-nonsense playing, with good and clean tone and a good range, but little vibrato. He plays very secure and seems to be a good reader as these two titles certainly were not recorded by a working band – at least there is no one known as Lem Fowler's. At the time of working on the June Clark article I tended to attribute this trumpet work to Clarence Wheeler who can be heard on the Fowler's Washboard Wonders sides of August/September 1925. Clarence Wheeler recorded with Alex Jackson's Plantation Orchestra on September 16, 1927 in Richmond for Gennett, thus only less than three months after the 'Fowler's Favorites' session. He certainly would have been capable to lead the 'Fowler's Favorites' through the arrangements. As an alternate possibility I noted Leonard "Ham" Davis in my files, taking into account the very clear, strong and legitimate style of this player. Only the rather thin – or subdued – tone made me wonder and this would not fit to Davis' style of performance (compare Eddie's Hot Shots, February 8, 1929!).

- On trombone we hear a musician with a rather shallow growl tone – not as voluminous and deep as Nanton's or Irvis' – and a nearly motionless expression and phrasing on the first title, whereas very agile and technically profound on the second title, yet here playing without mute, but with good range and speed, although fluffing a note.

- Although Rust has three reed players in his editions from *3 on, there certainly are only two of them, just as you might expect: an alto player who obviously doubles on clarinet, and a tenor player who doubles on soprano. There might even be the possibility that in the second half of chorus A1 of "Percolatin' Blues" the clarinet is played by the tenorist and the soprano played by the altoist! Be that as it may, the altoist is a hell of a reed player, very advanced – more so on alto than on clarinet, and it is unbelievable that Rust listed so limited a player as Ernest Elliott as clarinetist. As I see it, Rust found himself in a dilemma when he became aware that the altoist was much too good to be Elliott, and so he had to invent a third reed player – on alto – and gave him the name of Charlie Holmes, obviously of stylistic reasons. Only that Charlie Holmes moved to New York (together with Harry Carney) in early 1927 – at about the time of this session - and it is to be questioned whether he would have been engaged for a recording session at that early stage of his career – the more so for only one half-chorus. (His earliest documented recording being with Oliver's Dixie Syncopators in November 1928 - his questioned participation with James P. Johnson's Orchestra of June 1928 seems to be unfounded.) At no place of these two sides can you hear clarinet and alto played simultaneously, which certainly is further proof that both reeds are played by one player.

- The tenorist certainly is remarkable a player as is the altoist. And it is understandable that the author of the FROG CD-booklet assumed him to be Benny Waters. But this player here is a lot smoother and more swinging than Waters in his early years, and there is ample reason to suggest that this man is a "western" player. (When thinking of other jazz tenor players in Harlem of the time it is interesting to note that there were not many distinct tenorists - apart from Hawkins, Prince Robinson, Benny Waters and a small couple of others fewer than might be expected!)

- On piano – and on vocal – we certainly hear Mr. Lem Fowler himself, he very probably hailing from the mid-west, judging from his piano style. (The FROG CD-booklet offers a couple of details known of his life that shall not be repeated here.)

- In the rhythm section we hear a capable banjo player, a remarkably capable tuba player, and a drummer playing the traps that were allowed him to play in this early state of recording technology – Andrew Hilaire of J.R. Morton's Red Hot Peppers already used the bass drum clearly on the Victor recordings of half a year earlier.

These then are the players heard, not in any way those as listed in the discographies above! The most consistent name found in the discos is Ernest Elliott, and I have to report that after compiling a listing of all his recordings and non-recordings – yet listed in the discos to encompass him – I have found him not to be present on these sides. But then: who were these capable and impressive players?

The cardinal point of my recognition was the trombone player. This one-dimensional growl playing I knew from George Washington, trombonist with the Charlie Johnson band of 1928/9 (see my articles on Charlie Johnson in N&N 57 and N&N 63), and later the Mills Blue Rhythm Band and Louis Armstrong's Orchestra of the late 30s and early 40s. On Ch. Johnson's "Harlem Drag" a very similar growl solo by Washington can be heard, and – as I have attempted to show in N&N 60 – he can also be heard on a couple of Clarence Williams items of late 1929 – obviously borrowed from the Ch. Johnson band. This player certainly can be heard on these two Fowler's Favorites sides! My second acknowledgement was that there weren't so many tenor saxophonists in Harlem at that time playing "western" style – as said above. Checking through the few names known I came to Mr. Happy Caldwell – he coming from the Chicago jazz scene of the early twenties and thus playing in a swinging western style, to be heard with Thomas Morris' Seven Hot Babies – not Elliott here! – and Eddie Condon's Hot Shots, as well as shown in my article on the Georgia Strutters in N&N 73.

In L. Wright's article on Caldwell – "Happy Horn" in Storyville 99 – Happy recalls: "*One of the bands I worked with in New York was Arthur Gibbs – that would be around 1927, or maybe 1926. I've played so many places ... night clubs and cabarets, that I just can't remember. I know we made records with Arthur Gibbs, that was in the Victor (sic!) studio downtown. We had Leonard Davis on trumpet, Gene Mikell and myself were the reeds, we had to double on clarinet and soprano sax. George Washington was the trombone player... Bob Bennett (sic!) on guitar and ... Billy Taylor, that's the father of Billy Taylor, on bass and tuba and Sammy Hodges on drums. He was no relation of Johnny or of Tommy. We also worked the Savoy, and the guys had made records before I joined them.*"

With these two distinct players in mind, I remembered a very interesting photo in Timme Rosenkrantz's beautiful book "Is This To Be My Souvenir?" of the Arthur Gibbs band of 1927/8, a band which is not commonly known, but which played the Savoy and Arcadia ballrooms in New York mid-1927 to mid-1928. (A different photo of this elusive band can be found in "thereisjazzbeforetrane.blogspot.de). Washington and Caldwell both were members of that band. The trumpet player of this band then was Leonard 'Ham' Davis, a musician I had earlier assumed to be a candidate for the trumpet player (see above) on the Fowler sides. 'Ham' Davis can also be heard majestically on the Condon's Hot Shots sides, and with the Charlie Johnson band (also with Jackson's Southern Serenaders, a Ch. Johnson pseudonym). On this photo Davis shows a cornet, not a trumpet, as his instrument, and this might be a hint as to his rather thin tone on the Fowler sides. His tone is much more voluminous on the Condon's Hot Shots and the Charlie Johnson sides, where he plays a trumpet!

Having now found three musicians that were in an appropriate class as those heard on the Fowler sides – and who could very well be the musicians searched for – it became urgent to see who the clarinetist/altoist could be. As it was often the case with musicians of the Harlem scene who had contracts with recording companies, but no steady band, they hired parts of other bands or even complete units to use them for recording under their own name. So, it was necessary to check if one of the two reedmen on the photo – Edgar Sampson and Eugene Mikell – could be our altoist.

Eugene Mikell certainly is a very well-known name in early big bands of the Harlem scene, but he is not distinctly known as a soloist or improviser. He seems to have been more a reliable section man, not so much of a soloist, and in his reminiscences in the Storyville yearbook 1998/9 he only talks about others plying the solos. I myself would get into trouble to tell the reader where Mikell could be heard soloing, except for the baritone parts on the Joe Steele Orchestra sides! But following Happy Caldwell's report above, Mikell very probably is the clarinet/alto player here on the 'Fowler's Favorites' sides, and it is really astonishing how he handles the clarinet part and – even more so – the alto solo breaks in Chorus B1 of "Hot Stuff". I have to admit that I thought of Sampson as alto/clarinet player because of this player's fine craftsmanship before getting aware of Happy Caldwell's remembrance.

On piano then we certainly hear the leader himself, Lem Fowler. The compositions are his, showing typical piano pieces that he played as piano solos otherwise, with a row of different strains. The Columbia people obviously were interested to attribute him a qualified band for his last recording session showing no further interest in recording him. And it is my firm suggestion that they made use of the just then forming Arthur Gibbs band, possibly offered by Gibbs himself, a way of recruiting musicians that was common in the 20s and – as I have shown in several cases (see also N&N 73, Georgia Strutters of May 23, 1927) – employed by Clarence Williams, Perry Bradford and others. If I am right, the rhythm players would certainly also be found in the Gibbs band: Paul Burnett, banjo, Billy Taylor, tuba, and Sammy Hodges, drums.

ADDITION 08-06-2021: - In 'Hot Strut' we surprisingly hear a different pianist, then, using Harlem stride pianistic techniques, such as single-note cum chord rhythm in the left hand together with broken rhythm (shifted bass beats), and chordal playing in the right hand. Because of this I believe that on this side the factual leader of this band, Arthur Gibbs, has taken over the piano stool. This, after all that we have got to know of Lem Fowler's piano possibilities, is not he himself! This pianist owns a much superior pianistic technique. Billy Taylor is no unknown, and this tuba player's characteristics accord with the tuba playing on the last Charlie Johnson session and the McKinney Cotton Pickers sessions from November 1929 on. He certainly was an experienced and attentive player, even that early in his career. And obviously one of the first to play bass-lines.

Paul Burnett on banjo and Sammy Hodges on drums are not unknowns, but their styles seem not to be documented on record anywhere as they are not listed in any editions of Rust.

Burnett, yet, is mentioned as banjo player with Earle Howard in 1923 (Storyville 88-135) and with Wen Talbert and Bubber Miley in the early 1930s (Storyville 87-98/9). Bob Bennett – as reported by Caldwell above – yet, was Stuff Smith's guitarist in 1936.

Drummer Sammy Hodges' naming in the Caldwell article is the only one I could find anywhere.

Concluding, I feel very certain to have found the 'Fowler's Favorites' personnel as explained above. Happy Caldwell's remembrance of the Victor studio can safely be ignored as – very often in recollections of jazz musicians – their memories have suffered with age and the recording of two titles sometime between job and going home for a little rest is not as significant as to remember it exactly after so many years. Suffice it to say that it was one of the leading record companies. But Caldwell's naming Mikell – and not Sampson, the more famous one – seems to be important as this kind of remembrance certainly is correct.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lemuel Fowler (p & vo); other personnel unknown.*

- Carey, McCarthy, *Jazz Directory, Vol.3: Lem Fowler (p, vcl); unknown tpt; tbn; ten; alt; clt; bj; tu; d.*

- Rust*2: *unknown (tpt); unknown (tbn); unknown (clt, alt); unknown (ten); Lemuel Fowler (pno, vcl); unknown (bjo); unknown (bbs); unknown (dms)*

- Rust*3, *4, *6: *unknown -t; unknown -tb; ?Ernest Elliott -clt -ss; ?Charlie Holmes -as; unknown -ts; Lemuel Fowler -p -v; unknown -bj; unknown -bb; unknown -d*

Tunes structures:

144627-1 Percolatin' Blues (Fowler) Key of Bb / Eb Columbia 14230-D
(Intro 4 bars clt – ens) (V1 Verse 16 bars AA' ens (tpt, tbn, clt, ten)) (V2 Verse 16 bars AA' clt/tbn 8 bars – clt 4 bars – tbn 2 bars – clt/tbn 2 bars) (A1 Chorus 32 bars ABAC tpt/ten 16 bars – sop/clt 16 bars) (A2 Chorus 32 bars ABAC voc – acc tpt/tbn) (V3 Verse AA' 16 bars ens (tpt, tbn, clt, ten)) (Bridge 4 bars ens modulation Bb to Eb) (B1 Chorus 18 bars AA' tbn) (B2 Chorus 18 bars AA' alt/ten in harmony) (B3 Chorus 18 bars AA' ens) (coda 2 bars cymbal)

144628-3 Hot Strut (Fowler) Key of Bb / Eb Columbia 14320-D
(Intro 4 bars ens) (A1 Chorus 18 bars AA' ens (tpt, tbn, clt, ten)) (A2 Chorus 18 bars AA' ten) (V1 Verse 16 bars AA' ens) (V2 Verse AA' clt/ten 8 bars – tbn 8 bars) (A3 Chorus 18 bars AA' ens) (Bridge 4 bars pno) (B1 Chorus 16 bars AA' alt/ten 8 bars – ens/alt 8 bars) (B2 Chorus 16 bars AA' pno) (B3 Chorus 16 bars AA' ens) (Coda 8 bars ens – ten-clt – tpt – ens)

Composer credits:

144627: (Fowler); 144628: (Fowler)

ARTHUR GIBBS and his ORCHESTRA Jul. 1927
replace Fess Williams at Savoy Ballroom, New York
(Storyville 2002/3, p. 165)

ARTHUR GIBBS and his ORCHESTRA Feb. 15, 1928
opens at Arcadia Ballroom, New York
(Storyville 2002/3, p. 165)

ARTHUR GIBBS and his ORCHESTRA Jul. 1928
has gone on tour after 4 months at Arcadia
(Storyville 2002/3, p. 165)

ARTHUR GIBBS and his ORCHESTRA Jul. 1927
Ovie Alston, Cliff Brazzington - tpt; George Washington - tbn;
Otto Mikell, Eugene Mikell - clt, alt; Albert Happy Caldwell - ten;
Arthur Gibbs - pno; Paul Barnett - bjo; Billy Taylor - bbs; Manzie Johnson - dms
(<https://grammophon-platten.de>)

RHAPSODY IN BLACK ORCHESTRA late 1930
Allie Ross, Leroy Smith – vln, ldr;
Kenneth Roane, Demas Dean, Pike Davis – tpt;
Emerson Harper, Alberto Socarras, Rafael Dieppe – sax, clt;

John Long – french horn;
Arthur Gibbs – pno; Joe Steele – pno soloist;
Frank Peters, Henry Bass Edwards – bbs, sbs; Hugh Davis – dms, tympani
(*Storyville 72/214*)

A very nice compilation of documents on Arthur Gibbs' musical activities can be found at <https://grammophon-platten.de>.

K.-B. Rau
25.01.2020
02-12-2022