

THE RECORDINGS OF TEDDY NIXON

An Annotated Tentative Personnelo - Discography

NIXON, Teddy, trombone

died: c. 1967

Played with Roscoe Lee, Saratoga, NY (summers? 1922-24); recorded with Fletcher Henderson (1923); played with Fletcher Henderson at Club Alabam, New York (Jan – Jun 1924). Led own Melody Orchestra (Dec 1924); recorded with Clara Smith (Sep 1925). Wrote ‘Loosen Up’ for Bud Allen Music Co. (fall 1927). Touring with unidentified orchestra (fall 1929-early 1930, fall 1931); Kaiser Marshall (Feb 1932; Ladnier and Bechet’s New Orleans Feetwarmers (fall 1932). Moved to Cleveland by late 1933; played with Gene Coy (1934-35); Eli Rice (1936-37); Doc Pettiford (1937-38); Fats Waller (1938). Remained in Cleveland till his death. (W.C. Allen, Hendersonia)

STYLISTICS

STYLE

Being a legitimate musician, Nixon owns a very academic, intellectual and sober style. He does not belong to the “hot” soloists following Louis Armstrong, as his style was developed before Armstrong appeared on record and in Harlem. Yet, he is a fine craftsman. His improvisational power is rather limited, his melodic lines are very simple, horizontal, and he sticks close to the melodic content of the tunes when improvising.

TONE

Nixon displays a clean and slim tone as used for classical music purposes, controlled and “cool”, at times beautifully singing.

VIBRATO

He seems not to use any vibrato. It may, yet, be a very long one with very low amplitude

TIME

When soloing, Nixon mainly plays on the beat – thus not off-beat, but very exact.

PHRASING

He uses some sort of 6/8 phrasing just like Chambers does.

This personnelo-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: **Teddy Nixon**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Teddy Nixon*
- 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: (*Teddy Nixon*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

TEDDY NIXON

001 **HENDERSON'S HOT SIX** New York, Jun. 11, 1923
 Elmer Chambers, *Joe Smith* - cnt; *Teddy Nixon* - tbn;
 Don Redman - clt; *Coleman Hawkins* - ten;
 Fletcher Henderson - pno; *Charlie Dixon* - bjo; *Billy Fowler* - bsx
 81071-2 Midnight Blues Col A3951, Chronological Classics 794

The brass team has Chambers in first chair and obviously Joe Smith on beautiful muted second cornet. The trombonist is a different man than before and may be Nixon as listed by Allen.

It seems that we find part of Mamie Smith's earlier accompanying band here. According to the sources, Hawkins was in New York off and on in 1923 and would probably have been engaged by Henderson for recording purposes from mid 1923 on, although he became a band member not before January 1924.

There are two reed players only present except for the bass sax in the rhythm section. The clarinetist is very probably Don Redman, and not Elliott as assumed earlier by part of our listening group. The tenor sax player has Hawkins' tone and approach - although not his later power - and there seems to be little doubt as to his presence. W.C. Allen does not list him for this session! As stated earlier, Elliott very certainly did not play tenor sax. I do not hear any alto saxophonist on this session.

The rhythm team is certainly the same as before.

Notes:

- *Delaunay*: not Henderson

- *Jazz Directory Vol.4*: not listed

- *WC Allen*, p. 66: *Elmer Chambers*, poss *Joe Smith*, cornets; poss *Teddy Nixon*, trombone; *Don Redman*, clarinet/alto sax; poss *Ernest Elliott*, alto/tenor sax; *Fletcher Henderson*, p, prob *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*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. It has been suggested that Joe Smith is the second cornetist on the next (this one - KBR) title; one of the saxes plays as also.

- *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

002 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jun. 25, 1923
 Elmer Chambers - tpt; *Teddy Nixon* - tbn;
 Don Redman - alt, clt; *Billy Fowler* - alt (cms?), bsx;
 Fletcher Henderson - pno; *Charlie Dixon* - bjo
 1459-1 My Sweetie Went Away (She Didn't Say Where - When - Or Why) Pm 20251, Chronological Classics 697
 1459-2 My Sweetie Went Away (She Didn't Say Where - When - Or Why) Pur 20251 not on LP/CD

Walter C. Allen: “*Don Redman identified his own presence as well as Chambers, Nixon and Dixon; although he suggested Coleman Hawkins on bass sax, it does not really sound like him, and seems much too early for Hawkins' presence.*” Now this citation really makes me wonder! Because the saxophone you hear very prominent in the first half of the title definitely is not Don Redman, but our “Benny Krueger” triplet man from session 023 (of my Henderson Early Period list elsewhere on this website), assumed by myself to be Billy Fowler. I do not think that he plays a tenor sax here, but that he uses an alto, which might as well be a c-melody-sax. This player can be heard in the verse, the first chorus and then the second verse and second chorus. This player then switches to bass sax, and for the last chorus it is obviously Redman now on clarinet and Fowler (?) on bass sax.

The brass players and the rhythm team certainly are as given.

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)

- *WC Allen*, p. 67: *Elmer Chambers*, cornet; *Teddy Nixon*, trombone; *Don Redman*, clarinet and alto sax; possibly *Billy Fowler*, tenor and bass sax; *Fletcher Henderson*, piano; *Charlie Dixon*, banjo

- *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*: *Elmer Chambers* (and another?) -t; *Teddy Nixon* -tb; *Don Redman* -cl -as; unknown -ts; *Billy Fowler* -bar; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj; ?*Ralph Escudero* -bb; *Kaiser Mashall* -d

- *Rust*4,*6*: *Elmer Chambers* -c; *Teddy Nixon* -tb; *Don Redman* -cl -as; ?*Billy Fowler* -ts -bsx; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj

Notable differences of takes:

1459: As take -2 of this title is not reissued, comparison is impossible.

003 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jun. 28, 1923

Joe Smith - tpt; Teddy Nixon - tbn;

unknown - clt; Don Redman or (Billy Fowler?) - cms, alt;

Fletcher Henderson - pno; Charlie Dixon - bjo; Coleman Hawkins - bsx, ten

11662 Gulf Coast Blues

Voc 14636,

Chronological Classics 697

11663 Gulf Coast Blues

Voc 14636

not on LP/CD, but held

11664 Down Hearted Blues

Voc 14636,

Chronological Classics 697

11665 Down Hearted Blues

Voc 14636

not on LP/CD, but held

Well, this is tough! The trumpet/cornet player definitely is not Chambers, but most probably the still Johnny Dunn inspired Joe Smith instead. Chambers' 6/8 phrasing is absent and there is much bluesy off-beat playing – in part muted – by Smith as has been heard before. Very different from the foregoing session above where Chambers is on cornet. The trombonist may be Nixon as given.

But then the reed players! There is a clarinet player throughout who was thought to be possibly Redman, but who uses – as from Redman – rather unfamiliar sounds, trills and phrases, so that I am inclined to at least doubt his presence – as Walter C. Allen did! This player is not as Larry Shields inclined as Redman was. This man displays a stronger staccato attack than Redman.

Then, on the first title we hear a saxophone which I think to be a c-melody-sax, or possibly a tenor-sax, possibly played by the man whom I assume to be Fowler because of the strong tone and the long vibrato. But this man I can only hear on 'Gulf Coast Blues'.

On 'Down Hearted Blues' I do not hear the assumed Mr. Fowler again. Instead, we hear an alto saxophone in the style and manner as known from Redman. Yet, I am very uncertain about that, and I would also consider this player on c-melody-sax, and then Fowler as well. Or Redman?

Throughout this session we hear a very agile bass saxophonist, different from any other heard before. And a most curious thing happens at the end of the introduction of 'Down Hearted Blues', when, all of a sudden, the bass sax drops out, and immediately thereafter this player starts to play the melody for the first chorus on tenor sax. Exactly at the end of this chorus he again stops playing tenor and switches to bass sax again, dominating the rest of this title in a multi-toned style, unheard of on bass sax before.

Let me now phantasmize a little bit using my observations: We hear a clarinet player – unknown to us – throughout the whole session. For stylistical reasons he definitely is not Redman. The c-melody-sax might have been taken over by Redman, because the engaged Billy Fowler did not show up for the session. But on 'Down Hearted Blues' he switched over to his alto sax. And then I believe that Henderson had hired the free-lancing Coleman Hawkins for the bass sax part, bringing his tenor along. And – as Fowler was not present – Hawkins could not help to show everybody what he was able to do. He switched to tenor in a second's time and changed back again in no time to his bass sax after the chorus. Now you listen yourself!

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

- 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)

- WC Allen, p. 67: Elmer Chambers, cornet; poss Teddy Nixon, trombone; Don Redman ?, clarinet; unknown alto & tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Billy Fowler, bass sax

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

- Rust*3: Elmer Chambers (and another ?) - t; Teddy Nixon - tb; Don Redman - cl - as; unknown ts; Billy Fowler - bar; Fletcher Henderson - p -ldr - a; Charlie Dixon - bj; ?Ralph Escudero - bb; Kaiser Marshall - d

- Rust*4,*6: Elmer Chambers - c; Teddy Nixon - tb; Don Redman - cl - as; unknown - as -ts; ? Billy Fowler -ts -bsx; Fletcher Henderson - p -ldr -a; Charlie Dixon - bj

Discernible differences of takes:

11662: 2 bass-sax one-bar breaks after 2nd chorus (by reeds): both breaks 1 quarter note, 2 eighth notes, 1 quarter note downward phrase.

Last bar of tune: trumpet plays eight-note gb, quarter-note gb (syncopated), quarter-note eb.

11663: 2 bass-sax one-bar breaks after 2nd chorus (by reeds): first break 1 quarter note, 2 eighth notes, 1 quarter note downward phrase; second break 3 quarter notes downward phrase.

Last bar of tune: trumpet plays 3 eighth-notes bb-c-bb, quarter-note eb.

11664: 16-bar Verse (after first 12-bar chorus): clarinet plays short trill for 2 measures on third beat of bar 6, then plays half-note c in bar 7

first bar of tpt solo-break in last chorus: two quarter notes Ab - Gb, two eighth notes Eb - F, one quarter note Eb

11665: first bar of tpt solo-break in last chorus: one eighth pause, three quarter notes Ab - Gb - Eb, one eighth note Eb

16-bar Verse (after first 12-bar chorus): clarinet plays sustained trill for 5 measures, starting in on third beat of bar 6

004 ROSA HENDERSON

New York,

Jul. 19, 1923

Rosa Henderson - voc;

Elmer Chambers - tpt; Teddy Nixon - tbn;

Don Redman - clt; unknown - alt;

Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx

28299-4 Midnight Blues (A Wee Hour Chant)

Vic 19124,

Document DOCD-5401

28300 Struttin' Blues

Vic unissued

not on LP/CD

To my ears the above personnel as listed by Walter C. Allen seems to be correct and is therefore not disputed or discussed. The bass sax is much less agile and much less distinct than on session 003 above, where I assume it to be played by Coleman Hawkins, thus here probably Billy Fowler. The bass sax triplets in bar 11 of the second verse of 'Midnight Blues' might be a hint to Fowler's presence as presumed before.

Notes:Notes:

- Delaunay: not listed

- Jazz Directory Vol. 4: unknown personnel

- WC Allen, p. 68: Elmer Chambers - cornet; poss Teddy Nixon - trombone; Don Redman - clarinet; unknown alto sax; Fletcher Henderson - piano; Charlie Dixon - banjo; poss Billy Fowler - bass sax

- BGR*2,*3: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo

- BGR*4: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo
 - Rust*3: Elmer Chambers or Howard Scott - c; Teddy Nixon - tb; Edgar Campbell - cl; Don Redman, as; Coleman Hawkins - bsx; Fletcher Henderson - p; Charlie Dixon - bj
 - Rust*4, *6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; unknown -as; ? Billy Fowler -bsx; Fletcher Henderson -p; Charlie Dixon -bj

005	EDNA HICKS	Fletcher Henderson's Orchestra	New York,	Aug. 08, 1923
		Edna Hicks - voc;		
		Elmer Chambers - tpt; Teddy Nixon - tbn;		
		Don Redman - clt; Coleman Hawkins - ten;		
		Fletcher Henderson - pno; Charlie Dixon - bjo		
11815		You've Got Everything A Sweet Mama Needs But Me	Voc 14650,	Document DOCD-5627
11816		You've Got Everything A Sweet Mama Needs But Me	Gmn 7003,	Document DOCD-5428

W.C.Allen, p.69: "On matrix 11815, the last quarter-inch of grooves are blank, without any sound; the ingeneers must have decided that the customer was entitled to more music for his money, so the next take, 11816, has a coda by the tenor sax player added at the end of the selection. This man was Coleman Hawkins, and this is the first record with Fletcher Henderson on which he can definitely be recognized." Attentive listening reveals the correctness and general accordance of this listed personnel.

Notes:

- Delaunay: Fletcher Henderson and his Orchestra
 - 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)
 - WC Allen, p. 69: Elmer Chambers - cornet; prob Teddy Nixon - trombone; Don Redman - clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson - piano; prob Charlie Dixon - banjo
 - BGR*2, *3: Elmer Chambers or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bass-sax; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, d
 - BGR*4: Elmer Chamberst, cnt; Teddy Nixon, tbn; Don Redman, cl; Coleman Hawkins, ts; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, d
 - Rust*3: Elmer Chambers and/or Howard Scott -c; Teddy Nixon -tb; Edgar Campbell -cl; Don Redman -as; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj; Kaiser Marshall -d
 - Rust*4: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl; unknown -as; ?Billy Fowler -bsx; Fletcher Henderson -p; Charlie Dixon -bj
 - Rust*6: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

Notable differences of takes:

11815: Last chorus: band finishes with last bar of chorus, no tenor sax coda.
 11816: Last chorus: Hawkins on tenor sax plays 2 bar coda (tag) after last chorus.

006	FLETCHER HENDERSON AND HIS ORCHESTRA		New York,	Aug. 09, 1923
		Elmer Chambers - tpt; Teddy Nixon - tbn;		
		Don Redman - alt, clt; Coleman Hawkins - ten;		
		Fletcher Henderson - pno, chimes; Charlie Dixon - bjo; Billy Fowler - bsx;		
		unknown - chimes		
11817		Dicty Blues	Voc 14654,	Neatwork RP 2006
11819		Dicty Blues	Voc 14654,	Chronological Classics 697
11821		Do Doodle Oom	Voc 14654	not on LP/CD
11822		Do Doodle Oom	Voc 14654,	Chronological Classics 697

Walter C. Allen: "Same personnel as above (Aug. 08, 1923); Redman doubles alto sax, Hawkins doubles baritone or bass sax; unknown, possibly Redman or Henderson, plays chimes."

This personnel offers no reason to contradict, except that Hawkins does not double on anything here. We hear Chambers on cornet together with Nixon on trombone, typical clarinet playing from Redman and a very prominent Hawkins, still in slap-tongue style. The rhythm section is really swinging, not the least because of Fowler's driving bass sax and Dixon's immensely urgent banjo.

In the first chorusses of 'Dicty Blues' the presence of the bass sax player can distinctly be heard alongside Hawkins on tenor. Shortly thereafter he plays a solo displaying some sort of boogie figure on his bass sax. As before he is presumably Billy Fowler.

In 'Do Double Oom' we hear Redman on clarinet and Hawkins on tenor in a chase chorus, Hawkins playing at the bottom of his instrument what might lead the listener to take this instrument for a bass sax.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - 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)
 - WC Allen, p. 69: Elmer Chambers - cornet; prob Teddy Nixon - trombone; Don Redman - clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson - piano; prob Charlie Dixon - banjo
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers (and another?) -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ?Ralph Escudero -bb; Kaiser Mashall -d
 - Rust*4, *6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

Notable differences of takes:

11817: 4-bar bridge after fifth chorus: clarinet plays sustained trill for 3 bars (title plays e natural - faulty reissue!)
 11819: 4-bar bridge after fifth chorus: clarinet plays sustained trill for 2 bars (title correctly plays eb)
 11921: As this take 11921 is not reissued, comparison is impossible.
 11822: As take 11921 is not reissued, comparison is impossible.

007	LENA WILSON	Fletcher Henderson and his Orchestra	New York,	Aug. 09, 1923
	Lena Wilson – voc;			
	Elmer Chambers – tpt; <i>Teddy Nixon</i> – tbn;			
	Don Redman – clt; Coleman Hawkins – ten;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
11823		Afternoon Blues	Voc 14651,	Document DOCD-5443
11825		Michigan Water Blues	Voc 14651,	Document DOCD-5443
11826		Michigan Water Blues	Voc 14651,	Document DOCD-5443

No tuba and no drums are present as listed in early Rust and BGR, and we hear Chambers only on cornet. All other personnel as listed above, certainly no Edgar Campbell. On 'Michigan Water Blues' there is Fletcher Henderson on pno only!

Notes:

- *Delaunay*: acc. by *Orch.*

- *WC Allen*, p. 69: *Elmer Chambers* – cornet; *prob Teddy Nixon* – trombone; *Don Redman* – clarinet; *Coleman Hawkins*, tenor sax; *Fletcher Henderson* – piano; *prob Charlie Dixon* – banjo

- *BGR*2*: *Howard Scott*, *Elmer Chambers*, cnts; *Teddy Nixon*, tbn; *Edgar Campbell*, clt; *Don Redman*, clt/alt; *Coleman Hawkins*, clt/ten; *Fletcher Henderson*, pno; *Charlie Dixon*, bjo; *Ralph Escudero*, bbs; *Kaiser Marshall*, dms

- *BGR*3,*4*: *Elmer Chambers*, c; *prob Teddy Nixon*, tb; *Don Redman*, cl; *Coleman Hawkins*, ts; *Fletcher Henderson*, p; *Charlie Dixon*, bj

- *Rust*3*: *Howard Scott*, *Elmer Chambers* – c; *Teddy Nixon* – tb; *Edgar Campbell* – cl; *Don Redman* – cl – as; *Coleman Hawkins* – cl – ts;

Fletcher Henderson – p; *Charlie Dixon* – bj; *Ralph Escudero* – bb; *Kaiser Marshall* – d

- *Rust*4,*6*: *Elmer Chambers* – c; *Teddy Nixon* – tb; *Don Redman* – cl; *Coleman Hawkins* – ts; *Fletcher Henderson* – p; *Charlie Dixon* – bj

Notable differences of takes:

11825: Introduction bar 3: *Henderson* plays no sixteenth-notes

11826: Introduction bar 3: *Henderson* plays 2 sixteenth-notes d-e, 1 eighth-note d

008	FLETCHER HENDERSON AND HIS ORCHESTRA		New York,	Sep. 13, 1923
	Elmer Chambers - tpt; <i>Teddy Nixon</i> – tbn;			
	Don Redman – alt, clt; Coleman Hawkins – ten;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx, alt; Kaiser Marshall – dms;			
	Raymond Mathews – arr (1)			
81211-3		Dicty Blues	Col A3995,	Chronological Classics 697
81212-3		Do Doodle Oom	Col A3995,	Chronological Classics 697

Walter C. Allen: "On this band record for Columbia, Henderson duplicated two titles already done for Vocalion. Fletcher thought the clarinet solo was by Ernest Elliott, playing a curved-bell instrument, but Don Redman said it was himself, and it does sound more like Redman than Elliott. Hawkins, Chambers, and the usual crew are in evidence, plus an added drummer who may be Kaiser Marshall."

Now, there seem to be some mysteries in these titles, as well as for the Columbia couple, as also for the Vocalion coupling 033!

This is what I hear: On 'Dicty Blues' I hear Chambers, probably Nixon, Redman on alto and clarinet, very prominent Hawkins on tenor sax, and a bass sax throughout, that finishes playing just before the penultimate chorus to switch over to alto, thus making a three-part reed section with beautiful sound. I'd think – just as before – that this player is Fowler, who had to drop out of bass sax just to make the last two chorusses sounding better. At several instances the very deeply played – and slap-tongued – Hawkins' tenor mixes with the bass sax, so that discriminate the two instruments becomes very difficult, and one is tempted to hear only one instrument. On 'Do Doodle Oom' you can hear Hawkins play the long held notes in the first chorus parallel to the bass sax. Marshall can be heard playing softly on his wood-block. Then, in the chase chorus with Redman on clarinet, Hawkins plays in inimitable individual fashion honking at the bottom of his tenor sax. Marshall here on cow-bell. The following freakish 16-bar part for clarinet on unchanged harmony has Fowler again on rhythm bass sax, Marshall on tom-tom, and the out-chorus again has prominent Hawkins on tenor sax, while Fowler plays the bass sax in the rhythm team.

The rhythm section thus is Henderson, Dixon, Fowler, who changes over to the reed section at the end of the first title, and the new-comer Marshall who can definitely be identified by his cymbal sound. I do not hear a second trumpet as supposed in Storyville 138 (see below), but I definitely hear a second alto as explained in the reed section at the end of 'Dicty Blues'.

Notes:

- *Delaunay*: *Howard Scott*, *Elmer Chambers* (tp); *Charlie Green* (tb); *unknown* (cl); *Don Redman* (as); *Coleman Hawkins* (ts); *Fletcher Henderson* (p); *Charlie Dixon* (bjo); *Bob Escudero* (b); *Kaiser Marshall* (dm)

- *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)

- *WC Allen*, p. 69: *Elmer Chambers*, cornet; *prob Teddy Nixon*, trombone; *Don Redman*, clarinet, alto sax; *Coleman Hawkins*, clarinet, tenor sax, baritone or bass sax; *Fletcher Henderson*, piano; *prob Charlie Dixon*, banjo; *poss Kaiser Marshall*, drums

- *Storyville 138* p240, L. Wright: "It is not often that I would take up the cudgels with Walt Allen over his magnificent 'Hendersonia', but despite what he says, I am convinced of the presence of two cornets on the Columbia recordings of 'Dicty Blues/ Do Doodle Oom' (13 September '23) – particularly noticeable on the intro and coda of the latter. And while you're haveng a careful listen, pay attention to the reeds as well and see what you think about how many and who plays what."

- *Storyville 141* p120, L. Wright: "A little more response here (see above! KBR), and all agreed that two cornets are present. The reeds clearly pose greater problems and the following have been offered: *Jerry Whitehead* thinks three reeds with *Hawkins* doubling ts/cl. There is a second clarinet and either baritone or bass sax – clearly not *Hawkins* as he can be heard simultaneously on *Dicty Blues*."

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

- *Rust*3*: *Elmer Chambers* (and another?) – t; *Teddy Nixon* – tb; *Don Redman* – cl – as; *Coleman Hawkins* – ts; *Billy Fowler* – bar; *Fletcher Henderson* – p – ldr – a; *Charlie Dixon* – bj; ?*Ralph Escudero* – bb; *Kaiser Marshall* – d

- *Rust*4*: *Elmer Chambers* – c; *Teddy Nixon* – tb; *Don Redman* – cl – as; *unknown* – as – ts; *Coleman Hawkins* – ts – bsx; *Fletcher Henderson* – p – ldr – a; *Charlie Dixon* – bj; ?*Kaiser Marshall* – d

- *Rust*6*: *Elmer Chambers*, ?*unknown*, c; *Teddy Nixon*, tb; *Don Redman*, cl, as; *Coleman Hawkins*, cl, ts, bsx; *Fletcher Henderson*, p, ldr, a; *Charlie Dixon*, bj; *Billy Fowler*, bsx; ?*Kaiser Marshall*, d

009	SEVEN BROWN BABIES		New York,	Oct. 04, 1923
	Elmer Chambers – tpt; <i>Teddy Nixon</i> – tbn;			

Don Redman – alt, clt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo; <i>Billy Fowler</i> – bsx		
31009-2	Dicty Blues	Ajax 17011, Chronological Classics 697
31010-1	Charleston Crazy	Ajax 17011, Chronological Classics 697
31011-1	Do Doodle Oom	Ajax 17009, Chronological Classics 697
31012-2	West Indian Blues	Ajax 17009, Chronological Classics 697

My first impression when listening into these titles was: there are two trumpets/cornets! This has led me to assume that we have Howard Scott's first recording with the Henderson band here. But in spite of intense listening and to my strong disappointment Michael Rader and I have been unable to secure Scott's presence here. (The sound of a second trumpet might also have been caused by the clarinet or one of the saxophones. And it is only apparent on the first title.) So it is very probably Chambers alone to lead the band with his horn. But he certainly achieves a surprising lift to the band.

At last, we catch a glimpse of Teddy Nixon's solo abilities, which might be used for better comparing later on. He also uses some sort of 6/8 phrasing just as Chambers does. Yet, he is a fine craftsman.

The clarinetist obviously is Don Redman again. I have no doubts about his presence. Stylistically it is certainly him. He plays alto sax only in written parts for reed section. There is no second (or third, how they say) alto saxophonist.

And on tenor sax we hear the ever more promising Coleman Hawkins again.

Fletcher Henderson and Charlie Dixon are undisputed. On bass sax we certainly have the man again, whom I have tentatively identified as Billy Fowler. On 'West Indian Blues' he attempts to play some of before heard "Benny Krueger triplet stuff on the bass sax (see sessions 019 and 020).

There certainly is no drummer as given in a couple of discographies, including 'Hendersonia'! Without him the band would be the "Six Brown Babies". But with my assumed second trumpet they are the "Seven Brown Babies" again!

Notes:

- *Delaunay*: no personnel

- *WC Allen*, p. 73: *Elmer Chambers*, cornet; *prob Teddy Nixon*, trombone; *Don Redman*, clarinet, alto sax; *Coleman Hawkins*, tenor sax; *Fletcher Henderson*, piano; *prob Charlie Dixon*, banjo; *poss Billy Fowler*, bass sax; *Kaiser Marshall*, drums

- *Rust*2*: *Howard Scott* (cnt); *Charlie Green* (tbn); *Edgar Campbell* (clt); *Don Redman* (clt / bar); *Coleman Hawkins* (ten); *Fletcher Henderson* (pno); *Charlie Dixon* (bjo)

- *Rust*3*: *Howard Scott* -c; *Teddy Nixon* -tb; *Edgar Campbell* -cl; *Don Redman* -cl -as -bar; *Coleman Hawkins* -ts; *Fletcher Henderson* -p; *Charlie Dixon* -bj; ?*Kaiser Marshall* -d

- *Rust*4*: *Elmer Chambers* -c; *Teddy Nixon* -tb; *Don Redman* -cl -as; *unknown* -as -ts; *Coleman Hawkins* -ts -cl; *Billy Fowler* -bsx;

Fletcher Henderson -p -ldr -a; *Charlie Dixon* -bj; ?*Kaiser Marshall* -d

- *Rust*6*: *Elmer Chambers*, c; *Teddy Nixon*, tb; *Don Redman*, cl, as; *Coleman Hawkins*, cl, ts, bsx; *Fletcher Henderson*, p, ldr, a; *Charlie Dixon*, bj; *Billy Fowler*, bsx; ?*Kaiser Marshall*, d

Soloists ad-lib:

- 31009-2: tpt/clt – BF bsx – DR clt – clt/ten/ tpt – CH ten – TN tbn – EC tpt – EC tpt lead

- 31010-1: BF bsx - CH ten – DR clt – CH ten - EC tpt lead – TN tbn – CH ten / EC tpt breaks – TN tbn/ DR clt breaks – CH ten – EC tpt lead/ CH ten break

- 31011-1: EC tpt lead /DR clt breaks – DR alt/ CH ten – TN tbn – EC ? tpt growl – DR clt – EC tpt lead – CH ten breaks

- 31012-2: BF bsx – EC tpt lead – EC tpt lead – saxes – CH ten – BF bsx – EC tpt lead – saxes – EC growl tpt – BF bsx – DR clt – CD bjo – EC tpt lead

010 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 05, 1923

Elmer Chambers – tpt; *Teddy Nixon* – tbn;

Don Redman – clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; *Charlie Dixon* – bjo; *Billy Fowler* – bsx

12080 Just Hot

Voc 14691,

Chronological Classics 697

12081 Just Hot

Voc 14691,

Neatwork RP 2006

Chambers and the trombonist – apparently Nixon - are undisputed, Chambers leading the band. And Redman certainly is the clarinetist. Early on we hear a piano solo by the leader, followed by a short solo by very probably Hawkins playing the melody straight (or is it Fowler on cms? – there is no bass sax under it!), and then a Hawkins break. The growl trumpet in minor mode by Chambers shows his development and is better than what would be expected by him. Then a short clarinet solo in minor mode again and some very beautiful harmonizing thereafter by the brass (this certainly sounds like two trumpets plus trombone) and Chambers playing the ride-out.

Other band players: At no instance can I hear Redman play alto sax, given that it is Fowler in the straight melody part.

Hawkins can clearly be distinguished in the introduction break and in some few more breaks, but he does not play clarinet. But the melody part after the piano solo played straight might possibly be played by Fowler sound-wise.

The rhythm men are as given, Fowler the obvious bass sax player.

Notes:

- *Delaunay*: *Howard Scott*, *Elmer Chambers* (tp); *Charlie Green* (tb); *unknown* (cl); *Don Redman* (as); *Coleman Hawkins* (ts); *Fletcher Henderson* (p); *Charlie Dixon* (bjo); *Bob Escudero* (b); *Kaiser Marshall* (dm)

- *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)

- *WC Allen*, p. 74: *Elmer Chambers*, cornet; *prob Teddy Nixon*, trombone; *Don Redman*, clarinet, alto sax; *Coleman Hawkins*, clarinet, tenor sax; *Fletcher Henderson*, piano; *prob Charlie Dixon*, banjo; *prob Billy Fowler*, bass sax

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

- *Rust*3*: *Elmer Chambers*, *Joe Smith* -t; *Teddy Nixon* -tb; *Don Redman* -cl -as; *Coleman Hawkins* -ts; *Billy Fowler* -bar; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj; ?*Ralph Escudero* -bb; *Kaiser Marshall* -d

- *Rust*4*: *Elmer Chambers* -c; *Teddy Nixon* -tb; *Don Redman* -cl -as; *unknown* -as -ts; *Coleman Hawkins* -ts -cl; *Billy Fowler* -bsx; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj

- *Rust*6*: *Elmer Chambers*, c; *Teddy Nixon*, tb; *Don Redman*, cl, as; *Coleman Hawkins*, cl, ts, bsx; *Fletcher Henderson*, p, ldr, a; *Charlie Dixon*, bj; *Billy Fowler*, bsx

Discernible differences of takes:

12080 clt break in introduction: 5th note (c) is a minor fifth above the 3rd note (f#).

12081 clt break in introduction: 5th note (c) is same as 3rd note (c).

011 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 06, 1923

Elmer Chambers – tpt; *Teddy Nixon* – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; *Charlie Dixon* – bjo; *Billy Fowler* – bsx
 12089 Down South Blues

Voc 14691,

Chronological Classics 697

W.C.Allen p.74: “*This band has seven men including three reeds as above. I believe that Hawkins, rather than Redman, plays the clarinet on ‘Down South Blues’, because the clarinet solo immediately follows Redman’s alto solo. The alto and bass saxes can both be heard behind the clarinet solo. The bass saxist is not Hawkins, as he can be heard behind Hawk’s tenor sax solo.*”

After a recent re-listening to this title I have to contradict W.C. Allen’s statements above.

We hear an introduction plus a 16-bar verse by the ensemble. Then we have a first chorus played by Coleman Hawkins’ high tenor sax in a rather straight manner sounding somewhat like a c-melody-sax. Listen especially to the short downward phrase early in bar 9: this is distinctly Hawkins in tone, vibrato and style! This certainly is not Redman on alto, and there is a bass sax beneath. A Redman clarinet chorus follows - behind this we hear Hawkins and Fowler. In the fourth chorus Hawkins again plays a tenor solo, this, yet, more in his own accustomed - lower - manner. The coda is played by clarinet and tenor in harmony. So, against Allen’s statement, there is no need to ascribe the clarinet solo to Hawkins here. It should be added, that Hawkins very scarcely soloed on clarinet in his later career – if at all – and solos ascribed to him show some strange deficiency on the technical side. (But see my notes re this matter in session 051!) In all Hawkins can be heard on tenor sax with his characteristic tone through the whole title. Fowler seems to develop into an ever-growing bass sax player, maybe under Hawkins’ influence?

Rhythm section as usual, still without drummer.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

- *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)

- *WC Allen, p. 74*: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax

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

- *Rust*3*: Elmer Chambers, Joe Smith –t; Teddy Nixon –tb; Don Redman –cl –as; Coleman Hawkins –ts; Billy Fowler –bar; Fletcher Henderson –p –ldr –a; Charlie Dixon –bj; ?Ralph Escudero –bb; Kaiser Marshall –d

- *Rust*4*: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl –as; unknown –as –ts; Coleman Hawkins –ts –cl; Billy Fowler –bsx; Fletcher Henderson –p –ldr –a; Charlie Dixon –bj

- *Rust*6*: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, ldr, a; Charlie Dixon, bj; Billy Fowler, bsx

012 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 27, 1923

Elmer Chambers – tpt; *Teddy Nixon* – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; *Billy Fowler* – bsx; *Kaiser Marshall* - dms
 12199 You’ve Got To Get Hot
 12200/01 Charleston Crazy

Voc 14726,

Chronological Classics 697

Voc unissued

not on LP/CD

W.C.Allen p.75: “*The original ledgers, according to the late Eugene Williams, list the band as ‘Henderson’s Blue Grass Seven’. The actual instrumentation, however, seems to total eight men, with a drummer present (cf. the Ajax ‘Seven Bown Babies’ session, above). The sax solo following Redman’s alto sax solo is too high in range for a tenor, but is indisputably Hawkins; it’s range is that of a c-melody-sax; see also remarks re reed men for Vocalion session of October 5, 1923, above.*”

No, there are not eight men involved here! There certainly is no banjo player. Thus, there are only seven players. Mr. Dixon might have had a day off! And we are back again to a single trumpet, certainly Elmer Chambers as before. Teddy Nixon is increasingly busy playing solos. Fletcher Henderson is hard working to compensate for the lacking banjo player. And we hear Kaiser Marshall’s cymbal at the appropriate places. But what about the reeds? I do not know what Walter C. Allen really heard. But his remarks above do not really fit.

I hear a 4 bar introduction by the ensemble, Redman on clarinet. Then I hear the first chorus (A-strain), the brass very prominent, trombone solo on bars 5 to 8 (of 16). Then 16 bars bass sax solo followed by a 20 bars ensemble verse in minor key. This is followed by 16 bar chorus (A-strain) tenor sax solo, and another 16 bars (B-strain – different changes!) tenor sax solo by Coleman Hawkins, bass sax always at the bottom, although not very prominent. Then we hear Don Redman in a clarinet solo 16 bars (B-strain), followed by a 16 bars out chorus (A-strain) by the ensemble, finished by a 2 bar coda.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

- *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)

- *WC Allen, p. 75*: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, C-melody and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums

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

- *Rust*3*: Elmer Chambers, Joe Smith –t; Teddy Nixon –tb; Don Redman –cl –as; Coleman Hawkins –ts; Billy Fowler –bar; Fletcher Henderson –p –ldr –a; Charlie Dixon –bj; ?Ralph Escudero –bb; Kaiser Marshall –d

- *Rust*4, *6*: Elmer Chambers –c; ?Teddy Nixon –tb; Don Redman –cl –as; Coleman Hawkins –cl –ts; ?Billy Fowler –bsx; Fletcher Henderson –p –a; Charlie Dixon –bj; ?Kaiser Marshall –d

013 HENDERSON’S “CLUB ALABAMA” ORCHESTRA

New York,

Nov. 26, 1923

Elmer Chambers – tpt; *Teddy Nixon* – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; *Charlie Dixon* – bjo; Billy Fowler – bsx
 70424 Old Black Joe's Blues PA 036042, Chronological Classics 697
 70425 31st Street Blues PA 036042, Chronological Classics 697

W.C. Allen, p.80: "Only one cornet (*Chambers*) seems to be present, along with *Redman*, *Hawkins*, and the usual crew."

In 'Old Black Joe's Blues' in the middle of the tenor solo we can hear the height *Hawkins* was able to play in. This might answer many questions as to the kind of saxophone *Hawkins* uses on the former sessions. And we hear one of the first presentations of the tune's melody in two-part harmony by the saxophones.

We hear *Chambers*, *Nixon*, *Redman* on alto and clarinet, *Hawkins* on tenor. In the rhythm team it is *Henderson* on piano, probably *Charlie Dixon* on banjo (I feel a little bit bewildered by the way he displays his solo. Is this really *Dixon*?) and *Billy Fowler* on the bass sax. Yet, there certainly are no drums present.

'31st Street Blues' probably is one of *Redman*'s first band arrangements.

Notes:

- *Delaunay*: *Howard Scott*, *Elmer Chambers* (tp); *Charlie Green* (tb); unknown (cl); *Don Redman* (as); *Coleman Hawkins* (ts); *Fletcher Henderson* (p); *Charlie Dixon* (bjo); *Bob Escudero* (b); *Kaiser Marshall* (dm)

- *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)

- *WC Allen*, p.80: *Elmer Chambers*, cornet; prob *Teddy Nixon*, trombone; *Don Redman*, clarinet, alto sax, arrangement; *Coleman Hawkins*, tenor sax; *Fletcher Henderson*, piano; prob *Charlie Dixon*, banjo; *Billy Fowler*, bass sax; *Kaiser Marshall*, drums

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

- *Rust*3*: *Elmer Chambers* -*Howard Scott* -*Joe Smith* -t; *Teddy Nixon* -tb; *Don Redman* -cl -as; *Coleman Hawkins* -cl -ts; *Billy Fowler* -bar; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj; *Ralph Escudero* -bb; *Kaiser Marshall* -d

- *Rust*4, *6*: *Elmer Chambers* -c; ?*Teddy Nixon* -tb; *Don Redman* -cl -as -a; *Coleman Hawkins* -cl -ts; ?*Billy Fowler* -bsx; *Fletcher Henderson* -p -a; *Charlie Dixon* -bj; ?*Kaiser Marshall* -d

014 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Nov. 27, 1923

Elmer Chambers, *Howard Scott* – tpt; *Teddy Nixon* – tbn;

Don Redman – alt; *Coleman Hawkins* – ten;

Fletcher Henderson – pno; *Charlie Dixon* – bjo; *Billy Fowler* – bsx, alt/cms; *Kaiser Marshall* - dms

9266-A	Shake Your Feet	Ed 51276	not on LP/CD, but held
9266-B	Shake Your Feet	Ed 51276,	Chronological Classics 697
9266-C	Shake Your Feet	Ed 51276	not on LP/CD, but held
9267-A	Linger Awhile	Ed 51277,	Chronological Classics 697
9267-B	Linger Awhile	Ed 51277	not on LP/CD, but held
9267-C	Linger Awhile	Ed 51277	not on LP/CD, but held

W.C. Allen, p.81: "A new hot cornet soloist first appears with *Henderson* on this date: *Howard Scott*. The alto sax solos do not sound particularly like *Don Redman*, and may be by someone else. The rest of the personnel seems to consist of the usual men. Following *Edison*'s practice, all three takes of each title were mastered and issued; differences are minor."

Well, as I have shown did we hear a new hot cornet man as early as sessions 040 (Seven Brown Babies), 041 and 042. I certainly wonder why nobody seems to have remarked this new man in the band on these sessions! *Allen* assumes this session here the first comprising *Howard Scott* on second trumpet/cornet, but it should be noted that I hear *Scott* in sessions 040, 041 and 042 already. Here, *Scott* is the man who gives us a possibility to distinguish takes of the second title. As shown above he does play a growl half tone in bar 3 of the last chorus of 'Linger Awhile' on take -A only. It sounds a bit amusing how both trumpet men fail to handle the silly doo-wack-doo stuff in 'Linger Awhile'.

I feel unable to decide whether it is *Redman* there on first alto sax – he is discounted by *Walter C. Allen* in 'Hendersonia' without any real reason - so I kept him in the personnel as a possibility. But the first alto part in the first chorus of 'Linger Awhile' is *Redman* to me. Listen to the vibrato! And who might have been the second (third!) alto sax player? And is there really any? In the sax breaks at the beginning and end of 'Linger Awhile' I seem to hear only alto and tenor! We probably will never know. But there might be the faint possibility that during the piano solo in chorus 4 we hear *Billy Fowler* on alto or c-melody sax playing the melody, as this player displays a different singing vibrato – possibly in the manner of *Fowler*'s heard earlier – and as the bass sax drops out and does not resume playing but in the last chorus.

It is definitely *Hawkins* on tenor. He alone offers possibilities to discriminate the various takes issued of the first title. Notation of this break in its various forms can be received on request.

In the appropriate rhythm-section we hear *Kaiser Marshall* again, in 'Linger Awhile' only to be heard on wood-block behind the short trombone solo in chorus 3.

Notes:

- *Delaunay*: personnel unknown

- *Jazz Directory Vol.4*: not listed

- *WC Allen*, p.81: *Elmer Chambers*, *Howard Scott*, cornet; prob *Teddy Nixon*, trombone; two unknown alto sax; *Coleman Hawkins*, tenor sax; *Fletcher Henderson*, piano; prob *Charlie Dixon*, banjo; poss *Billy Fowler*, bass sax; prob *Kaiser Marshall*, drums

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

- *Rust*3*: *Elmer Chambers* -*Joe Smith* -t; *Teddy Nixon* -tb; *Don Redman* -cl -as; *Coleman Hawkins* -cl -ts; *Billy Fowler* -bar; *Fletcher Henderson* -p -ldr -a; *Charlie Dixon* -bj; *Ralph Escudero* -bb; *Kaiser Marshall* -d

- *Rust*4, *6*: *Elmer Chambers* -*Howard Scott* -c; ?*Teddy Nixon* -tb; two unknown -as; *Coleman Hawkins* -cl -ts; ?*Billy Fowler* -bsx; *Fletcher Henderson* -p -a; *Charlie Dixon* -bj; ?*Kaiser Marshall* -d

Notable differences of takes:

9266-A: tenor sax break at c. 2:52 min: three-quarter-note f#, quarter-note F#, 2 eighth-notes G# -F#, quarter-note G# last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts on second beat after one quarter pause

9266-B: tenor sax break at c. 2:52 min: quarter-note F#, 2 eighth-notes G# -F#, quarter-note G#, eighth-note F#, quarter-note A#, eighth-note F#, half-note f#

0266-C: last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts on first beat (no pause)
 tenor sax break at c. 2:52 min: sixteenth-note D, dotted eighth-note D#, quarter-note F#, quarter pause, eighth-note A, quarter-note A#, eighth-note F#, 2 quarter-notes G# -F#
 last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts with upbeat in bar 14

- 9267-A: penultimize chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 4 eighth notes C# - B - C# - B, 1 quarter note C#
- 9267-B: penultimize chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 1 quarter note C#, 1 eighth note C#, 1 quarter note C#
- 9267-C: penultimize chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 1 quarter note C#, 2 eighth notes C# - B, 1 quarter note C#

015 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA	New York,	Nov. 30, 1923
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt;		
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx		
12375	Charleston Crazy	Voc 14726, Chronological Classics 683
12376	Charleston Crazy	Voc 14726, Neatwork RP 2006

W.C. Allen, p.81: “The name of Freddie Keppard has been mentioned as the cornet soloist on ‘Charleston Crazy’, but it sounds quite typical of Howard Scott. Note that later in this same day, Henderson cut two more titles behind singer Hazel Meyers, but with Joe Smith on cornet. Comparison of Scott’s solo work here with Smith on the Meyers sides shows a decided similarity of style, but also a definite difference in tone. Joe Smith does not seem to have taken part in any band sessions during this period. Hawkins is not distinctly audible, unless he is the bass sax player.”

The brass team with Chambers, Scott and Nixon seems to be established by now.

Hawkins obviously had an off day, as no tenor sounds can be heard. It is assumed that he used the bass sax in his earlier days – only found example as to now in session 033 – but the bass sax heard here is very obviously of the same style and tone as mostly before, thus Billy Fowler. At no instance can I hear two alto – or other – saxophones simultaneously, so that the presence of a second alto can safely be denied. The style of the alto soloist as well as the clarinetist in the last chorus seems to differ some from Redman’s, and I am uncertain of Redman’s presence here.

Listen to the two tpt-breaks at the end of the first chorus middle eight! Chambers may be leading the band in the first chorus, Redman playing the breaks. And Redman is mainly on alto here in his accustomed style! In the verse and the second chorus the “new” trumpet player plays all the breaks in muted manner. No wonder that he had been mistaken for Freddie Keppard.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- 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)
- WC Allen, p.81: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; unknown alto sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; Billy Fowler or poss Coleman Hawkins, bass sax
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*3: Elmer Chambers -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
- Rust*4,*6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman, unknown -as -cl; Coleman Hawkins -cl -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj

Notable differences of takes:

- 12375: Intro – first bass-sax break: 10 eighth-notes F – G – Bb – Db – C – Bb – G – Db – C – Bb, 1 quarter-note G
- 12376: Intro – first bass-sax break: 3 eighth-notes F – G – Bb, eighth-triplet Db – C – Bb, quarter-note G, 3 eighth-notes Db – C – Bb, 1 quarter-note G

016 FLETCHER HENDERSON AND HIS SAWIN’ SIX	New York,	c. Dec. 14, 1923
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;		
Don Redman, – alt, clt; unknown (Coleman Hawkins ?) – ten;		
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx		
31021-2	I’m Gonna See You (When Your Troubles Are Just Like Mine)	Ajax 17017, Chronological Classics 683
31022-1	Chattanooga	Ajax 17017, Chronological Classics 683
31023-2	Lonesome Journey Blues	Ajax 17016, Chronological Classics 683
31024-1	Bull Blues	Ajax 17016, Chronological Classics 683

W.C.Allen, p.82: “Personnel is based on aural identification, checked against the instrumentation. ... The two tunes on Ajax 17016 had been featured by New York conetist Thomas Morris.”

Chambers, Scott and Nixon are obviously as given. Nixon seems to be developing into a good soloist.

Redman certainly is there on alto and clarinet. But, where is Hawkins? The first instances where he can be heard are in ‘Chattanooga’ at c. 1:50 min playing the middle parts. Then in the third and fourth titles he is probably playing, but he sounds remarkably pale, and I search for his strong tone and attack. It’s not there. And I suggest that Henderson may have hired a substitute for Hawkins for some reason. Or he had a very bad off-day.

The rhythm section is as before, without Kaiser Marshall on drums.

At this point of the whole investigation I at last have to say that obviously this early Henderson band was much more formed and modelled along the lines of the King Oliver Creole Jazz Band than of any other group of the day, not to mention any kind of big band.

Notes:

- Delaunay: no personnel
- Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)
- WC Allen, p.82: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax
- Rust*2: Howard Scott (cnt); Teddy Nixon (tbn); Don Redman (clt); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)
- Rust*3: Elmer Chambers -Howard Scott -c; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj
- Rust*4,*6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj

017 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	Dec. 22, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn; Don Redman, – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx; Kaiser Marshall – dms		
12482	Old Black Joe's Blues	Voc 14740, Chronological Classics 683
12483	Old Black Joe's Blues	Voc 14740 not on LP/CD, but held
12484	Potomac River Blues	Voc 14740 not on LP/CD, but held
12485	Potomac River Blues	Voc 14740, Chronological Classics 683

The brass team obviously is established now and can be recognized easily.

Redman is the clarinet soloist and can be heard on alto in the sax section. And here is Hawkins again! And very clearly and distinct. And the rhythm team also encompasses Kaiser Marshall, to be recognized by his cymbal sound.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- *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)
- *WC Allen, p.83*: Elmer Chambers, Howard Scott, cornet; prob *Teddy Nixon*, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob *Billy Fowler*, bass sax; prob Kaiser Marshall, drums
- *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; *Teddy Nixon*, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; *Billy Fowler*, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- *Rust*3*: Elmer Chambers -Howard Scott -Joe Smith -t; *Teddy Nixon* -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; *Billy Fowler* -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
- *Rust*4,*6*: Elmer Chambers -Howard Scott -c; ?*Teddy Nixon* -tb; Don Redman -as -cl; Coleman Hawkins -ts; ? *Billy Fowler* -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ? Kaiser Marshall -d

Discernible differences of takes:

12482: end of first chorus, tbn-break: eighth-note Eb, 2 quarter-notes F – Ab, 2 bound eighth-notes c – b, half-note c
tbn break at end of first strain B (ca. 0:45): long held note C in second bar
12483: end of first chorus, tbn-break: 2 bound eighth-notes c – b, half-note c, 2 eighth-notes Eb – Eb, 3 quarter-notes F – Ab – c
tbn break at end of first strain B (ca. 0:45): long held note C in first bar
12484: HS muted-tpt starts solo in last bar of first chorus: 5 eighth-notes ab – bb – ab – bb – db, quarter-note db; clarinet enters on measure 3 of second bar
tpt entry in last bar of clt chorus (ca. 1:45): eighth pause, quarter note G, half note G
12485: HS muted-tpt starts solo in first bar of second chorus: very soft: 3 eighth-notes ab – bb – db, quarter-note db; clarinet starts loudly on measure 1 of first chorus
tpt entry in last bar of clt chorus (ca. 1:45): quarter pause, quarter note G, eighth note G, half note G

018 HENDERSON'S DANCE ORCHESTRA	New York,	late Dec. 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn; Don Redman, – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx; Kaiser Marshall – dms		
105030	Shake Your Feet	PA 036027, Chronological Classics 683
105031	Swanee River Blues	PA 036027, Chronological Classics 683

W.C. Allen, p.83: “Same personnel and instrumentation as previous session.” There is nothing to add! The Henderson band is developing their profile now. And Marshall seems to have aquired a new chinese cymbal by now.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- *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)
- *WC Allen, p.83*: Elmer Chambers, Howard Scott, cornet; prob *Teddy Nixon*, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob *Billy Fowler*, bass sax; prob Kaiser Marshall, drums
- *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; *Teddy Nixon*, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; *Billy Fowler*, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- *Rust*3*: Elmer Chambers -Howard Scott -Joe Smith -t; *Teddy Nixon* -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; *Billy Fowler* -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
- *Rust*4,*6*: Elmer Chambers -Howard Scott -c; ?*Teddy Nixon* -tb; Don Redman -as -cl; Coleman Hawkins -ts; ? *Billy Fowler* -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d

019 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	Jan. 02, 1924
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn; Don Redman – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx; Kaiser Marshall - dms		
31505	Old Black Joe's Blues	Ajax 17022, Chronological Classics 683
31508	House Rent Ball	Ajax 17023, Chronological Classics 683
31510	Darktown Has A Gay White Way	Ajax 17023, Chronological Classics 683
31513	Mistreatin' Daddy	Ajax 17022, Chronological Classics 683

In contrast to W.C. Allen I have placed this session first in 1924. Allen terminates it after the early January session (*session 053 in this list - KBR*), but as this session still has a bass sax and Rafael Bob Escudero is known to have joined the band in January 1924 – it is not known when exactly – it seems much more logical to position session 053 later in January because of Escudero's presence.

This personnel seems to be correct, only that the only instances of Marshall's playing can be heard in the form of two cymbal crashes in 'House Rent Ball' at c. 1:12 min. As before (only exception may be session 042) Hawkins does not play clarinet at all – there are no clarinet sections as later on in the band's history.

As there are only two cymbal crashes as said above, and no final cymbal crashes at the end of the titles nor at any instance where a crash would be needed, Marshall's presence has distinctly to be questioned. Those two crashes in 'House Rent Ball' might easily have been made by someone else of the band's personnel.

Notes:

- Delaunay: no personnel

- Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)

- WC Allen, p.97: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown bass sax; Kaiser Marshall, drums

- Rust*2: Howard Scott (cnt); Teddy Nixon (tbn); Don Redman (clt); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; unknown -bsx; Kaiser Marshall -d

020 HENDERSON'S "CLUB ALABAM" ORCHESTRA

New York,

c. Jan. 05, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman, – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx

105073 It Won't Be Long Now

PA 036032,

Chronological Classics 683

105074 Warhorse Mama

PA 036032,

Chronological Classics 683

There is only one trumpet/cornet on the first sides, but definitely two on the second. Thus most probably Chambers and Scott. From this date on Walter C. Allen lists Teddy Nixon on trombone without any restriction now, and I assume that he feels confirmed by Nixon's presence on the photo of spring 1924 from the Club Alabam. Stylistically this would also confirm Nixon's presence in the above listed personnels.

There still are Redman and Hawkins only in the reed section.

Again, there are no drums. But Henderson and Dixon reign the rhythm section. W.C. Allen does not name the bass sax player, but I have found no reason not to assume him, only, perhaps, that his playing on this coupling seems to be a bit more refrained than usually.

Notes:

- Delaunay: not listed

- Jazz Directory Vol.4: not listed

- WC Allen p96: Elmer Chambers, prob Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, Coleman Hawkins, saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown bass sax

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

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- Rust*4,*6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d

021 HENDERSON AND HIS ORCHESTRA

New York,

c. early Jan. 1924

Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx; Kaiser Marshall - dms

42524-2 Oh! Sister, Ain't That Hot

Em 10713,

Chronological Classics 683

42525-2 Steppin' Out

Em 10714,

Chronological Classics 683

42526-2 Mamma's Gonna Slow You Down

Em 10713,

Chronological Classics 683

Although Elmer Chambers is listed for first trumpet, I hear a much looser and jazzier trumpet man, thus probably Howard Scott. Or are there two trumpets? The trumpet chorus in 'Mamma's Gonna ...' before the Hawkins solo could well be by Chambers. But after the tenor solo it's certainly Scott! For all we know now it has to be Teddy Nixon on trombone.

On all the short parts for saxophone section only two saxes – alto and tenor – can be heard. There is no third saxophone part audible and the assumed Lonnie Brown's presence might be heard on a later session. It should be added that Walter C. Allen supposes a third saxophone on most of the following sessions up to September 1924, when Buster Bailey (or Cecil Scott?) was added to the band. The supposed musicians' name was Lonnie or Lannie Brown as from Fletcher Henderson's memory, but I assume that this player might have been added for especial purposes in the Club Alabam shows only.

Henderson and Dixon are undisputed, as is probably Billy Fowler on his bass sax.

The only instance of drums playing can be heard as a single cymbal crash at the very end of 'Steppin' Out'. The sound of the cymbal is not what we are accustomed from Marshall earlier or later. I therefore doubt Marshall's presence at all. The cymbal might have been hit by anybody else in the studio, and the pay for the drummer might have been saved up

Notes:

- Delaunay: not listed

- 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)

- WC Allen, p.96: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; prob Lonnie Brown, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

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

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- Rust*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -as -cl; ?Lonnie Brown -as; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

022 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 29, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

12651 Cotton Picker's Ball

Voc 14759

not on LP/CD

12652 Cotton Picker's Ball

Voc 14759,

Chronological Classics 683

12655 Lots O' Mama

Voc 14759,

Chronological Classics 683

With the advent of Bob Escudero, we now have reached the standard of the Fletcher Henderson band pre Armstrong. The band has a strong yet old-fashioned first trumpet man in Chambers and a remarkable second horn man as trumpet soloist in Howard Scott. Teddy Nixon has developed a good trombone style. Redman is still the soloist on clarinet and uses his alto for section work only (out of the rule there is an alto solo at the start of the first title of this session!). Stylistically he certainly is a weak point on the soloistic appearance of the band. The band still does not have a second (third) alto player. But where is Coleman Hawkins? I have to admit that I do not hear him on this session. W.C. Allen attributes the low register clarinet part in 'Lots O' Mama' – first eight bars of third chorus at 1:45 min – to Hawkins. But immediately after these eight bars of low register clarinet Redman continues to solo in his individual and familiar Larry-Shields-style. This sounds to me that Redman is the only clarinet player here, only, that his low register playing is very straight as it seems to be part of the arrangement and not part of his ad-lib solo. At no instance can you hear a tenor sax, which is always prominent when Hawkins is on board. So, let's see Hawkins only as a possibility here! To me it seems to be impossible Hawkins to be in a recording session and to hear nothing distinct of his tenor sax. (Very interestingly does Rust*6 not list him – and I think he is right here!)

Our rhythm section – which should last intact for the next three years – is clearly together: Henderson, Dixon, Escudero and Marshall. And they certainly are a powerful unit now.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *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)*

- *WC Allen, p.98: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

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

- *Rust*3: Elmer Chambers, -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*

- *Rust*4: Elmer Chambers -Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

- *Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d*

Notable differences of takes:

12651/52: As matrix 12651 is not reissued, comparison of takes is impossible.

023 HENDERSON'S DANCE ORCHESTRA

New York,

Feb. 05, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (2);

unknown – bell, train effects; Don Redman – arr (1,2)

105120 Chicago Blues

PA 036069,

Chronological Classics 673

105121 Why Put The Blame On You

PA 036069,

Chronological Classics 673

To see it earnestly: this is the first Henderson band recording session with what has to be seen as big band jazz. This is the first Henderson band session where both – or all – titles were played by sections, a brass section and a saxophone section from start to finish, with very few instrumental solos – and without the ubiquitous Redman piping clarinet solos. The band played big band arrangements here in a forward-looking style, not the attempts to feature a band in King Oliver's Creole Jazz Band style, with two cornets plus trombone, a clarinet and a tenor sax for harmony. Here now we can hear a real jazz big band performance. The first arrangement obviously was Don Redman's, as shown below. I guess, that in 'Chicago Blues' Redman wanted to show how he was about to handle a big band arrangement. He even left out instrumental ad-lib solos, except for the trumpet obligato in the last chorus. Even Hawkins did not get room to show himself soloing. (Instead, he plays the downward runs in the intro to 'Chicago Blues' parallel to the tuba notes, a device usually performed by the trombone.) Therefore, his presence can only be assumed from the very strong tenor performance behind the lead alto in the saxophone harmony parts. In these saxophone sections – best heard in the second title – it is obvious that the band still did not have a second (third) alto player, as the alto and tenor are close together, not leaving room for a middle voice. As it seems, Redman had not yet thought about coupling clarinets together for a clarinet section, which later on was one of the Henderson trade-marks. You will not hear any clarinet note here in both titles. Stylistically the arrangement of the second title might well have been Redman's, too.

We hear the brass section in full glory, a very busy saxophone section – the triplet riffs in the first chorus of 'Chicago Blues'! – and the swinging rhythm section as before, Kaiser Marshall soloing on a washboard in the second title. And an unsung soloist with bell and train effects in 'Chicago Blues'.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *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)*

- *WC Allen, p.99: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; prob Don Redman, clarinet, alto sax; unknown, alto sax; prob Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

- *J. Magee, The Uncrowned King of Swing, p.60: "Despite some similarities with a stock arrangement by William Grant Still, the Henderson band clearly plays its own arrangement by Don Redman. A 'Phonograph and Talking Machine Weekly' article mentions Redman's "special phonograph record arrangement" of 'Chicago Blues'."*

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

- Rust*3: Elmer Chambers, -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
 - Rust*4, *6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d ... or very similar!(sic)

024 VIOLA McCOY	Fletcher Henderson's Jazz Five	New York,	Feb. 13, 1924
Viola McCoy - voc;			
Elmer Chambers - tpt; Teddy Nixon - tbn; Don Redman - clt;			
Fletcher Henderson - pno; Charlie Dixon - bjo			
12516/17	Do Right Blues	Br unissued	not on LP/CD
12518/19	Ev'ry Day Blues	Br unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found, nothing substantial can be said about musical contents or personnel.

Notes:

- Delaunay: not listed
 - WC Allen, p.99: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
 - BGR*2: not listed
 - BGR*3, *4: instrumentation and personnel unknown
 - Rust*3: not listed
 - Rust*4, *6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj

025 ROSA HENDERSON	Fletcher Henderson's Jazz Five	New York,	Feb. 13, 1924
Rosa Henderson - voc;			
Elmer Chambers - tpt; Teddy Nixon - tbn; Don Redman - clt;			
Fletcher Henderson - pno; Charlie Dixon - bjo			
12520 / 21	I'm A Good Gal (But I'm A Thousan' Miles From Home)	Br 2589,	Document DOCD-5402
12522 / 23	Papa Will Be Gone	Br 2589,	Document DOCD-5402

Note: one take of each title is on CD. Takes issued on 78 are not identified.

This personal, listed the same over all these years of discography - except Jazz Directory's Charlie Green on trombone - can certainly be seen as correct and thus final. No objection here.

Notes:

- Delaunay: acc by Fletcher Henderson's Jazz Five
 - Jazz Directory Vol. 4: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)
 - WC Allen, p.99: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
 - BGR*2, *3, *4: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo
 - Rust*3, *4, *6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj

026 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA		New York,	Mar. 11, 1924
Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;			
Don Redman, - alt; Coleman Hawkins - ten; Allie Ross - vln;			
Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms			
12684/5/6	Sud Bustin' Blues	Br 2592,	Chronological Classics 673
12687/8	War Horse Mama	Br 2592,	Chronological Classics 673

As with session 055 we have the Henderson big band here, only this time with violin player Allie Ross, obviously due to the band's musical duties at Club Alabam. He is doubling the lead voice of the first trumpet on violin. In 'Sud Bustin' Blues' we hear very good - for the time - Hawkins on tenor and Kaiser Marshall on temple-blocks and - in the out-chorus - a somewhat harmonically disoriented Howard Scott. Don Redman's solo efforts on clarinet seem to be gone now that the band has a definite saxophone section. Instead he struggles soloing on alto in the second title. His significance in Jazz certainly was not as an instrumental soloist.

This is the Henderson band on their way upwards.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - WC Allen, p.100: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; prob Don Redman, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
 - Rust*4: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)

027 VIOLA McCOY	Fletcher Henderson's Jazz Five	New York,	Mar. 11, 1924
Viola McCoy - voc;			
Elmer Chambers - tpt; Teddy Nixon - tbn; Don Redman - clt;			
Fletcher Henderson - pno; Charlie Dixon - bjo			
12689/90/91	I Ain't Gonna Marry, Ain't Gonna Settle Down	Br 2591,	Document DOCD-5417

In contrast to Viola McCoy's session 035 below, this trumpeter here is much more restrained, and he plays in this ubiquitous 6/8 rhythm, which certainly is a sign to Elmer Chambers playing. All other participants are as listed. Nice Fletcher Henderson piano on the second title.

Notes:

- *Delaunay: Elmer Chambers (tp); Charlie Green (tb); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Kaiser Marshall (dm)*

- *WC Allen, p.100: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo*

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

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

- *Rust*3: Elmer Chambers or Howard Scott -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj*

- *Rust*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj*

028 FLETCHER HENDERSON AND HIS ORCH.

New York,

Mar. 12, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs

31542 Wish I Had You (And I'm Gonna Get You Blues)

Ajax 17029,

Chronological Classics 673

31544 Just Blues

Ajax 17029,

Chronological Classics 673

31548 I'm Crazy Over You

Ajax 17030,

Chronological Classics 673

W.C. Allen, p.101: "The first two titles were long known only from contemporary advertisements, and presumed unissued: but a copy of Ajax 17029 has only recently (1973) turned up in an Ohio flea market! The matrix number of the one Henderson title on 17030 is uncertain, only the final digit ("8") being fully legible, but if as given here, it fits right in with the other two issued titles. The missing numbers probably represent other rejected takes (or another unissued title for -46/-47? - KBR)."

And it's going on in real big band style! For the first time now, I see – or hear – the possibility of a second (third) alto sax because of the big saxophone sound heard. Yet, I am not certain at all. The straight alto solos in 'Just Blues' – second chorus and seventh chorus – both sound to be by the same player, and the introduction of 'I'm Crazy Over You' are certainly played by two saxophones only. So, I'd think that we still have two saxes only, Redman and Hawkins, and no clarinets. The fat overall sound might also be affected by the very close together playing of the brass team. The band's drummer Marshall is not present.

Notes:

- *Delaunay: not listed (1,2) / no personnel (3)*

- *Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)*

- *WC Allen, p.101: Probably: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, Lonnie Brown?, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums (presence uncertain)*

- *Rust*2,*3: not listed (?)*

- *Rust*4: Elmer Chambers -Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ?Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; ?Kaiser Marshall -d*

- *Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; ?Lonnie Brown, as; Allie Ross, vn; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; ?Kaiser Marshall, d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)*

029 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 17, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, sop;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms

105221 I Wish I Could Make You Cry

PA 036084,

Chronological Classics 673

105222 Say Say Sadie

PA 036084,

Chronological Classics 673

Again, I do not hear a second alto man, as assumed by Walter C. Allen. All reed section parts are played by two men, Redman and Hawkins on alto and tenor, except for some highly pitched reed section parts, which in my estimation are played by clarinet (Redman) and soprano sax (Hawkins) (at the start of the last chorus of 'I Wish I Could ...' and in the introduction and other parts of 'Say Say Sadie') – or even vice versa! But I do also see or hear the faint possibility, that at the start of the last chorus of the first title there are three reed men present: a clarinet, a soprano and an alto. Serious listeners, please, help! After having a sober listen, I think there are only two reeds – clt and sop!

Apart from that, this is the ever-developing Henderson band on their way to stardom – and waiting for Louis Armstrong!

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *Jazz Directory Vol.4: not listed*

- *WC Allen, p.101: Elmer Chambers, prob Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums (presence uncertain)*

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

- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*

- *Rust*4: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ?Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

- *Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; ? Lonnie Brown, as; Allie Ross, vn; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d. (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)*

030 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 25, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten; Allie Ross – vln (1);

Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (1);

unknown – train effects

12932 Chicago Blues

Voc 14788,

Chronological Classics 673

12935 Feelin' The Way I Do

Voc 14788,

Chronological Classics 673

Once again, I feel unable to hear and distinguish a second (third) alto saxophone. Although Walter C. Allen affirms to hear a three-part saxophone section I cannot follow. In any instance of saxophone breaks in harmony I only hear an alto (Redman) and a very prominent tenor (Hawkins), no middle part. Even in a suspicious last chorus of 'Feelin' The Way I Do', where we hear the whole band together with Redman on clarinet, I can only hear (using ear-phones!) Hawkins playing the harmony middle part, and no additional alto.

In the first title again the band's front man for the Club Alabam gig – Alie Ross – is added doubling the melody parts. Kaiser Marshall certainly is there, using what sounds like a washboard (not sand-paper, Mr. Allen!) in his solo spot in 'Chicago Blues'. Listen to the saxophone break immediately before the washboard solo and decide whether you hear two or three saxophones – and to all the other reed breaks! Charlie Dixon uses an instrument different from a usual four-string banjo to accompany Redman on clarinet in the second title, probably a guitar, but maybe also a banjoline or some other kind of banjo-guitar modification, obviously with six strings here. And we hear a helpful soul performing all the beautiful wrong-pitched train effects.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

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

- WC Allen, p.101: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax; Allie Ross, violin (1); Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

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

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -chimes (1); Coleman Hawkins -cl -ts; Allie Ross -vn (1); Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

031 FLETCHER HENDERSON AND HIS ORCH.

New York,

Mar./ Apr. 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs

42586-3 Chattanooga (Down In Tennessee)

Em 10744,

Chronological Classics 673

42587-2 Ghost Of The Blues

Em 10744,

Chronological Classics 673

Although the saxes sound very thick here, there certainly are only two in the sax section breaks. Listen to the first chorus of 'Ghost Of The Blues' where you can clearly hear an alto and a tenor, certainly Redman and Hawkins. The brass players certainly are as given. Henderson on piano is easy to identify. In the first title Bob Escudero sometimes seems to be a bit lost. There are no drums.

Notes:

- Delaunay: personnel unknown

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

- WC Allen, p.102: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba

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

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- Rust*4: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb

- Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d (C. Hawkins might simply have been forgotten here!)

032 ROSA HENDERSON Fletcher Henderson's Jazz Five

New York,

Apr. 10, 1924

Rosa Henderson – voc;

Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

12843 / 05 Clearing House Blues

Br 2612,

Document DOCD-5402

12846 / 07 West Indies Blues

Br 2612,

Document DOCD-5402

Note: one take of each title is on CD. Takes issued on 78 are not identified.

There certainly is no reason to doubt this long established personnel. Although these musicians certainly do not belong to the top ten of early Harlem jazz, it is amazing what punch, drive and swing they are able to generate.

Notes:

- Delaunay: acc by Fletcher Henderson's Jazz Five

- Jazz Directory Vol. 4: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)

- WC Allen, p.99: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo

- BGR*2,*3,*4: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo

- Rust*3,*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj

033 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA		New York,	Apr. 15, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten, bsx; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, <i>wbd</i> (2); unknown - kazoo (2)			
13024	Tea Pot Dome Blues	Voc 14800,	Chronological Classics 673
13027	Mobile Blues	Voc 14800,	Chronological Classics 673

Walter C. Allen, p.103: “*Joe Smith was long thought to be added to the regular band here, but at this time he was in the midwest with the show ‘In Bamville’.*”

Once again there is no second alto player as assumed by Allen. Instead, we hear the settled personnel for the Clab Alabam Orchestra, with two saxophones. All saxophone section parts are played by two instruments. The bass sax breaks obviously come from Hawkins, who can be heard on this gigantic horn for the first time definitely in this investigation. The locomotive sound in the intro of ‘Mobile Blues’ is probably affected by Marshall on washboard.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
- *WC Allen, p.103: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; unknown, kazoo (2)*
- *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*
- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
- *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl - ?kazoo; ? Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

034 FLETCHER HENDERSON AND HIS ORCHESTRA		New York,	Apr. 16, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten, sop, bsx; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms; Don Redman - voc (1)			
81691-2	My Papa Doesn't Two-Time No Time	Col 126-D,	Chronological Classics 673
81692-3	Somebody Stole My Gal	Col 126-D,	Chronological Classics 673

Walter C. Allen, p. 103: “*Same personnel as previous session, except Redman also vocal, and Hawkins doubles clarinet.*”

We hear the same personnel as before, with two saxes only. The start of ‘Somebody Stole My Gal’ brings a novelty, the first background of harmonized clarinets in Henderson’s recordings that is. Only, that obviously Hawkins was still not able to handle the more difficult clarinet and he thus played his part on a soprano – as he did in session 061, only not in harmony there. (It might be of interest here, that Hawkins obviously did not have a clarinet in his part of the instrumental rack to be seen in Allen, Hendersonia, Figure 3!) But the sound certainly is very nice, and rewarding to repeat. Up to now in this investigation Hawkins has nowhere been identified securely to play clarinet, and with this cognition his assumed clarinet solo in session 042 has to be seen with caution. Without exception is he listed on tenor sax in early Harlem recordings, not on clarinet, and he never handles a clarinet on his recordings with Mamie Smith and on photos of the time. As it is known that a clarinet is much more difficult to play sufficiently than a saxophone, I think that he did not like to use one. Hawkins certainly was a perfectionist in his musical activities, and I would assume that he kept his fingers off the clarinet whenever possible. He might have changed his mind later on when clarinet was required in later years of the ‘Henderson clarinet sound’.

In ‘Somebody Stole My Gal’ the band is going freakish! Very unusual.

Oh yes, and in ‘My Papa Doesn’t ...’ we are surprised by Don Redman’s earliest efforts in singing. Very interesting to note, that he is very individual and on his own from the beginning!

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj) Bob Escudero (bs); Kaiser Marshall (d)*
- *WC Allen, p.103: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax, vocal; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba*
- *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt, voc; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*
- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as -scat v; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
- *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -scat voc; ? Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

035 VIOLA McCOY Fletcher Henderson’s Jazz Five		New York,	Apr. 22, 1924
Viola McCoy – voc; Howard Scott - cnt; Teddy Nixon - tbn; Don Redman - clt; Fletcher Henderson - pno; Charlie Dixon – bjo; Rafael Escudero - bbs			
12946	I Don’t Want Nobody That Don’t Want Me	Br 2625,	Document DOCD-5417
12948	It Makes No Difference Now	Br 2625,	Document DOCD-5417

Walter C. Allen, p. 104: “*Viola McCoy, vocal, acc. by similar unit as with Rosa Henderson, April 10 date. Brunswick, never issued.*”
But it has been issued on Brunswick 2625 and is included in the above listed Document CD.

The personnel might be the same as for Rosa Henderson of March 11, 1924 (session 064), but I think that it is Howard Scott here on trumpet. This player here is much looser and jazzier than Chambers, he does not show Chambers' ubiquitous 6/8 rhythm, not even when playing ad-lib. Instead influences of Johnny Dunn are discernible. The other players are as given. I believe to hear a tuba at some instances, but am not sure whether this might not be Henderson's left hand on piano. But at c. 2:30 min in 'It Makes No Difference Now' the bass notes certainly are played by a tuba, so that I have to include Escudero into the personnel.

Notes:

- *Delaunay: not listed*
- *WC Allen, p.104: acc. probably by similar unit as Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo as with Rosa Henderson, April 10, 1924 date."*
- *BGR*2: not listed*
- *BGR*3: Instrumentation and personnel unknown*
- *BGR*4: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj*
- *Rust*3: not listed*
- *Rust*4,*6: probably: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj*

036 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 24, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, bsx; Allie Ross – vln;

Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms

9481-A Dixie Moon

Ed uniss. on 78, Chronological Classics 697

9481-B Dixie Moon

Ed unissued not on LP/CD

9481-C Dixie Moon

Ed unissued not on LP/CD

9482-A My Papa Doesn't Two-Time No Time

Ed uniss. on 78, Chronological Classics 697

9482-B My Papa Doesn't Two-Time No Time

Ed uniss. on 78, not on LP/CD, but held

9482-C My Papa Doesn't Two-Time No Time

Ed unissued not on LP/CD

Walter C. Allen, p. 104: "Recording information from the Edison files; personnel based on aural identifications. Tests are still on file at the Edison National Historical Site. The underlined takes (9481-A / 9482-A / 9482-B – KBR) have been heard."

Comparison of both titles on the rare Edison Record double-LP ZM-473201/2/3/4 'When Edison Recorded Sound' shows the identity of either takes -A with the nondescript takes on Chronological Classics 697.

This is the usual Club Alabam personnel here, with violin and with Hawkins at times on bass sax, but not on clarinet. The bass sax must have made some impression on him – what he in later years he did not like to be remembered. Marshall uses a nicely sounding cymbal here, and in the second title in a very unusual way. Sound is bright and beautiful.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol.4: not listed*
- *WC Allen, p.104: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*
- *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*
- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vln; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*
- *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts -bsx; Allie Ross -vln; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

Notable differences of takes:

Discernible differences of takes:

- 9481: since only one take seems to have been reissued, discrimination from alternate takes has been impossible.
- 9482-A: Start of clarinet solo (at ca. 155 rpm): quarter-note bb, 2 eighth-notes bb-c, quarter-note bb, 5 eighth-notes d-db-c-b-bb, quarter-note f
tpt upbeat in last bar of piano solo (ca. 3:22): 1 eighth note Bb, 1 half note Bb
- 9482-B: Start of clarinet solo (at ca. 155 rpm): 7 eighth-notes db-c-b-bb-ab-bb-ab, quarter-note f, eighth-note g, quarter-note bb
tpt upbeat in last bar of piano solo (ca. 3:22): 2 eighth notes Bb – G, 1 half note Bb
- 9482-C: since take -C seems not to have been reissued so far, discrimination from alternate takes has been impossible.

037 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 01, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt, sop (or oboe ?); Coleman Hawkins – ten; Allie Ross – vln;

Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms;

unknown – slide-whistle (?)

105289 After The Storm

PA 036083,

Chronological Classics 673

105290 Driftwood

PA 036090,

Chronological Classics 673

Walter C. Allen, p.105: "Don Redman has identified his own oboe work on this session."

This again is the Club Alabam personnel as before. In the saxophone breaks only two instruments can be differentiated, alto and tenor. So I again doubt the presence of the second alto man. The melody chorus of 'After The Storm' only has two saxes plus the violin. After the verse then, there is an alto playing fast triplets in the kind of the Benny Krueger style as heard in session 019 and later. Can this be a second alto man, or is it Redman trying out this special device? I would opt for Redman, possibly substantiated by the fact that these triplets are executed rather sloppily. This obviously was not Redman's strength. There is no bass sax – and no clarinet, as usually – by Hawkins.

But Bob Escudero seemed to have had his day off, but after the William Tell citation in the first title at 2:53 min I hear a distinct and forte tuba tone. So, the tuba is there, but much in the background – where it can be heard at various instances. This William Tell citation is said to be played by Redman on an oboe – he even identified himself here (see above) – but this instrument definitely can be identified as soprano saxophone!

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
 - *WC Allen, p.105: probably: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, alto sax, oboe; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax; Allie Ross, violin; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*
 - *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*
 - *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
 - *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -o; ?Lonnie Brown -as; Coleman Hawkins -ts; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Kaiser Marshall -d*

038 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	mid May 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms		
5497-1	Feeling The Way I Do	Ban 1364, Chronological Classics 673
5497-2	Feeling The Way I Do	Ban 1364 not on LP/CD, but held
5497-3	Feeling The Way I Do	Ban 1364 not on LP/CD, but held
5498-1	Red Hot Mama	Ban 1364 not on LP/CD, but held
5498-2	Red Hot Mama	Ban 1364, Chronological Classics 673

Again, the saxophone section comprises two players only, as can be heard in the various saxophone parts. Thus, this is the permanent Club Alabam personnel.

There is a nice trombone-break by Teddy Nixon's in the first chorus of 'Feeling ...' which sounds very jazzy and ad-lib, but may well be pre-improvised as it is identical on all three takes – or even part of the arrangement. Kaiser Marshall obviously had his difficulties in reading and counting the fixed cymbal-strokes that are part of the arrangement, these being the easiest way to differentiate the recorded takes.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
 - *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
 - *WC Allen, p.106: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, alto sax, oboe; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*
 - *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*
 - *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
 - *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ? Lonnie Brown -as; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

Notable differences of takes:

5497-1:	Second AA'BA chorus: no cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-stroke on measure 1(!) of second bar – no cymbal-strokes in third and fifth bars
5497-2:	Second AA'BA chorus: cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-strokes on measure 3 of first and third bars – no cymbal-stroke on fifth bar
5497-3:	Second AA'BA chorus: cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-strokes on measure 3 of first, third and fifth bars
5498-1:	First AA' chorus: no cymbal-stroke on measure 1 of fifteenth bar
5498-2:	First AA' chorus: cymbal-stroke on measure 1(!) of fifteenth bar

039 TRIXIE SMITH	Fletcher Henderson's Orchestra	New York,	c. May 1924
Trixie Smith – voc; Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - clt; Fletcher Henderson – pno; Charlie Dixon – bjo; unknown – effects (3,4)			
1766-1	I Don't Know And I Don't Care Blues	Pm 12208,	Document DOCD-5332
1766-2	I Don't Know And I Don't Care Blues	Pm 12208	not on LP/CD
1767-1	Freight Train Blues	Pm 12211,	Document DOCD-5332
1767-2	Freight Train Blues	Pm 12211,	Document DOCD-5573
1780-2	Sorrowful Blues	Pm 12208,	Document DOCD-5332

What I hear corresponds to the hitherto assumed personnel. But there certainly is no drummer as given in the early discographies.

Notes:

- *Delaunay: her Down Home Syncopators*
 - *WC Allen, p.104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano*
 - *BGR*2: prob Howard Scott, cnt; poss Ted Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms/effects*
 - *BGR*3,*4: prob Howard Scott, cnt; poss Ted Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; unknown, effects*
 - *Rust*3: ?Howard Scott -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Kaiser Marshall -d-effects*
 - *Rust*4,*6: ?Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj*

Discernible differences of takes:

1766:	since only take -1 has been reissued, discrimination from take -2 has been impossible.
1767-1:	Key of C major. T. Nixon answering T. Smith in chorus 2, bar 3: three-quarter-note g, eighth-note a, 4 quarter-notes Eb – C - C - E. Chorus 3 acc by clt and muted trumpet in upper register playing sustained blue-notes (descant line)

1767-2: *Key of Bb major. T. Nixon answering T. Smith in chorus 2, bar 3: three-quarter-note f, 2 eighth-notes D – Bb, quarter-note F, 2 eighth-notes Bb – D, 2 bent quarter-notes f-f.*
Chorus 3 acc by clt and muted trumpet playing short fills in medium register only

040 **FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 13, 1924
 Probably:
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms
 13097/8/9 San Francisco Blues Br unissued not on LP/CD
 13100/1/2 Old Black Joe's Blues Br unissued not on LP/CD

As these titles are unissued and no tests seem to have been found, nothing substantial can be said about musical contents or personnel.

Notes:

- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- WC Allen p107: presumably full band personnel of this period
- Rust*2,*3: not listed
- Rust*4,*6: personnel probably as last above

041 **FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 21, 1924
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx; Kaiser Marshall - dms
 13232 I Don't Know And I Don't Care Voc 14828, Chronological Classics 657
 13234 Strutter's Drag Voc 14828, Chronological Classics 657

Walter C. Allen, p. 107: "Instrumentation is smaller than the full orchestra of this period. Hawkins is audible only on bass sax, and no tuba is present."

Now, this is a relapse in times of the band's Oliver oriented concept. No saxophone section playing here! And this only because Escudero is not on hand? I wonder. But, on the other side, this session brings more hot solo playing – by everyone. Hawkins is definitely on bass sax throughout, soloing only in the second title. Why did they not renounce Escudero's bass part and keep Hawkins in the sax section? This I do not understand. It would have been much more interesting and rewarding.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- WC Allen, p.107: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Coleman Hawkins, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Kaiser Marshall -d

042 **FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 28, 1924
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;
 Rosa Henderson – voc (1)
 13275 Do That Thing Voc 14838, Chronological Classics 657
 13278 "Those Broken Busted" (Can't Be Trusted Blues) Voc 14838, Chronological Classics 657

Walter C. Allen, p. 108: "Second title is listed in the Vocalion files, and in some published advertisements of the time, as 'Honky Tonk Blues' (Dowell), but all copies so far known are as listed below."

And here we are in the big band line again. Again, I hear only two saxophones, Hawkins definitely not on clarinet. The brass team is still developing, and Scott displays some surprisingly hot solos.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- WC Allen, p.108: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums; Rosa Henderson, vocal (1)
- Rust*2: Rosa Henderson, voc (1); prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d; Rosa Henderson -v

043 **FAYE BARNES** Fletcher Henderson's Orchestra New York, c. Jun. 1924

Maggie Jones – voc;

Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – clt, alt;

Fletcher Henderson – pno; Charlie Dixon – bjo

1801-1 The Gouge Of Armour Avenue

Pm 12209,

Document OCD-5343

1801-2 The Gouge Of Armour Avenue

Pm 12209,

Document OCD-5627

1802-2 The Chicago Gouge

Pm 12209,

Document OCD-5343

Walter C. Allen, p. 108: “*Faye Barnes was the true name of singer Maggie Jones. It is not entirely conclusive, in the case of this record, whether or not this is Maggie Jones here. I am unable to identify the cornetist.*”

The trumpet player does not show Chambers’ ubiquitous 6/8 phrasing, and uses some licks and phrases not to be awaited from Chambers. I therefore think it is the jazzier Scott. As I hear it does Redman also play alto sax in the second title.

Notes:

- Delaunay: Fletcher Henderson’s Orch.

- WC Allen, p.104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano

- BGR*2: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, cnts; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms.

- BGR*3: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.

- BGR*4: Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.

- Rust*3: Faye Barnes -v; Elmer Chambers and/or Howard Scott -c; Charlie Green or Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Bob Escudero -bb; Kaiser Marshall -d.

- Rust*4: Faye Barnes -v; Elmer Chambers or Howard Scott -t; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.

- Rust*6: Elmer Chambers or Howard Scott, t; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj.

Discernible differences of takes:

1801-1: first bar of ensemble coda: first two beats by piano only, ens then joining in (no tbn smear)

1802-2: first bar of ensemble coda: tbn tailgate smear leading into coda

044 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Jun. 16, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

5526-1 Oh! Eva (Ain’t You Coming Out Tonight ?)

Ban 1375

not on LP/CD

5526-2 Oh! Eva (Ain’t You Coming Out Tonight ?)

Ban 1375

not on LP/CD

5526-3 Oh! Eva (Ain’t You Coming Out Tonight ?)

Ban 1375,

Chronological Classics 657

5527-1 Jimminy Gee

Ban 1361,

Chronological Classics 657

5527-2 Jimminy Gee

Ban 1361

not on LP/CD

Walter C. Allen, p. 109: “*Some collectors have commented that the first title does not particularly sound like a Henderson recording, even though he is given label credit and the matrices are adjacent. The pseudonym used on Apex 8211 is one that has been used by Nathan Glantz, and in fact some have suggested that this is a glantz, rather than a Henderson, recording. It is true that there are no ‘hot’ solos permitting positive identification, but on the other hand it does not sound to me like other examples of Glantz which are readily available to me. The clarinetist does not really sound like Redman, but not like Glantz either. Since this matrix is adjacent to a known Henderson item, however, and since Henderson’s name is on the label, and since the Henderson band did make some pretty ‘straight’ recordings (see ‘After The Storm’, for example), I must conclude that this is a genuine Henderson.*”

’Nuff said! To me it is out of question that we hear the Henderson band of the time in both these titles. Not listed is the ‘laugher’ in the silly first title during the piping clarinet solo. I do not hear a third sax as supposed by Walter C. Allen.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

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

- WC Allen, p.109: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

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

- Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- Rust*4, *6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Notable differences of takes:

5526: As alternate takes of each title are unreissued, comparison is impossible.

5527: As alternate takes of each title are unreissued, comparison is impossible.

045 FLETCHER HENDERSON AND HIS ORCH.

New York,

c. Jun. 18, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, clt, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

5532-2 Jealous

Apex 8218

not on LP/CD

5533-2 Wait’ll You See My Gal

Apex 8218

not on LP/CD

Walter C. Allen, p. 109: “*The following two recordings (these here – KBR), issued only in Canada as far as we know now, used lower-numbered takes than the versions issued in the U.S.A. on the Plaza-family labels. Since the arrangements are different, it is assumed that the Plaza issues are remakes, recorded a few days later after revamping the arrangements, quite possibly to please the Plaza A & R men.*”

The Plaza people were probably hard to please, and wanted their issues to be “just so”. Don Redman recalls, for example, that “about 20 takes” were made of ‘Jealous’. Allowing for a natural tendency to exaggerate to make a point, the explanation may be that a good deal of time was spent at these sessions getting the right balance and the desired “commercial hot” sound, by means of test or rehearsal cuts – not true “takes” since they were never intended for mastering, but recordings nonetheless which might have been mistaken at the time for “takes” by the musicians. Most Plaza dates of this period were confined to two or three titles, so since there are four consecutive Henderson titles here, with two possible remakes, it seems logical to break these four titles down into two or three sessions. In the absence of the original recording sheets, it is impossible to say which possible breakdown is correct, but the following is tentatively suggested, and is as good as any for the time being.”

Unfortunately, nothing can be said about these two sides from my side, as they have not been reissued, and could therefore not be checked.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - WC Allen, p.109: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

046 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, c. Jun. 20, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

5532-3	Jealous	Ban 1372,	Chronological Classics 657
5532-4	Jealous	Ban 1372	not on LP/CD
5533-4	Wait'll You See My Gal	Ban 1373,	Chronological Classics 657
5534-1	I Can't Get The One I Want	Ban 1384,	Chronological Classics 657
5534-2	I Can't Get The One I Want	Ban 1384	not on LP/CD, but held
5534-x	I Can't Get The One I Want	Sil 2399	not on LP/CD, but held
5535-1	You Know Me, Alabam'	Ban 1372,	Chronological Classics 657
5535-2	You Know Me, Alabam'	Apex 8223	not on LP/CD

Walter C. Allen, p. 110: “See previous session for remarks about remakes and session layout. The following four titles may have been recorded over two sessions instead of one.

Matrix 5534 represents a fantastic instance of the practice of selling or leasing masters to other companies, prevalent through the 1920'2.

There are at least three different takes, as outlined below. Note, however, that the ‘take numerals’ on the false, assigned, or ‘control’ master numbers do not necessarily correspond to the true take numerals. In fact, the true takes are not certain, except for 5534-2, but since all are the same arrangement, are assumed as -1 -2 -x; a true “take 1” has been reported, and may possibly correspond to one of these alternates, but this is not available for aural comparison. The third take may correspond to the true ‘take 3’ or to a higher-numbered take.”

These are very confusing statements from Walter C. Allen to a collector like me, who is not so much interested in the “hard-ware”, the 78 records that is, as I have never been able to afford a passion that expensive, but as a long-lasting musician – if amateur – myself I am fundamentally interested in the music and its performers.

We hear the established brass team as noted above. Again, I do hear only two saxophones. Redman playing alto and clarinet. Hawkins can be heard on tenor, and in the second title on bass sax in a chase part, together with Redman on clarinet, but he nowhere can be heard on clarinet himself. Instead, he uses the bass sax in the third and fourth titles.

Henderson can be heard as a surprisingly competent piano player to my ears. For a long time I have obviously undervalued his pianistic possibilities. He is surrounded by his very dependable and swinging rhythm section.

As to Kaiser Marshall's difficulties in reading: see also session 038 of mid-May 1924 above!

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - WC Allen, p.110: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts -bsx;
 Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Discernible differences of takes:

5532: Since only one take of each title has been reissued, discrimination of other takes has been impossible.

5533-1: First AABA-chorus: cymbal-stroke on measure 1 of eighth bar of B-part; no cymbal-stroke on measure 1 of eighth bar of second A-part
 second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 2 eighth notes G – A, 1 quarter note G, 1 eighth note E, 1 quarter note B, 1 eighth note B

5533-2: First AABA-chorus: cymbal-stroke on measure 1 of eighth bar of second A-part; no cymbal-stroke on measure 1 of eighth bar of B-part
 second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 1 growled quarter note G starting in bar 4, 5 eighth notes A – G - C# - D – F, 1 quarter note A

- 5533-x: *First AABA-chorus: no cymbal-stroke on measure 1 of eighth bar of second A-part; no cymbal-stroke on measure 1 of eighth bar of B-part*
second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 6 eighth notes G – A – G – C# – D – F, 1 quarter note A
- 5534: *Since take -2 has not been reissued in any form, discrimination from take -1 has not been possible.*

047 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jun. 21, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, clt, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

81838-1 Houston Blues

Col 164-D,

Chronological Classics 657

81839-2 Muscle Shoals' Blues

Col 164-D,

Chronological Classics 657

Walter C. Allen, p.111: *“George Taylor has suggested that Charlie Green comes in on trombone before this session, but the trombone solo on ‘Houston Blues’ sounds more typical of Nixon to me. There is no mistaking Green when he does make his appearance, a few sessions later!”* The first A-strain of ‘Houston Blues’ immediately shows two saxophones, Redman and the very prominent Hawkins. But there is no third voice to be recognized, thus no third player. The third A-strain A3 (structure: Intro (pno) – A1(saxes) – B1(tpts) – B2 (brass) – A2 (tbn) – B3 (tpts) – B4 (ens) – A3 (clts / Scott) – A4 (ens)) for the first time in this investigation presents an arranged part for clarinet section (at ca. 2:15 min) as a short clarinet riff answered by Howard Scott on muted trumpet. That really sounds very beautiful, and would develop into an important element of Henderson’s big band music. ‘Muscle Shoals’ Blues’ features a doubling of tempo in some parts, not heard before. Generally we have the established Club Alabam personnel here, Hawkins doubling bass sax and clarinet.

Notes:

- *Delaney: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

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

- *WC Allen, p.111: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

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

- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Mashall -d*

- *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

048 JULIA MOODY her Dixie Wobblers (1,4) / Edgar Dowell’s Chicago Waddlers (2,3)

New York,

Sep. 18, 1925

Julia Moody – voc;

Bobby Stark – tpt; Teddy Nixon – tbn;

Edgar Dowell – pno; James Thomas – bjo

140957-2 That Chicago Wiggle

Col 14121-D,

Document DOCD-5418

140958-1 Midnight Dan

Col 14121-D,

Document DOCD-5418

140959-1 Police Blues

Col 14121-D,

Document DOCD-5418

140960-2 He’ll Do You Wrong

Col 14121-D,

Document DOCD-5418

There weren’t so many trumpet players in Harlem in 1925 with the brilliance, sheer instrumental power and exuberance as displayed on these sides. Only some six or seven names come to my mind. But here is a youngster unheard of before, uncorrectly named as ‘Robert Starr’, and it seems he owns potential to develop into one of the real greats of jazz trumpet further on. When listening to his instrumental technical fireworks, relations to the Dixie Stompers’ ‘Oh Baby’ of April 1928 become apparent, and it does not seem to be exaggerated to name this promising player Bobby Stark.

Notes:

- *Storyville 2002-3, p.221: “Back in 1977, John Chilton and I were discussing Afterthought 335 in ‘Storyville’ 72 with particular reference to cornet player Robert Starr, named on the file cards for Julia Moody’s Columbia date of 18 September 1925. John had never heard of a musician of this name and wondered if it might be a misprint for Bobby Stark and mentioned that he had a copy of ‘The Needle’ from 1944 which had a short piece of Stark. Shortly afterwards he sent on a Xerox with a note saying “I think this makes him prime suspect for the session, I think.” His reason for saying so is that one paragraph notes that, “Bobby has recorded with Bessie and Clara Smith, with Monette Moore, Lucille Hegamin and other blues singers.” ‘Blues And Gospel Records’ now identifies him with Bessie Brown, but it might be worth having a close listen where there are other ‘unknown’ trumpet players, particularly with the artists mentioned.”*

- *BGR*2: acc by Her Dixie Wobblers (or Edgar Dowell’s Chicago Waddlers): poss Louis Metcalf, cnt; unknown - tbn; Edgar Dowell, pno; prob Elmer Snowden, bjo.*

- *BGR*3,*4: acc by Her Dixie Wobblers (1,4) / Edgar Dowell’s Chicago Waddlers(2,3): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.*

- *Rust*3: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell’s Chicago Waddlers (Col 14103-D): ?Louis Metcalf - c; unknown - tb; Edgar Dowell - p; ?Elmer Snowden - bj.*

- *Rust*4,*6: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell’s Chicago Waddlers (Col 14103-D): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.*

049 CLARA SMITH her Jazz Band (Bud Allen’s Blues Trio)

New York,

Sep. 24, 1925

Clara Smith – voc;

Teddy Nixon – tbn; Prince Robinson – clt;

Mike Jackson – pno

141044-1 Onery Blues

Col 14117-D,

Document DOCD-5366

141045-1 You Get Mad

Col 14126-D,

Document DOCD-5366

Personnel documented by label imprints or company ledgers.

Teddy Nixon plays the regular trumpet-part here. This he does with taste and feeling, very clean and restrained, as it was his own style. Prince Robinson is much more to-the-fore, here, strong and assured.
And we hear the nice and easy piano style of Mike Jackson.

Notes:

- BGR*2,*3,*4: *Ted Nixon, tbn; Prince Robinson, clt; Mike Jackson, pno.*
- Rust*3,*4,*6: *Teddy Nixon -tb; Prince Robinson -cl; Mike Jackson -p.*

050 PERRY BRADFORD'S JAZZ PHOOLS

New York,

Nov. 02, 1925

Perry Bradford – voc;

Louis Armstrong – cnt; *Ted Nixon – tbn;*

Buster Bailey – clt; Don Redman – alt;

James P. Johnson or (*Phil Worde*) – pno; *Charlie Dixon – bjo;* Kaiser Marshall – dms

E-1580/2

Lucy Long

Voc 15165,

Timeless CBC 1-073

E-1583/5

I Ain't Gonna Play No Second Fiddle

Voc 15165,

Timeless CBC 1-073

Hateful Blues

Voc unissued

not on LP/CD

unknown title

Voc unissued

not on LP/CD

Of the above-named musicians Armstrong, Bailey and Redman are unquestioned. Dixon - bjo and Marshall – dms are not named at all. The New York Morning Telegraph of 12 Nov. 1925 mentions two alternate musicians for this session, obviously given by Perry Bradford himself: Phil Worde at the piano and Ted Nixon on trombone.

After attentive listening to these well-known sides I feel unable to decide the trombonist's identity. Judging from Nixon's playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the trombone is rather Green's than Nixon's. Yet, the very few trombone solo spots in these two titles may indeed indicate Teddy Nixon's presence. So, Walter C. Allen's doubts as to Green's presence might well have been substantiated.

Comparing this pianist's performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford's vocals in Johnson's stride style which does not compare with Worde's rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below.

So much as to the reliability of the identification of musicians by leaders of their own recording sessions! And: In his interview with Noble Sissle for the cover-text to the early "Crispus Attucks" LP Bradford gave Herb Flemming as trombonist and "Mr. Speed" on tenor banjo as participants.

Notes:

- *Jazz Information Vol.I No.19: At the recording date that produced the famous Perry Bradford's Jazz Phoools "Lucy Long -- I Ain't Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however "Hateful Blues", and a fourth side which he doesn't remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records.*

- *DeLaunay, New Hot Discography 1948: Louis Armstrong (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); James P. Johnson (p); "Speed" (bj); Kaiser Marshall (d); Perry Bradford (vo).*

- *W.C. Allen, Hendersonia: Louis Armstrong, trumpet; Charlie Green (?), trombone; Buster Bailey, clarinet; Don Redman, alto sax; James P. Johnson, piano; Sam Speede or Charlie Dixon, banjo; Kaiser Marshall, drums; Perry Bradford, vocal (and possibly piano on some takes). "Bradford claimed he started playing the piano himself, but then let James P. Johnson take over."*

- *VJM 180-20, New York Morning Telegraph of 12 Nov. 1925 (R. Wondraschek): "Perry Bradford's Jazz Phoools have just made their first record for the Brunswick Company: Phil Worde at the piano; Donald Redman, saxophonist; George Bailey, clarionetist (sic); Ted Nixon, trombonist; Lou Armstrong, cornettist.*

- *Rust*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (vcl).*

- *Rust*3,*4,*6: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -as; James P. Johnson -p; ?Sam Speed -bj; Kaiser Marshall -d; Perry Bradford -v.*

051 NEW ORLEANS FEETWARMERS

New York,

Sep. 15, 1932

Tommy Ladnier – tpt; Teddy Nixon – tbn; Sidney Bechet – clt, sop;

Henry Duncan – pno; Wilson Meyers – sbs; Morris Morland – dms;

Wilson Meyers – voc (2,6); Billy Maxey – voc (4)

73398-1

Sweetie Dear

Vic 23360,

Chronological Classics 583

73399-1

I Want You Tonight

Vic 23358,

Chronological Classics 583

73400-1

I've Found A New Baby

Vic 24150,

Chronological Classics 583

73501-1

Lay Your Racket

Vic 23358,

Chronological Classics 583

73502-1

Maple Leaf Rag

Vic 23360,

Chronological Classics 583

73503-1

Shag

Vic 24150,

Chronological Classics 583

Tommy Ladnier and Sidney Bechet had tried to get Chicago trombonist Al Wynn into their newly founded band, but, as Wynn did not have a local 802 New York Musicians' Union card, he could not join the band, and Teddy Nixon became the trombonist.

This band made their debut at "the Savoy's Grand Fall Opening" just the on evening before this session, and they certainly still were in high spirits when in the Victor studio. Bechet is reigning supreme above the band, showing everybody who was "king", and even Ladnier had to struggle to follow him. Of Nixon we can hear modest contributions to the band's chordal riffing, although he plays two not-so-bad, gruff solos in 'I've Found A New Baby' and 'Shag'. Nixon still is the legitimate band trombonist, but not a hot soloist. But he seems to have followed Charlie Green, his successor with the Henderson band in 1924, in developing a somewhat more enthusiastic style. 'Hank' Duncan proves to be a wonderful pianist, and it is no wonder that Fats Waller hired him for his own big-band behind his own singing and joking performances. The whole band seem to haste and race, instead of loosely swinging along.

Notes:

- *Ch. DeLaunay, New Hot Discography, 1948: Tommy Ladnier (tp); Teddy Nixon (tb); Sidney bechet (ss & cl); Hank Duncan (p); Wilson Meyers (b & vo); Morris Moreland (dm)*

- *B. Rust, The Victor Master Book, Vol. 2: t / tb / cl – ss; p / b / d; vocalists: Wilson Meyers, Billy Maxey*

- Rust*2: Tommy Ladnier (tpt); Teddy Nixon (tbn); Sidney Bechet (clt, sop); Henry Duncan (pno); Wilson Meyers (sbs, voc-2); Morris Morland (dms); Billy Maxey (voc-4)
- Rust*3, *4, *6: Tommy Ladnier -t; Teddy Nixon -tb; Sidney Bechet -cl, ss; Henry Duncan -p; Wilson Meyers sb, v-2-6); Morris Morland -d; Billy Maxey -v-4

K.-B. Rau
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