

THE RECORDINGS OF GEORGE BRASHEAR

An Annotated Tentative Personnel - Discography

BRASHEAR, George, born: prob St. Louis, c. 1900, died: Washington, D.C., about 1971
His name is erroneously given occasionally as Henry or Lorenzo, and his last name sometimes as Brecheur. Played with Fate Marable on riverboats, c. 1919; joined Fletcher Henderson on Ethel Waters tour (Feb. 1922 - July 1922); stayed in New York, recorded for Black Swan and others (1922-23); Harlem Orchestra, concert NY (Feb. 1923); on tour with Will Marion Cook troupe (Mar. 1923); Fletcher Henderson or George Francis Orch. At Terrace Gardens, NY (1923-24). Later to Europe, with Benny Peyton (Paris, Dec. 1929). Moved to Washington, D.C., where he was locally famous as the teacher of Trummy Young. (W.C. Allen, Hendersonia)

Bo Lindström of Sweden published a fantastic and meticulously researched biography of Brashear in 2018 „Oh Joe, Play That Trombone, The Life and Music of George L. Brashear“.

STYLISTICS

STYLE

“Western” style, i.e. style as heard from New Orleans or Chicago musicians. Frequent use of “tailgate” glissandos, mainly in bottom register. Style is not melodic, but restricted on playing a bass foundation to the band. This he executes very effectively. It is often difficult to distinguish whether he plays from music/arrangement or ad-lib. He definitely is not an accomplished soloist and thus gives no impression in solos.

STONE

Strong and assured tone.

VIBRATO

Medium vibrato

TIME

Mainly using simple fourth or eighth notes in simple sequences. After-beats or off-beat phrasing are rare, but can be discerned on some titles.

PHRASING

No melodic phrasing, but simple sequences of bass notes according to harmonic changes. Very few syncopations in his mostly on-the-beat phrasing.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **George Brashear**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *George Brashear*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*George Brashear*)

When feeling certain without a musician’s documented presence, I have not refrained from altering Rust’s statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

GEORGE BRASHEAR

According to Bo Lindström's excellent research George Brashear did not reach New York before July 1922 at the end of the Ethel Waters – Fletcher Henderson tour to the south.

001 **MARY STRAINE** Joseph Smith's Jazz Band Long Island City, NY, end Jun. 1922
 Mary Straine – voc;
 unknown (*Joe Smith?*) – cnt; unknown (*George Brashear?*) – tbn; unknown (*Clarence Robinson?*) – clt;
 Lem Fowler (or *Fletcher Henderson?*) – pno
 -1 I Ain't Got Nothing Blues BS 14115, Document DOCD-5342

This cornetist/trumpeter obviously is not the young Joe Smith as identified by W.C. Allen. Instead he sounds very much like a Western trumpet player, reminding me of Tommy Ladnier. This is not Smith's soft tone heard at the succeeding sessions, and there are definite features of Louis Armstrong's style that were never incorporated in Joe Smith's playing. And this is not Johnny Dunn style as would have to be expected from Joe Smith. But the trumpet performance certainly has good jazzy quality. The whole affair reminds me of Ollie Power's 'Play That Thing' session of Sep. 1923!

This also includes the trombonist's playing. This trombonist shows similar features to Brashear's, probably resulting from a possible "Western" origin of the musicians present, but his playing is not stylistically constant as Brashear's in the following sessions. He uses triplets sometimes which cannot be detected in Brashear's playing. The clarinetist, also, might not be identified as the mentioned Clarence Robinson, but – if so – with a much harder tone and a more squeaking performance. He sounds as having listened to Johnny Dodds. The pianist probably is not Fletcher Henderson, and might be Lem Fowler as noted by W.C. Allen.

So, this again does not seem to be a Joe Smith item, despite of the band name on the label. It does not seem a George Brashear or Clarence Robinson item, either.

Notes:

- Rust*3,*4,*6: *Joe Smith – c; ?George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p.*

- BGR*2: *Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno.*

- BGR*3,*4: *poss Joe Smith, cnt; poss George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson or Lem Fowler, pno.*

- W.C. Allen, *Hendersonia*, p. 37: *poss Joe Smith, cornet; George Brashear, trombone; Clarence Robinson, clarinet; Fletcher Henderson or Lem Fowler, piano. "This is an 'orphan' title; although the cornet is in the background, there are snatches of double-timing characteristic of Joe Smith at this time, and the clarinetist is the same man (Clarence Robinson?) as on succeeding dates. This record was advertised as a new release in mid July 1922, but it is possible that it could have been recorded at the end of June by the Jazz Masters; alternatively, it could be by a Lem Fowler unit with the same clarinetist later used by Fletcher Henderson."*

- Bo Lindström: *"Most probably George Brashear."*

002 **ETTA MOONEY** Long Island City, NY, c. Jul. 1922
 Etta Mooney – voc;
 Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;
 Fletcher Henderson – pno
 Early Every Morn (I Want Some Lovin') BS 14118, Document DOCD-5342
 Lonesome Monday Morning Blues BS 14118, Document DOCD-5342

Yes, this seems to be the same band and personnel as on the succeeding Ethel Waters Black Swan session. Joe Smith, Brashear, Baugh and Henderson are identifiable without much reason for doubt. Joe Smith obviously has some difficulties with the changes at times. Was it booze? His playing is somewhat erratic on these sides, especially on the second title.

The clarinetist has for some time been identified as Clarence Robinson, following Walter C. Allen's suggestion of many years ago, but Bo Lindström in his Brashear biography (see above) identified this musician from his sources (Chicago Defender) as Julian Baugh.

Notes:

- Rust*3,*4: *? Johnny Dunn – c; unknown –tb; unknown –cl; unknown –p; unknown –bb.*

- Rust*6: *Joe Smith – c; George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p.*

- BGR*2: *prob Johnny Dunn, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown – bbs.*

- BGR*3,*4: *Joe Smith, cnt; George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson, pno.*

- W.C. Allen, *Hendersonia*, p. 39: *Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Rust's remarks in the first edition of his 'Jazz Records, A to Z', that this record is of "no jazz interest" is incorrect; 'Morn' has some fine cornet work by Joe Smith."*

- Bo Lindström: *"Definitely George Brashear."*

003 **ETHEL WATERS** Joe Smith's Jazz Masters Long Island City, NY, early Jul. 1922
 Ethel Waters – voc;
 Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;
 Fletcher Henderson – pno
 -4 Jazzin' Babies' Blues BS 14117, Chronological Classics 796
 -4 Kind Lovin' Blues BS 14117, Chronological Classics 796
 -1 Georgia Blues BS 14120, Chronological Classics 796
 -2 Georgia Blues BS 14120, Document DOCD-1012
 -2 That Da Da Strain BS 14120, Chronological Classics 796

The introduction of the first title, already, demonstrates Joe Smith's very own and smooth approach to jazz trumpet. This now is unequivocally Joe Smith! He still shows strong influence of Johnny Dunn, but mainly on the rhythmic side. His tone is that of a human voice, not so much of a brass instrument. He plays assured and with culture mostly lacking in the performances of other trumpeters of the time. A very beautiful entrée into the world of recorded jazz.

Apart from the most interesting and effective yet unfamiliar George Brashear – who certainly demands a special evaluation (he has got one now, see above – KBR) – we hear the recently identified Julian Baugh on clarinet, a clarinetist who came close to Western clarinet style as used and performed by Johnny Dodds and Jimmy Noone in Chicago, closer at least than anybody in Harlem, New York, at this time. Besides of Fletcher Henderson on piano there certainly is nobody else in the rhythm section, so Mitchell and Johnson as listed in early discographies have to be deleted.

Rust lists these sides as recorded in May 1922.

Notes:

- Rust*3: Joe Smith –c; George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p; John Mitchell –bj; Chink Johnson –bb.

- Rust*4,*6: Gus Aiken –c; Bud Aiken –tb; Garvin Bushell –cl; ?Joe Elder –cl –as; unknown –bsx; Fletcher Henderson –p.

- BGR*2: Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo; Chink Johnson, bbs.

- BGR*3,*4: Joe Smith, c; George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p.

- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Whether these four titles were all made at one session, or at two, is not known (the high "takes" on the first two suggest a remake) but the same four-piece band with Joe Smith is evident on all. The clarinetist plays the same ensemble part on 'Da Da Strain' as on Irene Gibbons' Columbia A3834 of the same tune. Take -1 of 'Georgia Blues' is the common one.)"

- Bo Lindström: "Definitely George Brashear. Must be after May 1922, probably early July."

Discernible differences of takes:

Georgia Blues -1: first bar of intro: pno starts alone for one beat, ens entering on second beat of first bar.

Georgia Blues -2: ens starts all together, with tbn glissando leading into first beat.

004 ETHEL WATERS' JAZZ MASTERS

Long Island City, NY, c. Jul. 1922

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno; Raymond Green – dms, *whistle* (1,2)

386-2 Tiger Rag

BS 10073, Chronological Classics 796

-1 Pacific Coast Blues

BS 10073, Chronological Classics 796

Spread Yo' Stuff

BS 10070, Membran 223701-222

Struggle (or Snuggle – Close To My Heart)

BS 10070 not on LP/CD

There are no vocals on these sides, and they have therefore not been listed in any issue of BGR. Rust issues 3, 4 and 6 list all four titles as being recorded at this particular session. The first two titles definitely sound like the personnel given in 'Hendersonia' and Rust*6, so that I believe to discriminate Joe Smith, George Brashear and Julian Baugh.

In contrast to these above sides the band on 'Spread Your Stuff' seem to be different. They play almost completely arranged parts with no ad-lib playing. Recognition of personal features of the musicians listed for the first two titles is only limited, but the three front men seem to be identical. The pianist plays a four-four piano accompaniment different from what we know of Fletcher Henderson, but this may be caused by a possibly written-out piano part. And he seems to be supported by a banjo player instead of a drummer, so that I believe this title to be played by a partly different band, but not as listed in 'Hendersonia'. By all means this is not a trio with orchestral accompaniment as assumed by W.C. Allen.

Hendersonia lists the first two titles with their E. Waters personnel (see below) and lists the last two titles as being issued by the Palace Trio with orch. acc., from Olympic 15101-B "Spread Your Stuff" or by Van Eps Quartette "Snuggle" from Olympic 15110-B.

The title 'Spread Yo' Stuff' has, yet, been issued on a (German?) CD series 'Jazz in the Charts' 2/100 on Membran Documents 223701-222 (CD), showing the Ethel Waters BS 10070 label, but listing the personnel of the 'Palace Trio With Orch. Acc.' Rudy Wiedoeft, as, dir: unknown c, tb, cl, Harry Akst, p; Mario Perry, pac.

In concluding: this whole affair is unclear and would certainly request some clearance!

Notes:

- Rust*3: unknown –c; unknown –tb; unknown –cl; unknown –p; unknown –d.

- Rust*4,*6: As last above, plus Raymond Green, d. (Thus: Joe Smith –c; George Brashear –tb; ? Clarence Robinson –cl; Fletcher Henderson –p; Raymond Green, d - KBR.)

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

- W.C. Allen, *Hendersonia*, p. 38: Joe Smith, cornet; prob George Brashear, trombone; prob Clarence Robinson, clarinet; Fletcher Henderson, piano; Raymond Green, drums; unknown, slide whistle, possibly by one of the other men. "These titles are instrumentals, under Ethel Water's name, but without vocals. The instrumentation is different in that a drummer (probably Raymond Green, who had been on tour with them) is used, as well as the unidentified slide-whistler, but Joe Smith is definite and the others seem logical guesses. Black Swan 2077 was probably never issued as such."

- W.C. Allen, *Hendersonia*, p. 492: Black Swan 10070 (and 2074, never issued) (15101-B) Spread Yo' Stuff by the Palace Trio with orch. acc., from Olympic 15101-B - (15110-B) Snuggle (Close To My Heart) by Van Eps Quartette, from Olympic 15110-B.

- Bo Lindström: "Definitely George Brashear. (The 10070 sides) are rare. I have not heard them. Were they ever issued?"

005 HENDERSON'S DANCE ORCHESTRA

Long Island City, c. Jul./Aug. 1922

Russell Smith, unknown - tpt; George Brashear – tbn;

Edgar Campbell, Garvin Bushell – alt, clt; unknown – ten; Charlie Jackson or William Grant Still – vln;

Fletcher Henderson – pno; Maceo Jefferson – bjo; Chink Johnson – bsx or bbs; Frank Robinson – dms

Say It While Dancing

BS 2072, Chronological Classics 794

Love Days

BS 2072, Chronological Classics 794

Bamboo Isle

BS 2075, Chronological Classics 794

Blue

BS 2075, Chronological Classics 794

Walter C. Allen, p 47: "Personnel is unknown, but these seem to be genuine Fletcher Henderson recordings. A photo of a Henderson orchestra appeared in a June 1923 Black Swan advertisement, and the personnel has been tentatively identified as including: Russell Smith, one other, trumpets; George Brashear, trombone; Garvin Bushell, Edgar Campbell, and one other, reeds; Charlie Jackson or William Grant Still, violin; Henderson, piano; Maceo Jefferson, banjo; Chink Johnson, bass sax; Frank Robinson, drums. This advertisement stated that a Henderson band had played at the Terrace Gardens in New York, but the fact that Black Swan had this photo in its publicity files indicates that it may have been of of their recording units. Instrumentation in the photo seems to match that of these recordings."

After a gap of close to a year, we again hear a recording by 'Henderson's Dance Orchestra'. Henderson had been touring with Ethel Waters and the Black Swan Troubadours – or Ethel Waters' Jazz Masters as on records – from November 1921 until July 1922 and may have

resumed his recording career immediately after coming back home to New York. But although W.C. Allen thinks to hear genuine Henderson sounds I feel unable to do the same. Again, there are no solos and thus identification of the musicians present is impossible as no individual styles can be discriminated. W.C. Allen's association of the below named photo to this recording session certainly is very questionable, but the reason for listing the named musicians above.

The music heard is pure hot-dance music.

Notes:

- *Delaunay: personnel unknown*
- *Jazz Directory Vol.4: not listed*
- *Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlei Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)*
- *W.C. Allen p 47: 2 or 3 trumpets; trombone; 3 reeds including clarinets, alto and tenor saxes; piano; banjo; poss. drums; violin*
- *Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; poss William Grant Still oboe; unknown vn; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb*
- *Rust*6: unknown 2 t; tb; cl; cl, as; cl, ts; ?William Grant Still, o, vn; Fletcher Henderson, p, a, dir; Leroy Vanderveer, bj,md or u; bb.*
- *Bo Lindström: Most probably George Brashear.*

006 JULIA MOODY Joe Smith's Jazz Band Julia Moody – voc; Joe Smith – cnt; <i>George Brashear</i> – tbn; <i>Julian Baugh</i> – clt; Fletcher Henderson – pno; unknown - bbs	New York,	c. Jul. 1922
The Cootie Crawl	BS 14122,	Document DOCD-5418
Ja Da Blues	BS 14122,	Document DOCD-5418

This is the beginning of a series of BS recordings using the same accompanying group probably under Fletcher Henderson's leadership. The trombonist, yet, does not display his former expressive and powerful execution, but is reduced to a restrained playing which, yet, might be explained by his position to the microphone/recording unit. Choice of notes, time and style are well in Brashear's range.

Notes:

- *Rust*3: Joe Smith – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown - bb*
- *Rust*4,*6: Joe Smith – c; ? George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p; ? Ralph Escudero - bb*
- *BGR*2: Joe Smith, cnt; unknown, tbn; unknown, clt; Fletcher Henderson, pno; unknown – bbs.*
- *BGR*3,*4: Joe Smith, c; prob George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p; poss Ralph Escudero – bb.*
- *W.C. Allen, Hendersonia, p. 38: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "These next eight titles are by an identical five-piece band, with Joe Smith on cornet and the same trombonist and clarinetist as before, plus an added tuba."*
- *Bo Lindström: Definitely George Brashear.*

007 MARY STRAINE Joseph Smith's Jazz Band Mary Straine – voc; Joe Smith – cnt; <i>George Brashear</i> – tbn; <i>Julian Baugh</i> – clt; Fletcher Henderson – pno; unknown - bbs	Long Island City, NY,	c. Aug. 1922
I Wish I Could Shimmy (Like My Sister Kate)	BS 14123,	Document DOCD-5342
The Last Go Round Blues	BS 14123,	Document DOCD-5342

This is Joe Smith in his Johnny Dunn mode. The tone is Smith's, but the style and rhythm are still Johnny Dunn's. Trombonist and clarinetist may well be the named persons from their tones and styles, and Henderson is certainly on piano. The tuba player cannot be identified from what can be heard. As from the recording date he probably is not Ralph Escudero.

Notes:

- *Rust*3: Joe Smith – c; ? George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; unknown - bb*
- *Rust*4,*6: Joe Smith – c; ? George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; ? Ralph Escudero - bb*
- *BGR*2: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; unknown – bbs.*
- *BGR*3,*4: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; poss Ralph Escudero – bbs.*
- *W.C. Allen, Hendersonia, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.*
- *Bo Lindström: Possibly George Brashear.*

008 ANDREW COPELAND Andrew Copeland – voc; Joe Smith – cnt; <i>George Brashear</i> – tbn; <i>Julian Baugh</i> – clt; Fletcher Henderson – pno; unknown - bbs	Long Island City, NY,	c. Aug. 1922
Buzz Mirandy	BS 14124	not on LP/CD
Down In Dixieland	BS 14124	not on LP/CD

Very much to my own sorrow I am unable to comment on this session because this recording has not been reissued in Johnny Parth's magnificent Document LP/CD project of some years ago which offered most of all African-American vocal recordings to the interested public. Unfortunately, this coupling had not been included in the series! I therefore decide to depend upon W.C. Allen's personnel, with the exception of Ralph Escudero who did not enter the Henderson aggregation before January 1923!

Notes:

- *Rust*3,*4,*6: Joe Smith – c; unknown – tb; unknown – cl; unknown – p; ?unknown –bj; ? unknown – bb; ? unknown -d.*
- *BGR*2,*3,*4: not listed because of little blues interest!*
- *W.C. Allen, Hendersonia, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.*

009 TRIXIE SMITH her Down Home Syncopators	Long Island City, NY,	c. Aug. 1922
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Trixie Smith – voc;
unknown – tpt; *George Brashear* – tbn; *Clarence Robinson* – clt;
Fletcher Henderson – pno; unknown – bbs

Give Me That Old Slow Drag	BS 14127,	Document DOCD-5332
My Man Rocks Me (With One Steady Roll)	BS 14127,	Document DOCD-5332

Although all the below cited personnels shy away from naming any of the musicians heard – except for Fletcher Henderson – I do hear the musicians at sessions of Misses Moody and Strain above, thus Brashear, Baugh, Henderson and the unnamed tuba player – or at least the musicians identified as such. The trumpet player certainly is not Joe Smith as might be expected.

Notes:

- BGR*2: unknown tpt; unknown tbn; unknown clt, alt; unknown pno; unknown bbs.
- BGR*3,*4: unknown, t; unknown, tb; unknown, cl; presumably Fletcher Henderson, pno; unknown, bb.
- W.C. Allen, *Hendersonia*, p. 47: unknown trumpet, unknown trombone, unknown clarinet, presumably Fletcher Henderson, piano, unknown tuba. „The next six titles are tentatively included as Henderson accompaniments, because of he use of he name ‚Jazz Masters‘. The cornetist is not Joe Smith, however, but a weaker, less ‚hot‘ man whom I cannot identify; the clarinetist also may be a different man than on the previous blues sessions.“
- Rust*6: unknown t; unknown tb; unknown cl, ?as; ?Fletcher Henderson, p; unknown .
- Bo Lindström: This is a just possibly George Brashear recording.

010 ETHEL WATERS her Jazz Masters	Long Island City, NY,	c. Aug. 1922
Ethel Waters – voc; unknown – tpt; <i>George Brashear</i> – tbn; <i>Julian Baugh</i> - clt; <i>Fletcher Henderson</i> – pno; unknown - bbs		
At The New Jump Steady Ball	BS 14128,	Chronological Classics 796
Oh Joe, Play That Trombone	BS 14128,	Chronological Classics 796

This personnel seems to be as at the previous session by Trixie Smith. The trumpet player, yet, seems to have been recruited from one of the many show and theatre orchestras as he does not seem to be an improviser and is content with playing arranged passages only. In the second title he shows some expert legitimate trumpet playing with his fast triple-tongue performance. And in the coda of ‘New Jump Steady Ball’ he plays a break typical as from Joe Smith, which sounds as been notated for him by Smith himself, who might have sent this trumpet player as a substitute. In bars 13 to 20 of the instrumental chorus of ‘Oh, Joe, ...’ he plays a series of fast triplets which is very uncommon in a jazz performance and points to a strong legitimate origin of this player. This might also indicate that he hails from a military orchestra, perhaps of the Jim Europe circle.

On trombone we obviously have the player we have hitherto identified as George Brashear with his solid tone and rhythmically simple phrasing, yet a bit retained here.

Julian Baugh, Henderson and the tuba player very probably are just as before.

Notes:

- BGR*2: unknown, tpt; unknown, tbn; unknown, clt; unknown, pno.
- BGR*3,*4: unknown, t; unknown, tb; unknown, cl; poss Fletcher Henderson, p; unknown, bb.
- Rust*3: unknown t; unknown tb; unknown cl; unknown p.
- Rust*4,*6: unknown, c; unknown, tb; unknown, cl; ?Fletcher Henderson, p.
- W.C. Allen, *Hendersonia*, p. 48: unknown trumpet, unknown trombone, unknown clarinet, presumably Fletcher Henderson, piano, unknown tuba.
- Bo Lindström: Unknown trumpeter. Definitely Brashear.

011 LENA WILSON the Jazz Masters	Long Island City, NY,	c. Sep. 1922
Lena Wilson – voc; unknown (<i>Gus Aiken</i> ?) – tpt; unknown (<i>George Brashear</i> or <i>Bud Aiken</i>) – tbn; unknown (<i>Julian Baugh</i>) – clt; <i>Fletcher Henderson</i> – pno; unknown – bbs		
-2 The Wicked Fives’ Blues	BS 14129,	Document DOCD-5443
The Wicked Fives’ Blues	BS 14129,	Document DOCD-5602
You’ve Got Everything A Sweet Daddy Needs But Me	BS 14129,	Document DOCD-5443

The trumpet player certainly is a follower of the Johnny Dunn style ubiquitous in Harlem at this time, playing in strong military style with its staccato phrasing and its sharp triple bugle calls. I would suggest this player to be Gus Aiken who was able to perform in convincing Dunn style.

The trombonist might possibly be George ‘Lorenzo’ Brashear with his tailgate style, comprising simple rhythmic phrasing and occasional tailgate glissandos, together with an open vibrato as known by Brashear on previous recordings. But I have to admit that he might as well be a somewhat simpler than usual Bud Aiken as assumed at the following session of this same date.

And then the clarinetist shows signs of the now identified Julian Baugh (and not the enigmatic Clarence Robinson) of whom W.C. Allen says: “An unidentified clarinetist, with a fine ensemble sense and a tone that reminds me of Johnny Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson.” (*Hendersonia*, p.33/34). The pianist may well be Fletcher Henderson as given by Allen, although no personal stylistic traits can be identified.

The tuba player then might be one of a number of New York theatre musicians employed by band leaders like Eubie Blake. Chink Johnson might be a possibility. This session might as well have the same personnel as Josie Miles’ session of the same day for the same label below!

Notes:

- Rust*3: unknown – c; unknown – tb; unknown – cl; unknown – p; unknown – d.
- W.C. Allen, *Hendersonia*, p.47/48: “The next six titles are tentatively included as Henderson accompaniments, because of the use of the band name ‚Jazz Masters‘. The cornetist is not Joe Smith, however, but a weaker, less ‚hot‘ man whom I cannot identify; the clarinetist also may be a different man than on the previous blues sessions.”
- Rust*4,*6: unknown – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown – d.
- BGR*4: unknown – tpt; unknown – tbn; unknown – clt; poss Fletcher Henderson – pno; unknown – bbs

Discernible differences of takes:

The accompaniment seems to be played from written parts and dissimilarities of takes might be minimal, but the following can be discerned
-? trombone retained in ensemble in first two bars of introduction

-2

*muted trombone (straight mute) very prominent and loud in first two bars of intro, but playing same notes as in take -?***012 JOSIE MILES**

Long Island City, NY, c. Sep. 1922

Josie Miles – voc;

Gus Aiken (or Joe Smith?) – tpt; unknown (Bud Aiken) – tbn; unknown (Julian Baugh) – clt,

Willie Gant (or Fletcher Henderson?) – pno; unknown (Ralph Escudero) – bbs

424-2 If You Want To Keep Your Daddy Home

BS 14130,

Document DOCD-5466

425-1 You're Fooling With The Wrong Gal Now

BS 14130,

Document DOCD-5466

The trumpet player - whom W.C. Allen identifies as Joe Smith a little too hasty I think – might as well be the youthful Gus Aiken, a pupil of the Jenkins Orphanage of Charleston, SC. Many trumpet players in Harlem in the very early twenties definitely were under the spell of Johnny Dunn and copied him as well as they could. One of these was Gus Aiken who - on a couple of early recordings of Edith Wilson in 1922 - very probably has hitherto been mistaken for Johnny Dunn. But Aiken certainly excelled in playing in a closely imitated Dunn style, recognizable only by his softer tone and his looser inner rhythm (compare Edith Wilson's recordings of 1922 elsewhere on this website!). But, Joe Smith was a Dunn pupil as well and can be distinguished as such in his early recordings with Mamie Smith (compare Mamie Smith's recordings August 1922 to January 1923 elsewhere on this website). Yet, Smith is recognizably on his way to a very distinct own approach and smooth and rhapsodic style, away from the Dunn mould. And Smith was on tour with Mamie Smith all through 1922 and into 1923 and his presence on this date at least has to be seen very questionable. So, our man here – with his eighth triplets – for me is rather Aiken.

The trombone player is a legato player, more melodious than Brashear, and working in upper register. And the clarinetist - from my knowledge - might possibly be Julian Baugh, who was the only (?) reed player in early Harlem to come closer to the Western players like Johnny Dodds or Jimmy Noone. But he is a very shadowy figure and only very little is known of him.

The sounds from the piano are very light and I therefore could well imagine this to be Willie Gant, following his own testimony below, which, by the way, would be one of three only possibilities to have recorded with Josie Miles, besides sessions 004 and 005, perhaps. Compare Katie Crippen's session of March 1921 where Willie Gant suddenly inserts a piano solo into a tune played by a very early Henderson recording unit with Henderson on piano ('Play 'Em For Mama, Sing 'Em For Me). Gant is much lighter and airy in his approach than the strongly founded Henderson.

A banjo player cannot be detected on these sides as listed in early editions of Rust and BGR which are based on the below cited excerpts of Record Research. It should, yet, be added that Spivey or Splivey could only mean Will 'Splivey' Escoffery, banjo player of the June Clark band of 1925 ('Blue Rhythm Orchestra' and 'Gulf Coast Seven' on records) and schoolfellow of the young Duke Ellington.

When considering that this personnel heard might possibly not come from the Fletcher Henderson circle we lose the reason to suggest Ralph Escudero as tuba player, who, nevertheless, did not join the Henderson aggregation before January 1923. Lacking any stylistic idiosyncracies of the tuba sounds we better list this player as unknown. This session 003 may be closely related to Lena Wilson's BS session of the same date c. Sep. 1922!)

Notes:

- Record Research 30: "Following this recording adventure, Willie recalled doing several others behind different blues singers on various labels such as Okeh, Pathe and Black Swan with the "Leroy's" personnel. He believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some." "Leroy's Band": Gus Aiken, trumpet; Garvin Bushell, clarinet; Jake Frazier, trombone; Gant, piano; Spivy or Splivy, banjo; and Joe Banks, drums.

- W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson piano; poss Ralph Escudero, tuba. "Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."

- BGR*2: Joe Smith, tpt; Jake Frazier, tbn; Garvin Bushell, clt; prob Fletcher Henderson, pno; --- Spivey, bjo; Joe Banks, dms.

- BGR*3,*4: Joe Smith, c; Jake Frazier, tb; poss Clarence Robinson, ct; prob Fletcher Henderson, p; poss Ralph Escudero, bb.

- Rust*3: Joe Smith - c; Jake Frazier - tb; Garvin Bushell - cl; ? Fletcher Henderson - p; --- Spivey - bj; Joe Banks - d

- Rust*4: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Fletcher Henderson - p; ? Ralph Escudero.

- Rust*6: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Willie Gant - p; ? Ralph Escudero.

- Bushell/Tucker p. 156: personnels as by Bruyninckx/Rust*3/Rust*4. No comment by G. Bushell, which may indicate that he did not recognize himself and thus had no recollection to this recording session.

- Bo Lindström: Definitely not Brashear; more like Buddy Aiken. And definitely not Joe Smith; perhaps not even Gus Aiken.

013 JULIA MOODY Joe Smith's Jazz Band

Long Island City, NY, c. Sep. 1922

Julia Moody – voc;

unknown –tpt; George Brashear – tbn; Julian Baugh - clt;

Fletcher Henderson – pno; unknown – bbs

429-1 Good Man Sam

BS 14144,

Document DOCD-5418

Scandal Blues

BS prob unissued

not on LP/CD

And again, I hear the same nucleus of band as at the previous Ethel Waters session of c. August 1922 (session 010). The trumpet player cannot be identified lacking distinct individual traces, but may be the same man as at the August Ethel Waters session (session 010), sub for Joe Smith.

Notes:

- BGR*2: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown vln; unknown bbs.

- BGR*3,*4: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown bbs.

- Rust*3: unknown t; unknown tb; unknown cl; unknown vn; unknown p; unknown bb.

- Rust*4,*6: unknown, c; unknown, tb; unknown, cl unknown, vn; unknown, p; unknown, bb.

- W.C. Allen, *Hendersonia*, p. 58: unknown trumpet, trombone, clarinet, piano, tuba.

- Bo Lindström, This is just a possible George Brashear recording.

014 BRASHEAR'S CALIFORNIA ORCHESTRA

New York,

c. Oct. 1922

unknown band with

George Brashear – tbn

Crimoline Days

BS 2106

not on LP/CD

Lady Of The Evening	BS 2106	not on LP/CD
I Wish I Knew	BS 1074, 2078	not on LP/CD
Stuttering	BS 1074, 2078	not on LP/CD
Carolina Shout	BS 1079	not on LP/CD
Coal Black Mammy	BS 1079	not on LP/CD

Unfortunately, as no reissues are known and even the original recordings are doubtful to exist, nothing secure can be said about these sides and their personnel. And, despite the band name, nothing can be said about George Brashear's identity as leader or organizer.

Notes:

- Rust*2,*3,*4: Henry Brashear (tbn) with unknown group.
- Rust*6: George Brashear, tb, dir. unknown band. Note: Black Swan 2106, also credited to Brashear's California Orchestra, is actually by an unknown (probably white) band, from matrices recorded by Olympic.
- B. Lindström: "In October 1922, George Brashear has been reported to have recorded for Black Swan with his own group with unknown personnel under the name Brashear's California Orchestra. However, in 'Hendersonia', Allen states the first record was made by the Broadway Melody Makers, a white group. No copy of record 2, announced in a record ad, has been found and record 3 was listed as a new release in 1923 but copies found have other titles."

015 HENDERSON'S DANCE ORCHESTRA

Personnel and instrumentation unknown

Long Island City, c. Nov. 1922

Trot Along	BS 10083 unissued ?	not on LP/CD
Dumbell	BS 10083 unissued ?	not on LP/CD

W.C. Allen says: "No authentic information available. This (session) is included only because of the band name and the fact that the titles have not been traced to Olympic or other labels. However, in view of Black Swan's propensity for putting false artist credits onto their releases, we urge caution in positively attributing this record to Fletcher Henderson at this time. Probably not a Henderson unit!"

As no copy of this recording seems to have surfaced nothing can be said about its content. As Fletcher Henderson's presence as leader and pianist certainly is doubtful at least, George Brashear's presence must be doubted as well.

Notes:

- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)
- W.C. Allen 48: personnel and instrumentation unknown.
- Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; poss William Grant Still oboe; unknown vn; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb Poss not a Henderson unit!
- Rust*6: unknown 2 t; tb; cl; cl, as; cl, ts; ?William Grant Still, o; vn; Fletcher Henderson, p, a, dir; Leroy Vanderveer, bj; md or u; bb.

016 ALBERTA HUNTER Henderson's Orchestra

New York, Feb. 1923

Alberta Hunter - voc;

Elmer Chambers - cnt; George Brashear - tbn;

unknown (Jimmy Lytell ?) - clt; Billy Fowler - alt;

Fletcher Henderson - pno; Charlie Dixon - bjo

1316-1	Come On Home	Pm 12013,	Doc DOCD-1006
1316-2	Come On Home	Pm 12013,	Doc DOCD-5422
1317-1	You Shall Reap Just What You Sow	Pm 12021,	Doc DOCD-5422
1317-2	You Shall Reap Just What You Sow	Pm 12021,	Doc DOCD-1006

Chambers and Brashear, apart from Henderson himself and Dixon on banjo, may be the band's men here.

Brashear's presence can be deduced from his known membership of the Henderson aggregation of the time, but he is very retained here on these sides, yet the musical features heard are certainly his.

It is surprising that the great expert on Harlem Jazz Walter C. Allen in his definitive Hendersonia lists Elliott on alto sax here, and Redman on clarinet, while Rust lists Redman on alto and Elliott on clarinet. After intensive listening I would like to follow Dave Brown's assumption for Jimmy Lytell as clarinetist on these titles. The clarinet sounds very "Western" here, almost Jimmy Noone-ish with its beautiful low-register phrasing, which might yet be played as written. Lytell could well have been in the studio as he accompanied Miss Hunter with the Original Memphis Five on the consecutive three matrices Pm 1318 - Pm 1320.

Out of my knowledge of Elliott as laid down in my Ernest Elliott discography I would like to deny his presence either on clarinet or on saxophone on any of these two titles. This alto player seems to play mostly pre-arranged passages, only changing into ad-lib phrasing very scarcely, but whatever he plays, he never uses Elliott's upward or downward slurs that make Elliott's playing sound "sour". Because of this fact I tend to exclude Elliott on any of the reeds here. The man heard here might instead have been Billy Fowler, who is known to have recorded with Henderson and Redman at about this time (Hendersonia p 43). He shows an assured and expert alto playing, musical and sonorous, quite different from Elliott's.

Notes:

- Delaunay: Fletcher Henderson a. h. Orch.
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*3: probably Howard Scott or Elmer Chambers - c; Teddy Nixon - tb; Edgar Campbell - cl; Don Redman - as; Fletcher Henderson - p; Charlie Dixon - bj.
- W.C. Allen p49: prob Elmer Chambers - cnt; George Brashear - tbn; Don Redman - clt; Ernest Elliott - alt; Fletcher Henderson - pno; Charlie Dixon - bjo. "Late in February, Miss Hunter recorded 14 consecutive titles for the Paramount label. The first two were made with a six piece Henderson unit (confirmed by Paramount advertisements in the March 13, 1923, issue of the Chicago Defender). The cornetist sounds more like Chambers than Scott, although they are not always easy to distinguish (definite examples of their styles will be discussed later; the first definite Scott solos appear on an October 1923 date for Edison, page 81). The clarinetist could well be Redman, who has recalled recording behind Miss Hunter. These two titles, and the five below, are the only known accompaniments made by Henderson units behind this singer during the Redman period."
- Rust*4: Elmer Chambers - c; George Brashear - tb; Ernest Elliott - cl; Don Redman - as; Fletcher Henderson - p; Charlie Dixon - bj.

- Rust*6: Elmer Chambers - cnt; George Brashear - tbn; Ernest Elliott - clt; Don Redman - alt; Fletcher Henderson - pno; Charlie Dixon - bjo
 - BGR*4: prob Elmer Chambers - cnt; prob George Brashear - tbn; prob Don Redman - clt; prob Ernest Elliott - alt; Fletcher Henderson - pno; Charlie Dixon - bjo
 - Bo Lindström: Definitely Brashear.
Discernible differences of takes:
 Come On Home -1: Coda: first tpt phrase triplet figure ending with Eb, second tpt phrase triplet figure ending with Db
 Come On Home -2: Coda: first tpt phrase triplet figure ending with Db, second tpt phrase eight note Bb (no triplet), ending with Db.
 You Shall Reap ... -1: differences hard to detect, but: penultimate bar of last chorus no high clt notes (clt barely audible)
 You Shall Reap ... -2: penultimate bar of last chorus two eighth notes by clt high D

017	ALBERTA HUNTER	Henderson's Dance Orchestra	New York,	Feb. 1923
	Alberta Hunter - voc;			
	Joe Smith - tpt; George Brashear - tbn; unknown (Jimmy Lytell ?) - clt;			
	Fletcher Henderson - pno; Charlie Dixon - bjo; unknown (bbs)			
1325-1	Aggravatin' Papa		Pm 12013,	Doc DOCD-1006
1325-2	Aggravatin' Papa		Pm 12013,	Doc DOCD-5423
1326-2	I'm Going Away To Wear You Off My Mind		Pm 12019,	Doc DOCD-5423
1327-1	Loveless Love		Pur 11243	not on LP/CD
1327-2	Loveless Love		Pm 12019,	Doc DOCD-5423
1328-2	You Can Take My Man But You Can't Keep Him For Long		Pm 12020,	Doc DOCD-5423
1329-2	Bring It With You When You Come		Pm 12018,	Doc DOCD-5423

The trumpet player does not seem to be Chambers with his antiquated 6/8 style, but rather the youthful Joe Smith just away from Mamie Smith's band and on the way to overcome his Johnny Dunn oriented style! Howard Scott's association with Henderson had to wait another year, and thus his presence is most improbable. Joe Smith probably still was with Mamie Smith at this date, but on the verge to free-lancing in New York.

The trombonist has a very subdued role on these sides, but what can be heard is well in Brashear's range and style.

Clarinet is much too smooth to be Elliott, nowhere his "negative" characteristics as listed in my Ernest Elliott discography's "Stylistics". But to this listener's ears it is not Redman either! He may instead again be Jimmy Lytell, clarinetist of the Original Memphis Five, who might still have been in the studio accompanying Miss Hunter's penultimate recording session. Don Redman is known to have joined the Fletcher Henderson circle not before the end of February 1923.

I (KBR) believe to hear a tuba in the background on these sides!

Notes:

- Delaunay: not listed

- Jazz Directory Vol.4: prob. Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*3: probably Howard Scott - c; Teddy Nixon - tb; Edgar Campbell or Don Redman - cl; Fletcher Henderson - p; Charlie Dixon - bj.

- W.C.Allen p50: prob Elmer Chambers - cnt; George Brashear - tbn; Don Redman or Ernest Elliott - clt; Fletcher Henderson - pno;

Charlie Dixon - bjo (see comment above!).

- Rust*4: probably Elmer Chambers - c; George Brashear - tb; Ernest Elliott or Don Redman - cl; Fletcher Henderson - p; Charlie Dixon - bj.

- Rust*6: prob Elmer Chambers - cnt; George Brashear - tbn; Ernest Elliott or Don Redman - clt; Fletcher Henderson - pno; Charlie Dixon - bjo

- BGR*4: prob Elmer Chambers - cnt; prob George Brashear - tbn; prob Don Redman or Ernest Elliott - clt; Fletcher Henderson - pno; Charlie Dixon - bjo

- Bo Lindström: Definitely Brashear. But I am sceptical to Joe Smith; the trumpeter has problems in keeping a steady tone. He sounds very much like the trumpeter in the earlier Alberta Hunter session Elmer Chambers (if that is right).

Discernible differences of takes:

Aggravatin' Papa -1: first chorus middle break - bar 16: a row of 4 equal eighth notes Db by tpt

Aggravatin' Papa -2: first chorus middle break - bar 16: one half note Db by tpt

Loveless Love: as take -1 of this title has not been reissued, nothing can be said about differences of takes!

018	HENDERSON'S DANCE PLAYERS		Long Island City,	c. Mar. 1923
	Elmer Chambers, unknown - tpt; George Brashear - tbn;			
	Don Redman, unknown - alt, clt; unknown (Billy Fowler?) - ten;			
	Fletcher Henderson - pno; Charlie Dixon - bjo			
574	Farewell Blues		Oly 1435,	Chronological Classics 794
575	Wet Yo' Thumb		Oly 1435,	Chronological Classics 794

Walter C. Allen p. 52: "This sounds like a genuine Henderson pickup unit of the period, and if so, it was the first orchestral date on which some of his future personnel were used."

Allen certainly is right in stating that this recording has the genuine Henderson sound, probably as a result of Chambers' and Redman's presence. Not to forget Henderson himself and the probable presence of Charlie Dixon. Chambers plays an assured and masculine lead in his own 6/8 style which not long after grew out of fashion - at the latest with Armstrong's arrival. The prominent clarinet soloist must be Redman stylistically, and he certainly leads the reed section on alto. Nothing definite can be said about the trombone player - who certainly may be Brashear who was with Henderson at this time, the tenorist, and the second trumpet and - if there is one - second alto players. Yet, we might be hearing this tenor player more often on the next Henderson sessions and I dare propose Billy Fowler as the man who very probably is responsible for those 'Benny Krueger' triplets heard on a couple of sessions below. These triplets can also be heard from the bass saxophonist on 'Seven Brown Babies' session where it is Fowler without much of a doubt.

To my ears the strong banjo player must be Charlie Dixon who had joined the Henderson organisation in early 1923. Only that he seems to be much more daring this early than later on with his banjo trills in 'Farewell Blues'. And there even are some Henderson solo strains in 'Farewell Blues' which may be sign of his studies when touring with Ethel Waters in the South.

Notes:

- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- Rust*2: not listed
- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)
- WCAllen p52: two cornets; trombone; three reeds; piano; banjo – includes Elmer Chambers, cornet; Don Redman, clarinet; Fletcher Henderson, piano
- Rust*4: Elmer Chambers, unknown - t; unknown - tb; Don Redman - cl; unknown - as; unknown - ts; Fletcher Henderson - p - arr; unknown - bj
- Rust*6: Elmer Chambers, another, t; unknown, tb; Don Redman, cl; unknown, as; unknown, ts; Fletcher Henderson, p; unknown, bj.
- Bo Lindström: Probably Brashear.

019 **INEZ WALLACE** Long Island City, c. Mar. 1923
 Inez Wallace – voc;
 Elmer Chambers – cnt; George Brashear – tbn; Don Redman – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 560-2 Kissin' Daddy BS 14147, Pm 12145, Doc DOCD-5343
 561-2 Go Get It BS 14147, Pm 12145, Doc DOCD-5602

The trombonist's playing is compatible with that heard on the Henderson session above (session 018) and therefore seems to be Brashear. Equally compatible is the performance of the trumpet player, thus very probably Elmer Chambers. Most of the characteristics of Elliott's style are missing here. This player owns a different style from Elliott's: straighter and no 'sour' intonation, no whining, good pitch and straight ahead playing of good quality. This man sounds more like Redman, who is much better here in ensemble than in his rather busy and unswinging solos.

Notes:

- W.C. Allen, *Hendersonia*: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott – clt; Fletcher Henderson – pno; Charlie Dixon – bjo „This date, and the next two with band accompaniment, were made with similar units, according to their ,sound'. The trumpeter could be Elmer Chambers, taking a characteristic solo on 'Go Get It'; the clarinetist sounds like a different man than Campbell on the next session (Ethel Waters late March 1923), and the names given above are logical guesses.”
- Rust*3,*4: unknown t; unknown tb; unknown cl; unknown p; unknown bj.
- Rust*6: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott- clt; Fletcher Henderson – pno; Charlie Dixon – bjo
- BGR*4: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott- clt; Fletcher Henderson – pno; Charlie Dixon – bjo
- Bo Lindström: probably Brashear.

020 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 Elmer Chambers - tpt; George Brashear – tbn; Edgar Campbell - clt;
 Fletcher Henderson – pno; John Mitchell - bjo
 564-1 Memphis Man BS 14146, Chronological Classics 796
 565-2 Midnight Blues BS 14146, Chronological Classics 796
 (-1) Brown Baby BS 14145, Chronological Classics 796
 (-2) Brown Baby BS 14145, Document DOCD-1012

Elmer Chambers and Brashear are obvious on these sides. Brashear, again, is very much retained. Most of his parts seems to be pre-arranged.

Edgar Campbell is known for his lack of improvisation abilities and to his preference to play first – trumpet or vocal – parts when possible. Exactly this you can hear in 'Midnight Blues'. He furthermore is said to have been able to transpose at first sight and to have been an excellent technician. Fletcher Henderson and John Mitchell are undisputed, the latter because of his own testimony.

Notes:

- BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.
- BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.
- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. “John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The 'Jazz Masters' credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a 'one-shot deal' for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here.”
- Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson - p; Johnny Mitchell - bj.
- Rust*4,*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.
- Bo Lindström: Probably not Brashear. Perhaps Jake Frazier. (Perhaps two different sessions.)

Discernible differences of takes (Hendersonia, p. 51):

- Brown Baby -1: voc after bar 4 of ens intro: “Hello folks, at last I'm back again.”
- Brown Baby -2: voc after bar 4 of ens intro: “Hello folks, I'm back again.”

021 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 June Clark - tpt; George Brashear – tbn; (Edgar Campbell or Julian Baugh) - clt;
 Fletcher Henderson – pno; unknown (John Mitchell or Charlie Dixon) - bjo
 Long-Lost Mama BS 14148, Chronological Classics 775
 Lost Out Blues BS 14151, Chronological Classics 775

These titles have hitherto been attributed to the forgoing Ethel Waters session. But very obviously there is a different trumpet player here, who seems to have listened to some Louis Armstrong at this early time, and who uses 'dirty' phrasing – very unusual for this time in New York. He also plays with a lot of pressure, physically and rhythmically – just at the edge of rushing. These habits may have caused June Clark to be assumed on trumpet in BGR*2 and Rust*3. As Howard Scott's first recording with Henderson was in November 1923 I presume that this trumpet player might really be June Clark. All his playing characteristics point to Clark – especially at this early time! Brashear, if it is he, again is very much retained and pre-arranged. But what can be heard fits with Brashear's style. Edgar Campbell's playing habits – as described above – cannot be detected here, and the clarinet playing heard may well be that of Julian Baugh as heard on earlier sides. It certainly is not that of Don Redman as might be assumed. Henderson's presence is undisputed, but Mitchell's presence has to be doubted because of his own testimony.

Notes:

- BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.
- BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.
- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. "John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The 'Jazz Masters' credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a 'one-shot deal' for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here."
- Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; Johnny Mitchell -bj.
- Rust*4,*6: ? Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.
- Bo Lindström: Probably not Brashear. Perhaps Jake Frazier.

022 **TRIXIE SMITH** her Down Home Syncopators Long Island City, NY, c. Mar. 1923
Trixie Smith – voc;

Elmer Chambers – tpt; George Brashear – tbn; Edgar Campbell – clt;
Fletcher Henderson – pno; Charlie Dixon – bjo

576 Tired Of Waitin' Blues BS 14149, Document DOCD-5332
577 Triflin' Blues BS 14149, Document DOCD-5332

Personnel seems to be exactly what has been listed. Chambers is recognizable from his phrasing, tone and vibrato. Edgar Campbell can be discerned by his tendency to play written parts simultaneously together with the singer or other players. Brashear plays what can be heard from him at preceding sessions – tonally and stylistically.

The rhythm section is the usual Henderson section with Henderson at the keys and Dixon on banjo.

Notes:

- BGR*2: unknown tpt; unknown tbn; unknown clt, unknown vln; unknown, pno.
- BGR*3,*4: prob Elmer Chambers, c; prob George Brashear, tb; prob Edgar Campbell, cl, prob Fletcher Henderson, p; prob Charlie Dixon, bj.
- Rust*3,*4: unknown t; tb; cl; vn; p.
- W.C. Allen, *Hendersonia*, p. 52: probably Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo.
- Rust*6: prob Elmer Chambers, c; ? George Brashear, tb; ? Edgar Campbell, cl; Fletcher Henderson, p; ? Charlie Dixon, bj.
- Bo Lindström: probably Brashear.

023 **ST. LOUIS SYNCOPATORS** Long Island City, c. Mar. 1923
Probably:

Elmer Chambers - tpt; George Brashear – tbn;
Don Redman – clt; unknown (Billy Fowler) – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo

583 Long Lost Mama Oly 1436 not on LP/CD
The Snakes' Hips Oly 1437 not on LP/CD

Walter C. Allen p. 53: "This is tentatively included as a possible Henderson item because some familiar sounds seem to be present. The cornetist could well be Chambers, and the clarinetist, Redman. Although two reeds cannot be heard simultaneously, the saxophonist sounds like the same Benny-Krueger-ish man who appeared on the above Olympic 1435 and later on some other Henderson pickup recordings (and with whom Redman can be heard playing clarinet simultaneously on several)."

I am unable to say anything about these titles because of the unavailability of these sides on LP or CD. But if these are original Henderson sides the trombonist might be Brashear with a degree of probability.

Yet, as W.C. Allen mentions the triplet-playing tenorist I would like to mention my assumption that this man could well be Billy Fowler, who is mainly employed as bass saxophone player later on, but who obviously was an experienced reed player before. In session 033 'Seven Brown Babies' he plays those "Benny Krueger" triplets on bass sax which for me is an essential hint as to the identity of the triplets playing tenorist on these sessions at about this time.

Notes:

- Rust*2: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown bjo; unknown dms; perhaps others
- Rust*3: unknown 2 c / tb / cl / as / ts / p / bj / bb / d
- W.C. Allen p53: probably Elmer Chambers, cornet; George Brashear, trombone; Don Redman, clarinet; unknown, C-melody-sax; Fletcher Henderson, piano; Charlie Dixon, banjo. 'Snakes Hips' is not listed by Allen for this session!
- Rust*4: ? Elmer Chambers – c; George Brashear – tb; Don Redman – cl; unknown – Cm; Fletcher Henderson – p; Charlie Dixon – bj
- Rust*6: unknown personnel and orchestration.

024 **HENDERSON'S DANCE PLAYERS** Long Island City, c. Mar. 1923

Elmer Chambers, unknown - tpt; George Brashear – tbn;
Don Redman – alt, clt; unknown (Billy Fowler) – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo;
Don Redman – arr (1)

600	Down By The River	Oly 1434,	Chronological Classics 794
601-1	Trot Along	Oly 1442,	Chronological Classics 794

This certainly is a personnel similar to that of the 'Dance Players' session above. Chambers is on first trumpet and there is a second trumpeter in the section. The trombonist must remain nameless at the moment, but may well be Brashear according of the recording date and his belonging to the Henderson circle at this time. His playing, yet, is strictly in pre-arranger context.

But I do hear only one alto here, thus Redman. And it has to be stated that there is a technically skilled and proficient tenor player who should have been given more room to play. We certainly hear Dixon on strong banjo together with Henderson on piano. And it should be noted that the first title obviously is one of Redman's earliest arrangements on record!

Notes:

- *Delaunay*: not listed

- *Jazz Directory Vol.4*: not listed

- *Rust*2*: probably similar to: Joe Smith, Elmer Chambers, Howard Scott, tpt; George Brashear or Chink Johnson, tbn; Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero, bbs; Kaiser Marshall (dms)

- *Rust*3*: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)

- *WCAllen p53*: two cornets; trombone; three reeds; piano; banjo – includes Elmer Chambers, cornet; Don Redman, clarinet, sax, arranger; Fletcher Henderson, piano

- *Rust*4*: Elmer Chambers, another, t; unknown, tb; Don Redman, cl, as, arr; unknown, as; unknown, ts; Fletcher Henderson, p; Charlie Dixon, bj.

- *Rust*6*: Elmer Chambers, another, t; George Brashear, tb; Don Redman, cl, as, arr; unkn. ts; Fletcher Henderson, p; Charlie Dixon, bj.

- *Bo Lindström*: probably Brashear.

025	HANNAH SYLVESTER Henderson's Orchestra	New York,	Mar./Apr. 1923
	Hannah Sylvester – voc;		
	Joe Smith – cnt; George Brashear – tbn;		
	Ernest Elliott – clt; Don Redman – alt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo		
42374-1	Midnight Blues	Em 10625,	Doc DOCD-5343
42375-2	I Don't Let No One Man Worry Me	Em 10625,	Doc DOCD-5343

The trumpet/cornet player is much too hot for Elmer Chambers, and I would like to assume Joe Smith here. This would be the time shortly after his sojourn with Mamie Smith's band, a time when he had got rid of his Johnny Dunn influence and was developing into his own musical self. Rust*3 lists Howard Scott, but he did not join Henderson's band earlier than January 1924, although he recorded with him in October 1923. Brashear may well be the trombonist.

There is one of the reed players playing clarinet throughout. Stylistically he might be Don Redman. The second reed man seems to play alto sax throughout and not tenor as given in the discs. In the second title it could as well be tenor holding long notes, but this could certainly be played on alto, too. In any case, alto would be much more significant if we assume it is Elliott here. He may be Elliott, but it is impossible to make a distinct statement as to his presence. (The alto man does not play clarinet on this session.)

Some clarinet phrases sound like Elliott's up and down slurs, but probably Redman's clarinet style at the time was not so far away from Elliott's, so that judgement is almost impossible. It should, yet, be kept in mind that Henderson himself as well as Don Redman have named Ernest Elliott as participant of at least a few of these early Henderson blues accompaniments. As I have been unable to hear Elliott's playing on any of the afore-mentioned Henderson accompaniments, his only possible presence might be this one then. Although Bushell states in his book that he never heard Elliott play a saxophone, reality proves different (he can distinctly be listened to on alto sax on a lot of recordings). But I have as yet been unable to find an instance where he plays tenor sax, and this fact makes me think about his presence here.

Notes:

- *Delaunay*: Fletcher Henderson a. h. Orch.

- *Rust*3*: Howard Scott - c; Teddy Nixon - tb; Don Redman - cl; unknown - cl, ts; Fletcher Henderson - p; Charlie Dixon - bj

- *BGR*2*: Howard Scott, cnt; Teddy Nixon, tbn; Don Redman, clt; unknown clt/ten; Fletcher Henderson, pno; Charlie Dixon, bjo

- *BGR*3,*4*: Elmer Chambers – c; poss George Brashear – tb; Don Redman, Ernest Elliott - cl, ts; Fletcher Henderson – p; Charlie Dixon – bj

- *Rust*4,*6*: ?Elmer Chambers – c; ?George Brashear – tb; Don Redman - cl; Ernest Elliott - cl, ts; Fletcher Henderson – p; Charlie Dixon – bj. (*Rust lists an issued take -2 of the second title. But this is not verified in Hendersonia, p. 53, and not listed in BGR!*)

- *WCAllen p53*: Elmer Chambers – cnt; poss George Brashear – tbn; Don Redman and Ernest Elliott – clt and ten; Fletcher Henderson – pno; Charlie Dixon – bjo

- *Bo Lindström*: probably Brashear.

026	MAUDE MILLS	New York,	c. Apr. 1923
	Maude Mills – voc;		
	Elmer Chambers or Howard Scott – tpt; George Brashear – tbn;		
	Don Redman, unknown – alt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo;		
	Bob Ricketts – arr		
	Tired Of Waiting Blues	Em 10624	not on LP/CD
	Triffin' Blues	Em 10624	not on LP/CD

As this recording is un-reissued until today, I am unable to say anything about its content and its possible personnel.

But: Howard Scott did not join the Henderson aggregation earlier than late 1923. His presence at this session would thus have been very doubtful.

Notes:

- *BGR*2*: voc acc unknown.

- *BGR*3,*4*: poss Elmer Chambers or Howard Scott, c; poss George Brashear, tb; poss Don Redman, sax; poss Ernest Elliott or Billy Fowler, sax; Fletcher Henderson, p; Charlie Dixon, bj; Bob Ricketts, a.

- *W.C. Allen, Hendersonia, p. 49*: acc. by unknown personnel and instrumentation. "Don Redman recalled that his first record date with a small Fletcher Henderson unit behind singer/dancer Maude Mills, sister of the beloved Florence. (*Driggs, in 'Jazz Review', Nov. 1959, p.8,*

erroneously attributed this date to Florence, and Rust (1961) perpetuates this error. As far as we know, Florence Mills never recorded.) The following record (this one – KBR) is believed to be the one in question, but a copy of it has eluded us. To Don's best recollections, given at various times to different interviewers, the personnel included men from the following group: Howard Scott or Elmer Chambers, cornet; George Brashear, trombone; Don Redman and Ernest Elliott or Billy Fowler, saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Bob Ricketts, arranger."

- Rust*3,*4: acc. unknown

- Rust*6: poss Elmer Chambers or Howard Scott, c; ? George Brashear, tb; Don Redman, as; unknown, as; Fletcher Henderson, p; Charlie Dixon, bj; Bob Ricketts, a.

027 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 01, 1923

Elmer Chambers, Joe Smith - tpt; George Brashear - tbn;
Don Redman, Ernest Elliott - alt, clt; Billy Fowler - ten/cms;
Fletcher Henderson - pno; Charlie Dixon - bjo

1392-1	Beale Street Mamma	Pur 11226	not on LP/CD
1392-2	Beale Street Mamma	Pm 20226,	Chronological Classics 794
1393-1	Don't Think You'll Be Missed	Pm 20226	not on LP/CD, but held
1393-2	Don't Think You'll Be Missed	Pm 20226,	Chronological Classics 794
1393-3	Don't Think You'll Be Missed	Pm 20226	not on LP/CD

Elmer Chambers is on first cornet and certainly Joe Smith on second, doing a crazy imitation of Fowler's (?) Benny Krueger joke (Allen assumes Russell Smith for this).

Brashear may be on trombone and Dixon is definitely on banjo.

It seems that Elliott is the alto soloist in 'Beale Street Mama' because of tone, vibrato and stylistics. He is not the clarinetist! This is very probably Redman. Then there is this unusual tenor or c-melody saxophonist doing the breaks in the alto solo of 'Beale Street Mama' in Benny Krueger style. He is not the second alto player as Allen suggests, but a tenor player owning tone, attack and technical proficiency as only Hawkins might have had it in this early jazz days. Hawkins is known for doing everything asked of him show-wise. But the recording date is too early for Hawkins participating. Or had he been in New York at this time? If so, this Krueger imitation might have been a big joke for him. The second title is dominated by these 'Krueger' triplets, and it is obvious that the tenor player is doing them. Yet, as explained above, on session 033 of the 'Seven Brown Babies' we can hear the bass sax man doing exactly this gimmick, namely Billy Fowler, and it thus seems that it is Fowler here on tenor sax – or rather on c-melody-sax – and on some earlier sessions as stated, where it is my suspicion that the tenorist's name also is Billy Fowler.

Joe Smith on second trumpet/cornet is doing a crazy imitation of the tenorist's Benny Krueger triplet joke.

Notes:

- Delaunay: personnel unknown

- Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs

- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown ts; Billy Fowler, bar; Fletcher Henderson, p-ldr - a; Charlie Dixon - bj; Kaiser Marshall - d

- WCAllen p54: prob Russell Smith, Elmer Chambers - t; George Brashear ?- tb; Don Redman, unknown - cl-as; unknown, ts; Fletcher Henderson - p; prob Charlie Dixon - b. "Don Redman has heard these two titles and disclaimed his own presence, but the clarinetist at least sounds like his other work. The alto sax soloist is the same Benny Krueger-style man as on 'Long Lost Mama' (St. Louis Syncopators, late March 1923, Olympic 1436-B, as for Rust*6 probably not Henderson - KBR)"

- Rust*4,*6: Russell Smith, Elmer Chambers - t; ? George Brashear - tb; Don Redman - cl-as; unknown, ts; Fletcher Henderson - p; Charlie Dixon - bj

- Bo Lindström: most probably Brashear.

Discernible differences of takes:

Beale Street Mama: as take -1 of this title has not been reissued, nothing can be said about differences of takes!

Don't Think You'll Be Missed -1: last chorus bars 25/26 tpt breaks: each break starting with an upward triplet (the second somewhat fluffed)

Don't Think You'll Be Missed -2: last chorus bars 25/26 tpt breaks: first break with upward triplet, second break starting with eighth note and subsequent fourth note – no triplet here

Don't Think You'll Be Missed -3: as take -3 of this title has not been reissued, nothing can be said about differences of this take.

028 GLADYS BRYANT Fletcher Henderson's Orchestra

New York,

c. May 04, 1923

Gladys Bryant - voc;
Joe Smith - tpt; George Brashear - tbn; Don Redman - clt;

Fletcher Henderson - pno; Charlie Dixon - bjo

1398-1	Tired O' Waitin' Blues	Pm 12031,	Document DOCD-5343
1398-3	Tired O' Waitin' Blues	Hg 818	not on LP/CD
1399-1	Beale Street Mamma	Pm 12031,	Document DOCD-5343
1399-3	Beale Street Mamma	Hg 12031,	Document DOCD-5627

The cornetist/trumpeter is much too jazzy to be Chambers, also obviously a former Johnny Dunn follower, thus – according to the time – with great certainty Joe Smith. The trombone player probably is George Brashear, stylistically and chronologically. Redman, Henderson and Dixon are unquestioned.

Notes:

- Delaunay: Henderson's Orchestra.

- Rust*3: Howard Scott or Elmer Chambers - t; Teddy Nixon - tb; ? Edgar Campbell - cl; Fletcher Henderson - p; Charlie Dixon - bj

- BGR*2: Howard Scott or Elmer Chambers, cnt; Teddy Nixon, tbn; prob Edgar Campbell, clt; Fletcher Henderson, pno; Charlie Dixon, bjo

- BGR*3,*4: prob Elmer Chambers - c; prob George Brashear - tb; prob Don Redman - cl; Fletcher Henderson - p; prob Charlie Dixon - bj

- Rust*4,*6: Howard Scott or Elmer Chambers - t; Teddy Nixon - tb; ? Edgar Campbell - cl; Fletcher Henderson - p; Charlie Dixon - bj

- WCAllen p55: prob Elmer Chambers – cornet; George Brashear – trombone; Don Redman – clt; Fletcher Henderson – pno; Charlie Dixon – bjo

- Bo Lindström: this is Brashear.

Discernible differences of takes:

Tired O' Waitin' Blues: as take -3 of this title has not been reissued, nothing can be said about differences of takes!

Beale Street Mama -1: tpt break in last (half) chorus (c. 2:28): sequence of sixteenth and eighth notes, one syncopation at the end – before two quarter notes behind singer's re-entrance

Beale Street Mama -3: same, but: one syncopation in the middle, followed by five eighth notes and two quarter notes behind singer

029 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, May 08, 1923

Elmer Chambers, Joe Smith - tpt; George Brashear – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

1406-2 Down Hearted Blues

Pm 20235,

Chronological Classics 794

1406-3 Down Hearted Blues

Pm 20235

not on LP/CD

There certainly is only one reed player here, and he probably is Redman, not Elliott as suggested by myself earlier on. Elliott's clarinet playing is similar to Redman's, but stronger and more ragtime derived, Redman's is softer, using long notes and more into jazz as on the following Paramount recording session of May c. 15-20, 1923, where Elliott very probably is not present.

Chambers, Smith and Dixon are probably present and it very probably is Brashear as given by Allen. The cornet soloists are Chambers on open horn, then Smith muted and open in the last chorus breaks.

Stylistically it is Charlie Dixon on banjo here.

Notes:

- Delaunay: personnel unknown

- Jazz Directory Vol.4: prob. Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs

- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms

- WCAllen p55: Elmer Chambers, Joe Smith - tpt; George Brashear? – tbn; Don Redman, one other – clt, saxes; Fletcher Henderson – pno; prob Charlie Dixon – bjo. "The second cornetist who takes two breaks in the coda sounds much more like Joe Smith than like Chambers or Russell Smith."

- Rust*4,*6: Russell Smith, Elmer Chambers, ? Joe Smith – t; ? George Brashear – tb; Don Redman – cl-as; unknown, ts; Fletcher Henderson – p; Charlie Dixon – bj

- Bo Lindström: this is Brashear.

Discernible differences of takes:

Down Hearted Blues: as take -3 of this title has not been reissued, nothing can be said about differences of takes!

030 HANNAH SYLVESTER Fletcher Henderson's Orchestra

New York, c. May 08/09, 1923

Hannah Sylvester – voc;

Elmer Chambers – cnt; George Brashear – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

1407-2 Midnight Blues

Pm 12033,

Document DOCD-5626

1407-3 Midnight Blues

Pm 12033,

Document DOCD-5343

1407-4 Midnight Blues

Pm 12033,

Document DOCD-5626

1408-1 Farewell Blues

Pm 12033,

Document DOCD-5626

1408-2 Farewell Blues

Pm 12033,

Document DOCD-5343

1408-3 Farewell Blues

Pm 12033,

Document DOCD-5626

The trumpet/cornet certainly is Elmer Chambers. On trombone we hear the same player as mostly at this time with Henderson, thus probably Brashear, but rather retained. The clarinetist stylistically is Don Redman.

Admitting that the sound of these sides on my Document CD leaves much to be desired I have to confess that I am unable to hear a bass sax – or any other sax – on these sides. Fletcher Henderson and Charlie Dixon make up the rhythm section.

Notes:

- Delaunay: Fletcher Henderson a. h. Orch.

- Rust*3: Howard Scott - c; Teddy Nixon - tb; Edgar Campbell - cl; ?Coleman Hawkins - ts, bsx; Fletcher Henderson - p; Charlie Dixon - bj

- BGR*2: Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; ten doubling bsx – which may indicate Coleman Hawkins; Fletcher Henderson, pno; Charlie Dixon, bjo

- WCAllen p53: prob Elmer Chambers – cnt; George Brashear – tbn; Don Redman – clt;; poss Billy Fowler – tenor and baritone sax; Fletcher Henderson – pno; Charlie Dixon – bjo

- BGR*3,*4: Elmer Chambers – c; poss George Brashear – tb; prob Don Redman – cl; prob Billy Fowler – ts, bar; Fletcher Henderson – p; Charlie Dixon – bj

- Rust*4,*6: ? Elmer Chambers – c; ? George Brashear – tb; Don Redman – cl; ? Billy Fowler – ts, bar; Fletcher Henderson – p; Charlie Dixon – bj

- Bo Lindström: this is Brashear.

Discernible differences of takes: (one take of each title plays in Gb what is very unusual. This possibly results from the turn-table running too slow?)

Midnight Blues -2: tune is played in Ab. In last two bars of second 12-bar blues-strain (ca. 1:10) cnt plays a succession of Eb notes: 1 quarter note, 1 eighth note, 1 quarter note, 1 three-quarter note.

Midnight Blues -3: tune is played in Gb. In last two bars of second 12-bar blues-strain (ca. 1:25) cnt plays a succession of Db notes: 1 eighth note, 1 quarter note, 1 eighth note, 1 quarter note, a two-beat pause, 1 eighth note, 1 quarter note..

Midnight Blues -4: tune is played in Bb. clt break at the end of the second 12-bar blues-strain leading to a different 12-bar (not blues) strain

Farewell Blues -1: tune is played in Ab. First cnt break in third chorus: succession of notes Eb – B – Ab

Farewell Blues -2: tune is played in Gb. First cnt break in third chorus: Bb – Bb, no dirty tones in bars 3/4 and 7/8 of this chorus
Farewell Blues -3: tune is played in Ab. First cnt break in third chorus: Bb – Bb, several dirty tones in bars 3/4 and 7/8 of this chorus
Note: One take of each title plays in Gb. This is quite unusual for a jazz band. But the 'Midnight Blues' as recorded by Hannah Sylvester also on Emerson 10625 (session 025 of this listing) does also play in Gb, and contains a similar clt break at the end of the two 12-bar blues strains, just as take -4 above. Which would mean that the key of Gb might not result from the turn-table running too slow, but from the arrangement used at the earlier session.

031 FLETCHER HENDERSON'S ORCHESTRA	New York,	May 15, 1923
Elmer Chambers, <i>Joe Smith</i> - tpt; <i>George Brashear</i> – tbn;		
Don Redman, unknown (<i>Billy Fowler</i> ?) – alt, clt; unknown – ten;		
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo		
1413-01	Gulf Coast Blues	Pm 20235, Chronological Classics 794
1413-1	Gulf Coast Blues	Pm 20235, Neatwork RP 2006
1414-2	When You Walked Out Someone Else Walked Right In	Pur 20239, Chronological Classics 794
1414-3	When You Walked Out Someone Else Walked Right In	Pm 20239 not on LP/CD, but held

The cornetists are easily identifiable as Chambers and Joe Smith, the latter doing all the solo work – and beautifully, starting with the melody chorus of the first title. But Smith is rather weak in reading and finding the right time for his notes when playing his parts.

According to style and time of recording the trombonist must be George Brashear.

Walter C. Allen, p. 56: "*Redman has confirmed his own presence here.*" This then should clear up the identity of the clarinetist/altoist, although I myself tended to look for another musician here. Or not? In 'Gulf Coast Blues' we hear four clarinet breaks in the introduction which might be Redman's. But in the first chorus – after the verse – played by alto and tenor in harmony – there is a clarinet apparent answering the saxophone phrases together with Smith on cornet, continuing immediately after the bridge with a whole solo chorus. I presume this man also to be Redman. It is interesting to note Redman's stylistic proximity to Ernest Elliott's clarinet style. Yet, Redman does not use those smears and slurs that make Elliott's melodic playing so "sour". (DB is inclined to hear Ernest Elliott as clarinet soloist in the second chorus of the first title!) But who is the strong alto player then, who's tone definitely does not resemble Redman's slim alto sound. I tend to the opinion that Henderson placed Billy Fowler on alto here, replacing him with another – unknown – reed man on tenor, who plays a rather subdued role in the proceedings. Presumably Fowler then plays the melody parts in the second title.

Notes:

- *Delaunay:* personnel unknown

- *Jazz Directory Vol.4:* Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- *Rust*2:* prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs

- *Rust*3:* Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms

- *WCAllen p56:* Elmer Chambers, Joe Smith ?, cornets; George Brashear ?, trombone; Don Redman and one or two others, clarinets and saxes; Fletcher Henderson, piano; prob Charlie Dixon, banjo. "The same second cornetist is present as on 'Down Hearted Blues' (1406) above, playing a beautiful second part, reminiscent of young Louis Armstrong. Redman has confirmed his own presence here."

- *Rust*4,*6:* Russell Smith, Elmer Chambers, ? Joe Smith – t; ? George Brashear – tb; Don Redman – cl-as; unknown, ts; Fletcher Henderson – p; Charlie Dixon – bj

- *Bo Lindström:* definitely Brashear.

Discernible differences of takes:

Gulf Coast Blues -01: Intro, first clt break: played flawless.

Gulf Coast Blues -1: Intro, first clt break: played with a fluffed second note.

When You Walked Out ...-2: bjo solo with exact brass stop-time rhythm. First bar of last cnt break (c. 2:50): eighth note B, 3 quarter notes C# - D - C#

When You Walked Out ...-3: bjo solo at odds with brass stop-time rhythm. First bar of last cnt break (c. 2:55): eighth note C#, 3 quarter notes B - D - D

Note: Hendersonia, p. 56: There are two different takes of 'Gulf Coast Blues', both numbered "1". The common take "-1" is distinguished by the fact that "4" of "1413" obliterates a "3" in the wax – thus "1?13"(? = 4 on 3 – KBR); whereas the rare take -1 has an error-free "4". One of these is not a true take -1; to distinguish them in the discography, I designate the common take as "01" – the "0" standing for "obliterated" – and the rare take as "1".

Note: KBR: Both takes of 'When You Walked Out' are played in the key of B natural. Very unusual!

032 HANNAH SYLVESTER	New York,	May 1923
Hannah Sylvester – voc;		
Joe Smith – cnt; George Brashear – tbn; Don Redman – clt;		
Fletcher Henderson – pno; Charlie Dixon – bjo		
1415-3	The Wicked (Dirty) Fives	Pm 12034, Document DOCD-5343

As on this singer's foregoing session the trumpet player is much more jazzy than Chambers and should thus be Joe Smith who was free-lancing at the time in Harlem and obviously easily accessible to Henderson.

The other musicians undisputed.

Notes:

- *Delaunay:* Fletcher Henderson a. h. Orch.

- *Rust*3:* unknown –t; unknown –tb; unknown –cl; unknown –p; unknown –bj

- *BGR*2:* unknown tpt; unknown tbn; unknown clt; unknown pno; unknown bjo

- *WCAllen p53:* prob Elmer Chambers – cnt; George Brashear – tbn; Don Redman – clt;; poss Billy Fowler – tenor and baritone sax;

Fletcher Henderson – pno; Charlie Dixon – bjo

- *BGR*3,*4:* prob Elmer Chambers – c; prob George Brashear – tb; prob Don Redman – cl; prob Fletcher Henderson – p; prob Charlie Dixon – bj

- *Rust*4,*6:?* Elmer Chambers – c; George Brashear – tb; Don Redman - cl; Fletcher Henderson – p; Charlie Dixon – bj

- *Bo Lindström:* this is Brashear.

033	HENDERSON'S HOT SIX	New York,	May 16, 1923
	<i>Elmer Chambers - cnt; George Brashear - tbn;</i>		
	<i>Don Redman - clt; unknown - ten, clt;</i>		
	<i>Fletcher Henderson - pno; Charlie Dixon - bjo; unknown - bbs</i>		
81019	Gulf Coast Blues	Col unissued	not on LP/CD
81020	Your Time Now	Col unissued	not on LP/CD

The assumed personnel of this session is the the personnel of this time. As these titles are unissued and no tests seem to have been found nothing substantial can be said about musical contents or personnel. I would like to add that in my long-lasting research on Ernest Elliott I have never found a hint as to Elliott playing tenor sax! Thus, his very presence on these sides on tenor sax may simply be ignored.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol.4: not listed*
- *Rust*2: unknown tpt; unknown tbn; unknown clt/alt; unknown alt; unknown pno; unknown bjo; unknown bbs*
- *Rust*3: not listed*
- *WCAllen p 55: unknown personnel, presumably including usual small-group instrumentalists of this period.*
- *Rust*4, *6: Elmer Chambers - cnt; George Brashear - tbn; Don Redman - clt; Ernest Elliott - ten, clt; Fletcher Henderson - pno; Charlie Dixon - bjo; unknown - bbs*
- *Bo Lindström: probably Brashear.*

034	HENDERSON'S HOT SIX	New York,	Jun. 07, 1923
	<i>Elmer Chambers - tpt; unknown (George Brashear?) - tbn;</i>		
	<i>Don Redman - alt, clt; unknown - ten;</i>		
	<i>Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx</i>		
81019-4	Gulf Coast Blues	Col A3951,	Chronological Classics 794

Trumpet/cornet is well in Chambers' capability, but he obviously had learned from Joe Smith by this time playing things derived from Johnny Dunn and shows more off-beat phrasing than before. But there still is Chambers' obviously unavoidable 6/8 rhythm. A trombone is faintly audible in the background, but its presence numerically unlikely. The other reedman - on tenor sax - stays in the background and shows no individual traces whatsoever. He is impossible to identify. Rhythm section seems to be as given.

Clarinet playing throughout (clarinet solo!) is admitted (on Dave Brown's urgent request) to be by Redman, but a little untypical. There is no trace of Elliott on this side, in case he is not on tenor sax! (There is no sign of him to play tenor sax anywhere!)

Notes:

- *Delaunay: not Henderson*
- *Jazz Directory Vol.4: not listed*
- *Rust*2: (all) unknown tpt, tbn, clt/alt, alt, pno, bjo, bbs. "Controversy still centres on whether this group is connected with the orchestra led by Fletcher Henderson. He may have been the pianist and/or arranger, but the band as a whole does not suggest his band of the period, or a part of it."*
- *Rust*3: ?Bubber Miley- another- c; unknown - tb; Ernest Elliott- cl- as; unknown- as; unknown- ts; unknown- p; unknown- bj; unknown- bb.*
- *WCAllen p65: Elmer Chambers, cornet; poss a trombone; Don Redman, clarinet/alto sax; poss Ernest Elliott, alto/tenor sax; Fletcher Henderson, p, poss Charlie Dixon, bj; poss Billy Fowler, bass sax. „I am certain that both sides ARE by a Fletcher Henderson pickup unit, from familiarity with his other work. Don Redman has also heard this record, and stated that it was a typical Henderson item of the day, with himself soloing on the clarinet and Chambers playing lead cornet. The low-register cornet breaks on 'Midnight Blues', however, do not sound typical of Chambers but more like Joe Smith, but I honestly cannot hear two cornets playing at once. The trombonist sounds like a different man than before, and may be Teddy Nixon whom Redman remembers; if present on 'Gulf Coast Blues', he is practically inaudible."*
- *Rust*4: Elmer Chambers, c; ?George Brashear, tb; Don Redman, cl; Ernest Elliott, cl, ts; Fletcher Henderson, p, Charlie Dixon, bj; unknown, bb.*
- *Rust*6: Elmer Chambers, c; ?George Brashear, tb; Don Redman, cl, as, arr; unknown, as; unknown, ts; Fletcher Henderson, p, Charlie Dixon, bj; unknown, bb*
- *Bo Lindström: trombonist could possibly be Brashear.*