

**Danilo Campanella**

# **4969**

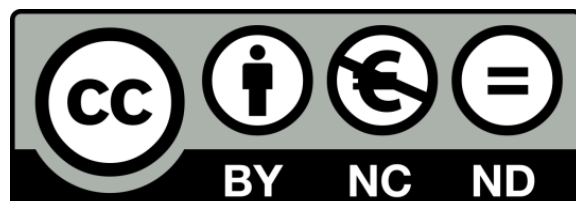
**A Guide to Jazz Records  
(after bebop, before fusion)**

2nd edition, expanded and revised









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**Danilo Campanella**

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**A Guide to  
Jazz Records**

**(after bebop, before fusion)**





# *how to use this book*

***This discography is indexed by year (based on the date of the first recording session) and then by artist. If a record features multiple artists, only the first is used for ordering purposes (though all are included in the index). Each album is rated based on its listening value:***

***(probably) unnecessary : ★★★★★***

***Of some interest: ★★★★★***

***Reccomended: ★★★★★***

***Highly recommended, even if there's better: ★★★★★***

***The best there is: ★★★★★***

*The opinions expressed are personal, unqualified, and open to challenge.*

**7<sup>p</sup>** Disco in vinile sette pollici **10<sup>p</sup>** dieci pollici  
**12<sup>p</sup>** dodici pollici **CD** Compact Disc

**LA** Los Angeles **MJ** Musica Jazz (rivista) **NYC** New York  
**RVG** Rudy Van Gelder **SF** San Francisco

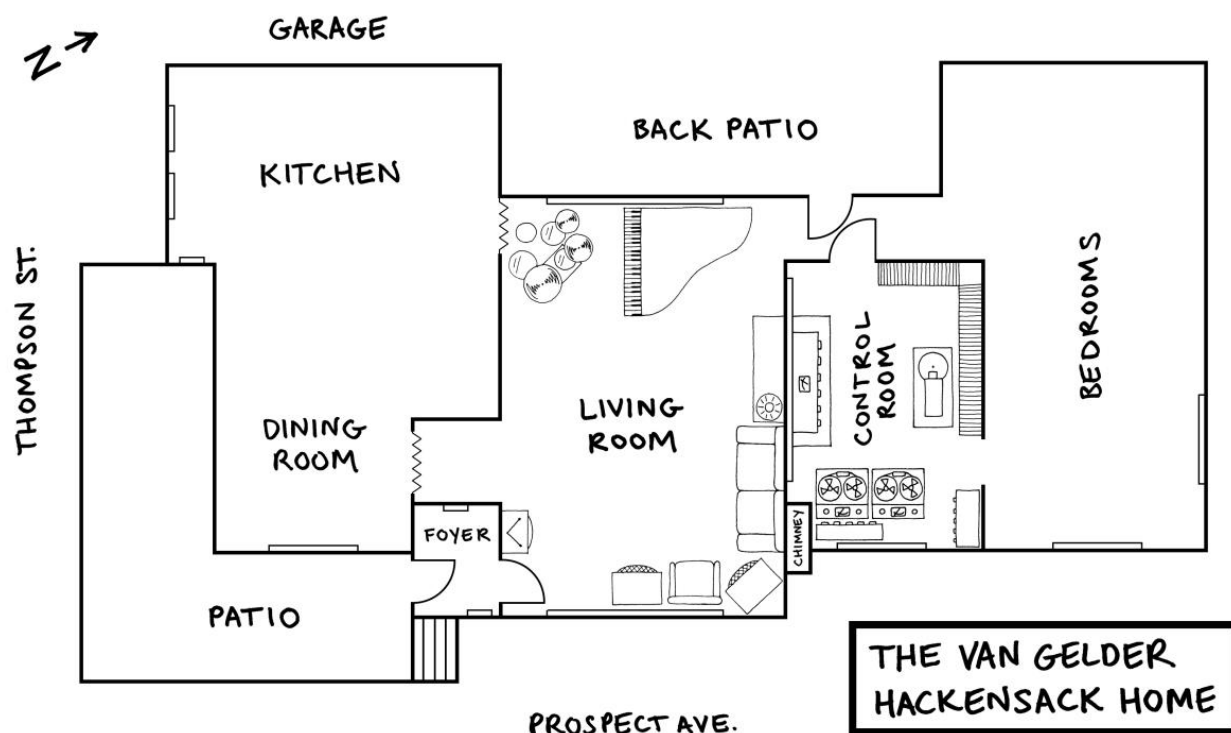
**ac** clarinetto alto **af** flauto contralto  
**arr** arrangiamento **as** sassofono alto **b** basso, contrabbasso  
**bbs** sassofono basso **bc** clarinetto basso  
**bs** sassofono baritono **c** clarinetto **cn** cornetta **cor** corno  
**cond** conduzione **d** batteria **f** flauto **flic** flicorno **g** chitarra  
**kbd** tastiere **ml** mellofono **org** organo **p** pianoforte  
**pt** pocket trumpet **s** sassofono **ss** sassofono soprano  
**t** tromba **trne** trombone **ts** sassofono tenore  
**v** voce **vas** varitone alto saxophone **vib** vibrafono  
**vl** violino **vcl** violoncello **vla** viola

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la vicenda discografica  
chiave  
numero di catalogo discografico

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**STRUTTURA DELLA SCHEDA**

**abbr.**



# Rudy VanGelder

RVG (1924–2016) è stato un leggendario ingegnere del suono. La sua carriera inizia quando Gil Melle lo presenta ad Alfred Lion, produttore Blue Note. Per alcuni anni sfrutta come sala di registrazione il salotto della casa dei genitori a Hackensack, New Jersey (dove, ad esempio, Rollins incide *Saxophone Colossus* e Davis le sessioni della serie *Cookin'*). Nel 1959 trasferisce lo studio a Englewood Cliffs.

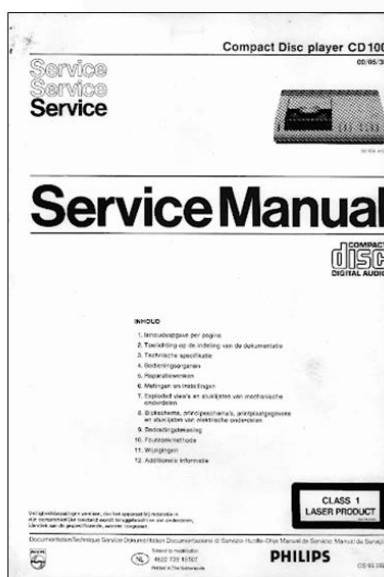


A sinistra: RVG e Oscar Pettiford; a destra: Kenny Clarke.  
Sullo sfondo: l'abitazione dei genitori di RVG ad Hackensack.

*Gli appunti di un ascoltatore distratto.  
Nessuna pretesa, nessuna autorevolezza.*

*I was born in 1966. When I was young, music came from an old radio or a cranky cassette recorder. Every choice was more or less casual: I liked whatever my older brothers, my friends, or my friends' older brothers liked. Then, in the 1980s, I had a little money in my pocket and started buying music—a fondness shared by many of my peers, which gradually became more and more important to me.*

*I moved away from Italian and rock musicians—not rejecting them, just leaving them behind—and found myself pleasantly lost in the mists of jazz. I read, I listened, and I went to concerts. Then streaming arrived: a few euros a month for all the music in the world at your fingertips. And suddenly, I was like a child left alone in a pastry shop.*





*Like a bull in a china shop, I was tempted to listen to everything without really diving into anything. So I decided to methodically focus on my favorite music — jazz recorded in the 1950s and 1960s.*

*Since the internet was also around, I began researching and taking notes — short ones, long ones — one record after another. Eventually, a structure was needed, and the idea of a book took shape. This guide, more or less, was born just like that.*

*I published it in my native language, Italian, as an e-book with only one reader in mind: myself. But deep down, I hope to find others — more knowledgeable than I am — who might correct the many inaccuracies scattered among, hopefully, at least a few spot-on observations.*

*So here I am.*

*Per l'istante, buona lettura, buoni ascolti, buon jazz!*



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10784	Coltrane, John	New Thing at Newport
10786	Coltrane, John	Meditations
10788	Coltrane, John	Live at the Village Vanguard Again!
10790	Coltrane, John	Expression
10792	Mingus, Charles	Jazzical Moods, Vol. 1
10794	Mingus, Charles	Jazzical Moods, Vol. 2
10796	Mingus, Charles	The Jazz Experiments of Charlie Mingus
10798	Mingus, Charles	Newport Rebels



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10800	Mingus, Charles	Reincarnation of a Lovebird
10802	Mingus, Charles	The Black Saint and the Sinner Lady
10804	Mingus, Charles	Jazz Composers Workshop
10806	Mingus, Charles	Mingus At The Bohemia
10808	Mingus, Charles	Quintet + Max Roach
10810	Mingus, Charles	Pithecanthropus erectus
10812	Mingus, Charles	Cornell 1964
10814	Mingus, Charles	The Great Concert of Charles Mingus
10816	Mingus, Charles	Oh Yeah
10818	Mingus, Charles	Mingus
10820	Mingus, Charles	Town Hall Concert
10822	Mingus, Charles	Right Now: Live at the Jazz Workshop
10824	Mingus, Charles	Presents Charles Mingus
10826	Mingus, Charles	Mingus At Antibes
10828	Mingus, Charles	Pre-Bird
10830	Mingus, Charles	Mingus Dynasty
10832	Mingus, Charles	Mingus Ah Um
10834	Mingus, Charles	Blues & Roots
10836	Mingus, Charles	The Clown
10838	Mingus, Charles	Mingus Three
10840	Mingus, Charles	Tijuana Moods
10842	Mingus, Charles	East Coasting
10844	Mingus, Charles	A Modern Jazz Symposium of Music and Poetry
10846	Mingus, Charles	Jazz Portraits
10848	Mingus, Charles	Music Written for Monterey
10850	Mingus, Charles	Tonight at Noon
10852	Mingus, Charles	Mingus in Europe Volume I
10854	Mingus, Charles	Mingus in Europe Volume II
10856	Green, Grant	Am I Blue
10858	Monk, Thelonious	Genius of Modern Music: Volume 2
10860	Monk, Thelonious	Thelonious Monk Trio
10862	Monk, Thelonious	Monk
10864	Monk, Thelonious	Piano Solo
10866	Monk, Thelonious	Plays the Music of Duke Ellington
10868	Monk, Thelonious	The Unique Thelonious Monk
10870	Monk, Thelonious	Brilliant Corners
10872	Monk, Thelonious	Thelonious Himself
10874	Monk, Thelonious	with John Coltrane
10876	Monk, Thelonious	Monk's Music
10878	Monk, Thelonious	Live at the Five Spot Discovery!
10880	Monk, Thelonious	At Carnegie Hall
10882	Monk, Thelonious	Thelonious in Action
10884	Monk, Thelonious	Misterioso
10886	Monk, Thelonious	The Thelonious Monk Orchestra at Town Hall
10888	Monk, Thelonious	5 by Monk by 5
10890	Monk, Thelonious	Les Liaisons Dangereuses 1960
10892	Monk, Thelonious	Thelonious Alone in San Francisco
10894	Monk, Thelonious	at the Blackhawk
10896	Monk, Thelonious	in France
10898	Monk, Thelonious	in Italy
10900	Monk, Thelonious	Live in Stockholm 1961
10902	Monk, Thelonious	Monk's Dream
10904	Monk, Thelonious	Criss Cross
10906	Monk, Thelonious	Misterioso
10908	Monk, Thelonious	in Tokyo
10910	Monk, Thelonious	Big Band and Quartet in Concert
10912	Monk, Thelonious	It's Monk's Time
10914	Monk, Thelonious	Monk
10916	Monk, Thelonious	Solo Monk
10918	Monk, Thelonious	Live at the It Club
10920	Monk, Thelonious	Live at the Jazz Workshop
10922	Monk, Thelonious	Straight, No Chase
10924	Monk, Thelonious	Underground
10926	Monk, Thelonious	Palo Alto
10928	Monk, Thelonious	Monk's Blues
10930	Monk, Thelonious	Nonet Live in Paris 1967
10932	Byrd, Donald	Byrd in Hand
10934	Byrd, Donald	Fuego
10936	Byrd, Donald	Byrd in Flight
10938	Byrd, Donald	At the Half Note Cafe, Volume 1
10940	Byrd, Donald	At the Half Note Cafe, Volume 2
10942	Byrd, Donald	Chant
10944	Byrd, Donald	The Cat Walk
10946	Byrd, Donald	Royal Flush
10948	Byrd, Donald	Free Form
10950	Byrd, Donald	A New Perspective
10952	Byrd, Donald	I'm Tryin' to Get Home
10954	Byrd, Donald	Blackjack
10956	Byrd, Donald	Slow Drag
10958	Byrd, Donald	Fancy Free

10960	Byrd, Donald	Kofi
10962	Hutcherson, Bobby	Medina
10964	Baker, Chet	The Route
10966	Byrd, Donald	Byrd Blows On Beacon Hill
10968	Gillespie, Dizzy	Swing Low, Sweet Cadillac
10970	Coltrane, John	Evenings at the Village Gate: John Coltrane with Eric Dolphy
10972	Gillespie, Dizzy	Dizzy Disg Paris
10974	Gillespie, Dizzy	Diz and Getz
10976	Giuffre, Jimmy	Jimmy Giuffre
10978	Giuffre, Jimmy	The Jimmy Giuffre 3
10980	Giuffre, Jimmy	Trav'lin' Light
10982	Giuffre, Jimmy	Western Suite
10984	Giuffre, Jimmy	Free Fall
10986	Holiday, Billie	A Rare Live Recording of Billie Holiday
10988	Holiday, Billie	Billie Holiday Sings
10990	Holiday, Billie	Solitude
10992	Holiday, Billie	An Evening with Billie Holiday
10994	Holiday, Billie	A Recital by Billie Holiday
10996	Giuffre, Jimmy	Tangents in Jazz
10998	Holiday, Billie	Billie Holiday
11000	Holiday, Billie	Stay with Me
11002	Holiday, Billie	Music for Torching
11004	Holiday, Billie	Velvet Mood
11006	Holiday, Billie	Lady Sings the Blues
11008	Holiday, Billie	All or Nothing at All
11010	Holiday, Billie	The Essential Billie Holiday: Carnegie Hall Concert Recorded Live
11012	Holiday, Billie	Body and Soul
11014	Holiday, Billie	Songs for Distingué Lovers
11016	Holiday, Billie	Lady in Satin
11018	Holiday, Billie	Last Recording
11020	Powell, Bud	Jazz Giant
11022	Giuffre, Jimmy	The Jimmy Giuffre Clarinet
11024	Giuffre, Jimmy	The Music Man
11026	Giuffre, Jimmy	The Four Brothers Sound
11028	Giuffre, Jimmy	Ad Lib
11030	Giuffre, Jimmy	7 Pieces
11032	Golson, Benny	Benny Golson's New York Scene
11034	Golson, Benny	The Modern Touch
11036	Golson, Benny	The Other Side of Benny Golson
11038	Golson, Benny	and the Philadelphians
11040	Golson, Benny	Gone with Golson
11042	Golson, Benny	Groovin' with Golson
11044	Golson, Benny	Winchester Special
11046	Golson, Benny	Stockholm Sojourn
11048	Giuffre, Jimmy	The Easy Way
11050	Giuffre, Jimmy	Piece for Clarinet and String Orchestra/Mobiles
11052	Giuffre, Jimmy	The Jimmy Giuffre Quartet in Person
11054	Giuffre, Jimmy	Fusion
11056	Giuffre, Jimmy	Thesis
11058	Giuffre, Jimmy	Emphasis, Stuttgart 1961
11060	Giuffre, Jimmy	Flight, Bremen 1961
11062	Pearson, Duke	Profile
11064	Pearson, Duke	Tender Feelin's
11066	Pearson, Duke	Wahoo!
11068	Pearson, Duke	Sweet Honey Bee
11070	Pearson, Duke	The Right Touch
11072	Pearson, Duke	Introducing Duke Pearson's Big Band
11074	Pearson, Duke	The Phantom
11076	Pearson, Duke	Now Hear This
11078	Pearson, Duke	Merry Ole Soul
11080	Pearson, Duke	How Insensitive
11082	Pearson, Duke	Angel Eyes
11084	Adderley, Cannonball	Sophisticated Swing
11086	Pearson, Duke	Dedication!
11088	Pearson, Duke	Honeybuns
11090	Pearson, Duke	Prairie Dog
11092	Shorter, Wayne	Introducing Wayne Shorter
11094	Shorter, Wayne	Second Genesis
11096	Shorter, Wayne	Wayning Moments
11098	Shorter, Wayne	Night Dreamer
11100	Shorter, Wayne	JuJu
11102	Shorter, Wayne	Speak No Evil
11104	Shorter, Wayne	The Soothsayer
11106	Shorter, Wayne	Etcetera
11108	Shorter, Wayne	The All Seeing Eye
11110	Shorter, Wayne	Adam's Apple
11112	Shorter, Wayne	Schizophrenia
11114	Shorter, Wayne	Super Nova
11116	Kenton, Stan	City of Glass
11118	Kenton, Stan	New Concepts of Artistry in Rhythm

11120	Kenton, Stan	Contemporary Concepts
11122	Kenton, Stan	Kenton in Hi-Fi
11124	Kenton, Stan	Cuban Fire!
11126	Kenton, Stan	Standards in Silhouette
11128	Kenton, Stan	A Merry Christmas!
11130	Kenton, Stan	The Romantic Approach
11132	Kenton, Stan	Kenton's West Side Story
11134	Kenton, Stan	Adventures In Jazz
11136	Kenton, Stan	Adventures in Time
11138	Kenton, Stan	Kenton / Wagner
11140	Kenton, Stan	Conducts the Los Angeles Neophonic Orchestra
11142	Vaughan, Sarah	Sarah Vaughan in Hi-Fi
11144	Vaughan, Sarah	Sarah Vaughan
11146	Vaughan, Sarah	In the Land of Hi-Fi
11148	Vaughan, Sarah	Sassy
11150	Vaughan, Sarah	At Mister Kelly's
11152	Vaughan, Sarah	Sassy Swings the Tivoli
11154	Vaughan, Sarah	Count Basie/Sarah Vaughan
11156	Moncur, Grachan III	Evolution
11158	Moncur, Grachan III	Some Other Stuff
11160	Moncur, Grachan III	New Africa
11162	Mann, Herbie	Flute Flight
11164	Mann, Herbie	Flautista!
11166	Mann, Herbie	Just Wailin'
11168	Mann, Herbie	Memphis Underground
11170	McDuff, Jack	The Honeydripper
11172	McDuff, Jack	Down Home Style
11174	McDuff, Jack	Moon Rappin'
11176	Mobley, Hank	Mobley's Message
11178	Adams, Pepper	Critics' Choice
11180	Mobley, Hank	Hank Mobley with Donald Byrd and Lee Morgan
11182	Mobley, Hank	and His All Stars
11184	Mobley, Hank	Hank Mobley Quintet
11186	Mobley, Hank	Hank
11188	Mobley, Hank	Hank Mobley
11190	Mobley, Hank	Poppin'
11192	Mobley, Hank	Peckin' Time
11194	Mobley, Hank	Soul Station
11196	Mobley, Hank	Roll Call
11198	Mobley, Hank	Workout
11200	Mobley, Hank	Another Workout
11202	Mobley, Hank	Straight No Filter
11204	Mobley, Hank	No Room for Squares
11206	Mobley, Hank	The Turnaround!
11208	Mobley, Hank	Dippin'
11210	Mobley, Hank	A Caddy for Daddy
11212	Mobley, Hank	A Slice of the Top
11214	Mobley, Hank	Far Away Lands
11216	Mobley, Hank	Hi Voltage
11218	Mobley, Hank	Reach Out!
11220	Mobley, Hank	The Flip
11222	Webster, Ben	Music for Loving
11224	Tatum, Art	The Art Tatum - Ben Webster Quartet
11226	Webster, Ben	See You at the Fair
11228	Webster, Ben	Ben Webster Meets Oscar Peterson
11230	Webster, Ben	Soulville
11232	Hawkins, Coleman	Coleman Hawkins Encounters Ben Webster
11234	Webster, Ben	and Associates
11236	Webster, Ben	at the Renaissance
11238	Adams, Pepper	10 to 4 at the 5 Spot
11240	Adams, Pepper	Pepper Adams Quintet
11242	Adams, Pepper	The Cool Sound of Pepper Adams
11244	Adams, Pepper	The Pepper-Knepper Quintet
11246	Handy, John	Recorded Live at the Monterey Jazz Festival
11248	Adams, Pepper	Motor City Scene
11250	Adams, Pepper	Out of This World
11252	Adams, Pepper	Plays the Compositions of Charlie Mingus
11254	Adams, Pepper	Encounter!
11256	Jones, Thad	Mean What You Say
11258	Abdul-Malik, Ahmed	Jazz Sahara
11260	Abdul-Malik, Ahmed	East Meets West
11262	Abdul-Malik, Ahmed	The Eastern Moods of Ahmed Abdul-Malik
11264	Albany, Joe	The Right Combination
11266	Ayler, Albert	in Greenwich Village
11268	Bailey, Benny	Big Brass
11270	Bishop, Walter	Speak Low
11272	Bley, Paul	Introducing Paul Bley
11274	Bley, Paul	Paul Bley with Gary Peacock
11276	Mulligan, Gerry	Reunion with Chet Baker
11278	Mulligan, Gerry	Mulligan Meets Monk

11280	Mulligan, Gerry	Jeru
11282	Green, Grant	Nigeria
11284	Green, Grant	Carryin' On
11286	Green, Grant	Green Street
11288	Hancock, Herbie	Speak Like a Child
11290	Hancock, Herbie	Empyrean Isles
11292	Hancock, Herbie	Inventions & Dimensions
11294	Hancock, Herbie	Blow-Up
11296	Hancock, Herbie	My Point of View
11298	Hancock, Herbie	The Prisoner
11300	Hancock, Herbie	Fat Albert Rotunda
11302	Morgan, Lee	Indeed!
11304	Modern Jazz Quartet	Django
11306	Modern Jazz Quartet	Concorde
11308	Modern Jazz Quartet	Fontessa
11310	Modern Jazz Quartet	At the Music Inn
11312	Modern Jazz Quartet	Plays One Never Knows ...
11314	Modern Jazz Quartet	Third Stream Music
11316	Modern Jazz Quartet	and the Oscar Peterson Trio ...
11318	Modern Jazz Quartet	Dedicated to Connie
11320	Modern Jazz Quartet	Lonely Woman
11322	Modern Jazz Quartet	The Sheriff
11324	Modern Jazz Quartet	Place Vendôme
11326	Modern Jazz Quartet	at Music Inn Volume 2
11328	Montgomery, Wes	The Incredible Jazz Guitar of Wes Montgomery
11330	Montgomery, Wes	Full House
11332	Montgomery, Wes	Smokin' at the Half Note
11334	Montgomery, Wes	Jimmy & Wes: The Dynamic Duo
11336	Quebec, Ike	From Hackensack to Englewood Cliffs
11338	Quebec, Ike	The Complete Blue Note 45 Sessions
11340	Quebec, Ike	Heavy Soul
11342	Quebec, Ike	It Might as Well Be Spring
11344	Quebec, Ike	Blue & Sentimental
11346	Quebec, Ike	Easy Living
11348	Quebec, Ike	Soul Samba
11350	Silver, Horace	New Faces New Sounds
11352	Silver, Horace	Horace Silver Trio and Art Blakey - Sabu
11354	Silver, Horace	and the Jazz Messengers
11356	Silver, Horace	Silver's Blue
11358	Silver, Horace	6 Pieces of Silver
11360	Silver, Horace	The Stylings of Silver
11362	Silver, Horace	Further Explorations by ...
11364	Silver, Horace	Live at Newport '58
11366	Silver, Horace	Finger Poppin'
11368	Silver, Horace	Blowin' the Blues Away
11370	Silver, Horace	Horace-Scope
11372	Silver, Horace	Doin' the Thing
11374	Silver, Horace	The Tokyo Blues
11376	Silver, Horace	Silver's Serenade
11378	Silver, Horace	Song for My Father
11380	Silver, Horace	The Cape Verdean Blues
11382	Silver, Horace	The Jody Grind
11384	Silver, Horace	Serenade to a Soul Sister
11386	Silver, Horace	You Gotta Take a Little Love
11388	Smith, Jimmy	Hobo Flats
11390	Smith, Jimmy	Cool Blues
11392	Dorham, Kenny	Trompeta Tocata
11394	Dorham, Kenny	Una Mas
11396	Dorham, Kenny	Round About Midnight at the Cafe Bohemia
11398	Fitzgerald, Ella	Clap Hands, Here Comes Charlie!
11400	Dorham, Kenny	Afro-Cuban
11402	Taylor, Cecil	Stereo Drive
11404	Farmer, Art	Sing Me Softly of the Blues
11406	Garland, Red	A Garland of Red
11408	Tristano, Lennie	Intuition
11410	Powell, Bud	The Amazing Bud Powell
11412	Getz, Stan	The Brothers
11414	Getz, Stan	Quartets
11416	Konitz, Lee	Subconscious-Lee
11418	Parker, Charlie	Bird & Diz
11420	Parker, Charlie	with Strings
11422	Ellington, Duke	Great Times!
11424	Ellington, Duke	Masterpieces by Ellington
11426	Getz, Stan	The Sound
11428	Getz, Stan	The Getz Age
11430	Kenton, Stan	Presents
11432	Powell, Bud	Bud Powell's Moods
11434	Sims, Zoot	Quartets
11436	Armstrong, Louis	Satchmo at Pasadena
11438	Ellington, Duke	Ellington Uptown

11440	Getz, Stan	Jazz at Storyville
11442	Getz, Stan	At Storyville Volume II
11444	Gillespie, Dizzy	Dee Gee Days: The Savoy Sessions
11446	Jackson, Milt	Wizard of the Vibes
11448	Jamal, Ahmad	The Piano Scene of Ahmad Jamal
11450	Kelly, Wynton	New Faces New Sounds Piano Interpretations
11452	Konitz, Lee	The New Sounds
11454	Mulligan, Gerry	Mulligan Plays Mulligan
11456	Rollins, Sonny	with The Modern Jazz Quartet
11458	Brown, Clifford	The Beginning and the End
11460	Donaldson, Lou	Quartet/Quintet/Sextet
11462	Getz, Stan	Plays
11464	Mellé, Gil	The Complete Blue Note Fifties Sessions
11466	Mulligan, Gerry	Quartet Volume 1
11468	Mulligan, Gerry	Quartet Volume 2
11470	Smith, Johnny	Moonlight in Vermont
11472	Taylor, Billy	Trio Vol. 1
11474	Young, Lester	with the Oscar Peterson Trio
11476	Brown, Clifford	New Faces New Sounds
11478	Brown, Clifford	Memorial Album
11480	Brown, Clifford	Memorial
11482	Brown, Clifford	New Star on the Horizon
11484	Charles, Teddy	Collaboration West
11486	Charles, Teddy	Word from Bird
11488	Christy, June	Something Cool
11490	Dorham, Kenny	Quintet
11492	Edison, Harry	The Inventive Mr. Edison
11494	Ellington, Duke	Premiered by Ellington
11496	Farmer, Art	The Art Farmer Septet
11498	Johnson, Jay Jay	The Eminent Jay Jay Johnson, Volume 1
11500	Johnson, Jay Jay	The Eminent Jay Jay Johnson, Volume 2
11502	Konitz, Lee	Plays
11504	Monk, Thelonious	and Sonny Rollins
11506	Pettiford, Oscar	The New Oscar Pettiford Sextet
11508	Powell, Bud	The Amazing Bud Powell, Vol. 2
11510	The Quintet	Jazz at Massey Hall
11512	Taylor, Billy	Trio Vol. 2
11514	Washington, Dinah	After Hours with Miss D
11516	Taylor, Billy	Cross Section
11518	Armstrong, Louis	Plays W.C. Handy
11520	Brookmeyer, Bob	The Dual Role of Bob Brookmeyer
11522	Brown, Clifford	Clifford Brown & Max Roach
11524	Brown, Clifford	Brown and Roach Incorporated
11526	Brown, Clifford	Jam Session
11528	Cohn, Al	Broadway/1954
11530	Davis, Miles	All Star Sextet
11532	Davis, Miles	All Stars Vol. 1
11534	Davis, Miles	All Stars Vol. 2
11536	Farmer, Art	Early Art
11538	Farmer, Art	When Farmer Met Gryce
11540	Hamilton, Chico	Quintet in Hi Fi
11542	Haig, Al	Fresh Sound
11544	Hope, Elmo	Volume 2
11546	Hope, Elmo	Meets Foster
11548	Mingus, Charles	Mingus Mingus Mingus Mingus Mingus
11550	Mulligan, Gerry	California Concerts
11552	Raney, Jimmy	A
11554	Rollins, Sonny	Moving Out
11556	Taylor, Billy	The Billy Taylor Trio with Candido
11558	Tristano, Lennie	Lennie Tristano
11560	Washington, Dinah	Dinah Jams
11562	Brown, Clifford	With Strings
11564	Brown, Clifford	Study in Brown
11566	Christy, June	Duet
11568	Clarke, Kenny	Bohemia After Dark
11570	Ellis, Herb	Ellis in Wonderland
11572	Farmer, Art	Quintet featuring Gigi Gryce
11574	Garner, Erroll	Concert by the Sea
11576	Getz, Stan	West Coast Jazz
11578	Getz, Stan	Hamp and Getz
11580	Hamilton, Chico	Quintet featuring Buddy Collette
11582	Hawes, Hampton	Trio
11584	Hodges, Johnny	Creamy
11586	Hope, Elmo	Meditations
11588	Jamal, Ahmad	Plays
11590	Jamal, Ahmad	The Ahmad Jamal Trio
11592	Jackson, Milt	Quartet
11594	Jackson, Milt	Opus de Jazz
11596	Konitz, Lee	with Warne Marsh
11598	Lewis, John	The Modern Jazz Society Presents a Concert of Contemporary Music

11600	Konitz, Lee	with Warne Marsh
11602	Mingus, Charles	Plays Piano
11604	Moody, James	Hi Fi Party
11606	Moody, James	Wail, Moody, Wail
11608	O'Day, Anita	This is Anita
11610	Rollins, Sonny	Work Time
11612	Taylor, Billy	A Touch of Taylor
11614	Woods, Phil	Woodlore
11616	Young, Lester	Pres and Sweets
11618	Ashby, Dorothy	The Jazz Harpist
11620	Clarke, Terry	Telefunken Blues
11622	Shepp, Archie & the New York Contemporary Five	Mainstream 1958
11624	Harden, Wilbur	Music For Brass
11626	Brass Ensemble Of The Jazz And Classical Music Society	at Basin Street
11628	Brown, Clifford	Introducing Kenny Burrell
11630	Burrell, Kenny	Blue Serge
11632	Chaloff, Serge	Chambers' Music
11634	Chambers, Paul	Whims of Chambers
11636	Chambers, Paul	Jazz and the Sounds of Nature
11638	Lateef, Yusef	That's Him!
11640	Lincoln, Abbey	Jazz Mood
11642	Lateef, Yusef	Jazz for the Thinker
11644	Lateef, Yusef	Gigi Gryce
11646	Gryce, Gigi	The Teddy Charles Tentet
11648	Charles, Teddy	Live in San Francisco
11650	Shepp, Archie	On This Night
11652	Shepp, Archie	From A to...Z
11654	Cohn, Al	After Midnight
11656	Cole, Nat	Nice Day with Buddy Collette
11658	Collette, Buddy	Chris Connor
11660	Connor, Chris	Sings the George Gershwin Almanac of Song
11662	Connor, Chris	Fontainebleau
11664	Dameron, Tadd	Mating Call
11666	Dameron, Tadd	Trio
11668	Drew, Kenny	The Jon Eardley Seven
11670	Eardley, Jon	Ellington at Newport
11672	Ellington, Duke	Farmer's Market
11674	Farmer, Art	The Swinging Guitar of Tal Farlow
11676	Farlow, Tal	Byrd's World
11678	Byrd, Donald	The Fabric of Jazz
11680	Lateef, Yusef	Roll 'Em Bags
11682	Jackson, Milt	Al Cohn's Tones
11684	Cohn, Al	Songs for Swingers
11686	Clayton, Buck	Moodsville
11688	Cobb, Arnett	Archie Shepp - Bill Dixon Quartet
11690	Shepp, Archie	The Ray Draper Quintet featuring John Coltrane
11692	Draper, Ray	Manhattan Fever
11694	Foster, Frank	Blowing in from Chicago
11696	Jordan, Cliff	The Ray Draper Quintet featuring John Coltrane
11698	Draper, Ray	The Voice That Is!
11700	Hartman, Johnny	Cleopatra Feelin' Jazzy
11702	Gonsalves, Paul	with the Oscar Peterson
11704	Henderson, Bill	Fatha - The New Earl Hines Trio
11706	Hines, Earl	Step Lightly
11708	Mitchell, Blue	Saying Something
11710	Hardman, Bill	Mann Alone
11712	Mann, Herbie	Yardbird Suite
11714	Mann, Herbie	Introducing Lee Morgan
11716	Morgan, Lee	Prayer to the East
11718	Lateef, Yusef	Quartet And Quintet
11720	Payne, Cecil	Blues-ette
11722	Fuller, Curtis	Opus de Blues
11724	Wess, Frank	Jazz Sahib
11726	Shibab, Sahib	Southern Comfort
11728	Wess, Frank	Klook's Clique
11730	Clarke, Kenny	Two Altos
11732	Pepper, Art	The Jazz Message of Hank Mobley
11734	Mobley, Hank	Jazz Message #2
11736	Mobley, Hank	Jackson's Ville
11738	Jackson, Milt	Jazz Way Out
11740	Harden, Wilbur	Tanganyika Strut
11742	Harden, Wilbur	North, South, East....Wess
11744	Wess, Frank	Imagination
11746	Fuller, Curtis	Meet the Jazztet
11748	The Jazztet	Big City Sounds
11750	The Jazztet	and John Lewis
11752	The Jazztet	At Birdhouse
11754	The Jazztet	Here and Now
11756	The Jazztet	Another Git Together
11758	The Jazztet	

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11760	Armstrong, Louis	Ella and Louis
11762	Bechet, Sidney	Recorded In Concert At The Brussels Fair, 1958
11764	Benson, George	The New Boss Guitar of George Benson
11766	Bert, Eddie	Musician of the Year
11768	Bert, Eddie	Encore
11770	Bey, Andy	Round Midnight
11772	Bley, Paul	Footloose!
11774	Ervin, Booker	The Book Cooks
11776	Ferguson, Maynard	Birdland Dream Band
11778	Fitzgerald, Ella	Sings the Cole Porter Songbook
11780	Flanagan, Tommy	Overseas
11782	Barron, Bill	The Tenor Stylings of Bill Barron
11784	Braith, George	Two Souls in One
11786	Brown, Oscar	Sin & Soul
11788	Bryant, Ray	Trio
11790	Jazz Crusaders, The	Freedom Sound
11792	Jazz Crusaders, The	at the Lighthouse
11794	Jazz Crusaders, The	Chile Con Soul
11796	Jazz Crusaders, The	Live at the Lighthouse '66
11798	Jazz Crusaders, The	Uh Huh
11800	Jazz Crusaders, The	Lighthouse '68
11802	Jazz Crusaders, The	Powerhouse
11804	Jefferson, Eddie	Letter from Home
11806	Jobim, Antônio Carlos	Wave
11808	Jones, Carmell	Business Meetin'
11810	Jones, Elvin	Elvin!
11812	Jones, Elvin	Dear John C.
11814	Jones, Elvin	Puttin' It Together
11816	Jones, Elvin	The Ultimate
11818	Jones, Elvin	Poly-Currents
11820	Jones, Etta	Hollar!
11822	Jones, Etta	Don't Go to Strangers
11824	Jones, Etta	Love Shout
11826	Jones, Quincy	This Is How I Feel About Jazz
11828	Jones, Quincy	Go West, Man!
11830	Jones, Quincy	The Birth of a Band!
11832	Jones, Quincy	The Quintessence
11834	Rollins, Sonny	Rollins Plays for Bird
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11838	Rollins, Sonny	Way Out West
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11866	Rollins, Sonny	The Standard Sonny Rollins
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11992	Washington, Dinah	Unforgettable
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12928	Sun Ra	The Futuristic Sounds of Sun Ra
12930	Sun Ra	When Sun Comes Out
12932	Sun Ra	The Heliocentric Worlds of Sun ...
12934	Sun Ra	The Heliocentric Worlds of Sun ...
12936	Sun Ra	The Magic City
12938	Sun Ra	Strange Strings
12940	Sun Ra	Monorails and Satellites
12942	Sun Ra	Monorails & Satellites
12944	Sun Ra	Atlantis
12946	Tate, Buddy	When I'm Blue
12948	Tatum, Art	The Art Tatum - Ben Webster Quartet
12950	Taylor, Art	A.T.'s Delight
12952	Taylor, Art	Unit Structures
12954	Taylor, Billy	My Fair Lady Loves Jazz
12956	Taylor, Cecil	Unit Structures
12958	Taylor, Cecil	Conquistador!
12960	Teagarden, Jack	This Is Teagarden!
12962	Teagarden, Jack	Mis'ry and the Blues
12964	Thompson, Lucky	Lucky Strike
12966	Timmons, Bobby	In Person
12968	Timmons, Bobby	The Soul Man!
12970	Turrentine, Stanley	Look Out!
12972	Turrentine, Stanley	Blue Hour
12974	Turrentine, Stanley	Comin' Your Way
12976	Turrentine, Stanley	Up at "Minton's", Vol. 1
12978	Turrentine, Stanley	Up at "Minton's", Vol. 2
12980	Turrentine, Stanley	Dearly Beloved
12982	Turrentine, Stanley	ZT's Blues
12984	Turrentine, Stanley	That's Where It's At
12986	Turrentine, Stanley	Jubilee Shout!!!
12988	Turrentine, Stanley	Never Let Me Go
12990	Turrentine, Stanley	A Chip Off the Old Block
12992	Turrentine, Stanley	Hustlin'
12994	Turrentine, Stanley	Joyride
12996	Turrentine, Stanley	Rough 'n' Tumble
12998	Turrentine, Stanley	Easy Walker
13000	Turrentine, Stanley	The Spoiler
13002	Turrentine, Stanley	The Look of Love
13004	Turrentine, Stanley	Common Touch
13006	Turrentine, Stanley	Always Something There
13008	Turrentine, Stanley	Another Story
13010	Vick, Harold	Steppin' Out!
13012	Vinnegar, Leroy	Leroy Walks!
13014	Wallington, George	Jazz for the Carriage Trade
13016	Wallington, George	The New York Scene
13018	Washington, Tyrone	Natural Essence
13020	Wilder, Joe	Wilder 'n' Wilder
13022	Wilkerson, Don	Elder Don
13024	Wilkerson, Don	Preach Brother!
13026	Willette, Baby Face	Face to Face
13028	Willette, Baby Face	Stop and Listen
13030	Williams, Joe	Jump For Joy
13032	Williams, Tony	Life Time
13034	Williams, Tony	Spring
13036	Williams, Valdo	New Advanced Jazz
13038	Wilson, Gerald	Moment of Truth

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13040	Wilson, Gerald	Eternal Equinox
13042	Wilson, Jack	Something Personal
13044	Wilson, Jack	Easterly Winds
13046	Wilson, Jack	Song for My Daughter
13048	Wilson, Nancy	Nancy Wilson/Cannonball Adderley
13050	Wilson, Nancy	Yesterday's Love Songs/Today's Blues
13052	Wilson, Reuben	On Broadway
13054	Wilson, Reuben	Love Bug
13056	Wilson, Reuben	Blue Mode
13058	Winchester, Lem	Perform a Tribute to Clifford Brown
13060	Winchester, Lem	Winchester Special
13062	Winding, Kai	Jay and Kay + 6
13064	Winding, Kai	The Great Kai & J.J.
13066	Winding, Kai	The Incredible Kai Winding Trombones
13068	Woods, Phil	Pairing Off
13070	Woods, Phil	Bird Feathers
13072	Woods, Phil	Four Altos
13074	Woods, Phil	Rights of Swing
13076	Wright, John	The Last Amen
13078	Davis, Eddie	Very Saxy
13080	Davis, Eddie	The Eddie Lockjaw Davis Cookbook, Vol. 1
13082	Davis, Eddie	The Eddie Lockjaw Davis Cookbook, Vol. 2
13084	Ellis, Don	Live in...
13086	Manne, Shelly	2-3-4
13088	Ellington, Duke	A Drum is a Woman
13090	Farlow, Tal	Autumn in New York
13092	Ellington, Duke	Second Sacred Concert
13094	Ellington, Duke	Ellington '55
13096	Ellington, Duke	Concert of Sacred Music
13098	Ellington, Duke	Serenade to Sweden
13100	Ellington, Duke	The Popular Duke Ellington
13102	Ellington, Duke	The Duke Plays Ellington
13104	Ellington, Duke	Plays Mary Poppins
13106	Ellington, Duke	Ellington Showcase
13108	Jones, Carmell	The Remarkable Carmell Jones
13110	Jones, Carmell	Jay Hawk Talk
13112	Flanagan, Tommy	The Cats
13114	Flanagan, Tommy	Lonely Town
13116	Garland, Red	Red Alone
13118	Garland, Red	Manteca
13120	Dorham, Kenny	Quiet Kenny
13122	Dorham, Kenny	Blue Spring
13124	Clooney, Rosemary	Blue Rose
13126	Ammons, Gene	Boss Tenor
13128	Reys, Rita	The Cool Voice of Rita Reys
13130	Smith, Jimmy	Hoochie Cooche Man
13132	Evans, Bill	Live At Art D'Lugoff's Top Of The Gate
13134	Counce, Curtis	You Get More Bounce With Curtis Counce!
13136	McIntyre, Maurice	Humility in the Light of the Creator
13138	Jones, Etta	Something Nice
13140	Montgomery, Wes	Down Here on the Ground
13142	Stitt, Sonny	Kaleidoscope
13144	Guaraldi, Vince	Jazz Impressions of Black Orpheus
13146	Cobb, Arnett	Party Time
13148	Green, Bennie	The 45 Sessions
13150	Green, Bennie	Hornful of Soul
13152	Henry, Ernie	Last Chorus
13154	Henry, Ernie	Presenting Ernie Henry
13156	Kenny Dorham	Showboat
13158	Drew, Kenny	New Faces New Sounds
13160	Shepp, Archie	Yasmina, a Black Woman
13162	McCann, Les	Plays the Truth
13164	McCann, Les	Swiss Movement
13166	Milt Jackson	Bags Meets Wes!
13168	Mulligan, Gerry	Meets Ben Webster
13170	Burrell, Kenny	Bluesy Burrell
13172	Wilen, Barney	Un témoin dans la ville
13174	Lacy, Steve	The Straight Horn of Steve Lacy
13176	Ellington, Duke	Blues in Orbit
13178	Ware, Wilbur	The Chicago Sound
13180	Evans, Bill	California Here I Come
13182	Lewis, John	Afternoon in Paris
13184	Newborn, Phineas	A World of Piano
13186	Peterson, Oscar	We Get Requests
13188	Coltrane, John	Kulu Sé Mama
13190	Coltrane, John	The John Coltrane Quartet Plays
13192	Coltrane, John	Live at the Half Note: One Down, One Up
13194	Coltrane, John	Brazilia
13196	Coltrane, John	Living Space
13198	Coltrane, John	Infinity

13200	Coltrane, John	Live in Antibes
13202	Coltrane, John	Live in Seattle
13204	Coltrane, John	Sun Ship
13206	Coltrane, John	First Meditations (for quartet)
13208	Coltrane, John	Om
13210	Coltrane, John	Love Supreme: Live in Seattle
13212	Coltrane, John	The Olatunji Concert: The Last Live Recording
13214	Coltrane, John	Interstellar Space
13216	Coltrane, John	Cosmic Music
13218	Coltrane, John	Offering: Live at Temple University
13220	Coltrane, John	Stellar Regions
13222	Coltrane, Alice	A Monastic Trio
13224	Coltrane, Alice	Huntington Ashram Monastery
13226	Armstrong, Louis	New Orleans Nights
13228	Mann, Herbie	Monday Night at the Village Gate
13230	Monk, Thelonious	Thelonious
13232	Monk, Thelonious	Blows for LP
13234	Monk, Thelonious	Quintet
13236	Monk, Thelonious	Plays
13238	Monk, Thelonious	Sonny Rollins and Thelonious Monk
13240	Desmond, Paul	Glad to Be Unhappy
13242	Gordon, Dexter	A Day in Copenhagen
13244	Braith, George	Extension
13246	Webster, Ben	Wanted To Do One Together
13248	Simone, Nina	Sings the Blues
13250	Byrd, Donald	Jazz Lab
13252	Wess, Frank	The Frank Wes Quartet
13254	Wess, Frank	Yo Ho! Poor You, Little Me
13256	Adderley, Cannonball	Cannonball's Sharpshooters
13258	Kelly, Wynton	Kelly Blue
13260	Fitzgerald, Ella	Rhythm Is My Business
13262	Jackson, Milt	Bean Bags
13264	Evans, Bill	Intermodulations
13266	Lincoln, Abbey	Straight Ahead
13268	Terry, Clark	Color Changes
13270	Lincoln, Abbey	It's Magic
13272	Lincoln, Abbey	Abbey Is Blue
13274	Lincoln, Abbey	Abbey Lincoln's Affair...
13276	Pearson, Duke	Hush!
13278	Forrest, Jimmy	Out of the Forrest
13280	Jarrett, Keith	Life Between the Exit Signs
13282	Jarrett, Keith	Restoration Ruin
13284	Jarrett, Keith	Somewhere Before
13286	Lloyd, Charles	Forest Flower
13288	Lloyd, Charles	Dream Weaver
13290	Lloyd, Charles	Love-In
13292	Lloyd, Charles	Discovery!
13294	Lloyd, Charles	In the Soviet Union
13296	Harper, Toni	Toni
13298	Jones, Elvin	Heavy Sounds
13300	Lloyd, Charles	The Flowering
13302	Lloyd, Charles	In Europe
13304	Golson, Benny	Turning Point
13306	Golson, Benny	Gettin' with It
13308	Golson, Benny	Take a Number from 1 to 10
13310	Golson, Benny	Pop + Jazz = Swing
13312	Golson, Benny	Free
13314	Golson, Benny	Tune in, Turn on
13316	Moody, James	James Moody
13318	Ammons, Gene	Blue Gene
13320	Bailey, Dave	One Foot in the Gutter
13322	O'Day, Anita	Waiter, Make Mine Blues
13324	Vaughan, Sarah	After Hours at the London House
13326	Little, Booker	That's It!
13328	Ammons, Gene	The Big Sound
13330	Ammons, Gene	Groove Blues
13332	Rollins, Sonny	Plus 4
13334	Farmer, Art	Three Trumpets
13336	Coleman, Earl	Returns
13338	Green, Bennie	Blows His Horn
13340	Allison, Mose	Young Man Mose
13342	Person, Houston	Blue Odissey
13344	Lateef, Yusef	The Sounds of Yusef
13346	Allison, Mose	Creek Bank
13348	Farmer, Art	2 Trumpets
13350	Wright, John	South Side Soul
13352	Wright, John	Nice 'n' Tasty
13354	Wright, John	Makin' Out
13356	Wright, John	Mr. Soul
13358	Davis, Miles	Amsterdam Concert



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13360	Allison, Mose	Ramblin' with Mose
13362	Davis, Miles	Jazz At The Plaza
13364	Davis, Miles	Live At The 1963 Monterey Jazz Festival
13366	Davis, Miles	Miles In Berlin
13368	Taylor, Cecil	Looking Ahead!
13370	Taylor, Cecil	Jazz Advance
13372	Taylor, Cecil	At Newport
13374	Taylor, Cecil	Love For Sale
13376	Taylor, Cecil	The World of Cecil Taylor
13378	Terry, Clark	In Orbit
13380	Evans, Bill	Trio '65
13382	Taylor, Cecil	Nefertiti, the Beautiful One Has Come
13384	Gillespie, Dizzy	The Greatest Trumpet of Them All
13386	Mulligan, Gerry	Night Lights
13388	Webster, Ben	King of the Tenors
13390	Hartman, Johnny	I Just Dropped By to Say Hello
13392	Byard, Jaki	Blues for Smoke
13394	Ammons, Gene	The Boss is Back!
13396	Hawkins, Coleman	Soul
13398	Jones, Etta	Lonely and Blue
13400	Ellington, Duke	Ellington Indigos
13402	Drew, Kenny	And His Progressive Piano
13404	Jones, Thad	The Fabulous Thad Jones
13406	The Jones Boys	The Jones Boys
13408	Jones, Thad	Mad Thad
13410	Jones, Thad	After Hours
13412	The Jones Brothers	Keepin' Up with the Joneses
13414	Mingus, Charles	Revenge!
13416	Rollins, Sonny	Now's the Time
13418	Rollins, Sonny	And the Big Brass
13420	Nelson, Oliver	The Kennedy Dream
13422	Peterson, Oscar	Plays the Duke Ellington Song Book
13424	Scott, Shirley	Great Scott!
13426	Brown, Ray	Much in Common
13428	Manne, Shelly	At the Black Hawk 1
13430	Manne, Shelly	At the Black Hawk 2
13432	Manne, Shelly	At the Black Hawk 3
13434	Manne, Shelly	At the Black Hawk 4
13436	Ammons, Gene	Bad! Bossa Nova
13438	Garland, Red	At the Prelude
13440	Garland, Red	Live!
13442	Garland, Red	Lil' Darlin'
13444	Garland, Red	Satin Doll
13446	Jacquet, Illinois	The Blues; That's Me!
13448	Jones, Etta	From the Heart
13450	Kloss, Eric	First Class Kloss!
13452	Allison, Mose	Autumn Song
13454	Jacquet, Illinois	The Kid and the Brute
13456	Peterson, Oscar	Very Tall
13458	Phillips, Sonny	Sure 'Nuff
13460	Garland, Red	All Kinds of Weather
13462	Garland, Red	Red in Blues-ville
13464	Garland, Red	Rojo
13466	Ammons, Gene	Jug
13468	Taylor, Billy	at Town Hall
13470	Jamal, Ahmad	Ahmad's Blues
13472	Jamal, Ahmad	Ahmad Jamal's Alhambra
13474	Quinichette, Paul	For Basie
13476	Tatum, Art	The Genius of Art Tatum
13478	Lewis, George	Ragtime Stompers
13480	Garland, Red	Can't See for Lookin'
13482	Getz, Stan	Jazz at Storyville (Volume 3)
13484	Gordon, Dexter	The Tower of Power!
13486	Gordon, Dexter	More Power!
13488	Little, Booker	Booker Little
13490	Little, Booker	And Friend
13492	Gillespie, Dizzy	Gillespiana
13494	Morgan, Lee	Lee Morgan
13496	Fuller, Curtis	With Red Garland
13498	Coleman, Ornette	Love Call
13500	Byrd, Donald	Mustang!
13502	Mitchell, Blue	Down with It!
13504	Hodges, Johnny	Everybody Knows
13506	Mingus, Charles	The Complete Town Hall Concert
13508	Fuller, Curtis	Volume 3
13510	Byrd, Donald	Off to the Races
13512	Roach, Max	The Max Roach 4 Plays Charlie Parker
13514	Waldron, Mal	The Quest
13516	Farmer, Art	Art
13518	Dolphy, Eric	The Complete Uppsala Concert

13520	Coleman, Ornette	Ornette on Tenor
13522	Mitchell, Blue	Big 6
13524	Weston, Randy	Get Happy with the Randy Weston Trio
13526	Macero, Teo	Teo
13528	Adderley, Cannonball	Them Dirty Blues
13530	Brooks, John Benson	Alabama Concerto
13532	Lateef, Yusef	The Centaur and the Phoenix
13534	Herman, Woody	Woody's Winners
13536	Garland, Red	Soul Burnin'
13538	Baker, Chet	In New York
13540	Manne, Shelly	The West Coast Sound
13542	Hawes, Hampton	The Green Leaves of Summer
13544	Kessel, Barney	Some Like It Hot
13546	Terry, Clark	Serenade to a Bus Seat
13548	Burrell, Kenny	All Night Long
13550	Charles, Teddy	Evolution
13552	Kessel, Barney	Kessel Plays Standards
13554	Hawes, Hampton	The Sermon
13556	Weston, Randy	Trio and Solo
13558	Vinnegar, Leroy	Leroy Walks Again!
13560	Weston, Randy	Jazz à la Bohemia
13562	Weston, Randy	With These Hands...
13564	Hawes, Hampton	I'm All Smiles
13566	Previn, André	Plays Songs of Harold Arlen
13568	Kessel, Barney	Let's Cook!
13570	Hawes, Hampton	The Seance
13572	Hawes, Hampton	This is Hampton Hawes
13574	Hawes, Hampton	Everybody Likes Hampton Hawes
13576	Land, Harold	Harold in the Land of Jazz
13578	Previn, André	Plays Songs by Vernon Duke
13580	Previn, André	Gigi
13582	Collette, Buddy	Man of Many Parts
13584	Manne, Shelly	Swinging Sounds
13586	Byrd, Charlie	Bossa Nova Pelos Passaros
13588	Adderley, Cannonball	Cannonball Takes Charge
13590	Redd, Freddie	San Francisco Suite for Jazz Trio
13592	Land, Harold	Eastward Ho! Harold Land in New York
13594	Land, Harold	The Fox
13596	Baker, Chet	In Milan
13598	Mitchell, Red	Presenting Red Mitchell
13600	Land, Harold	West Coast Blues
13602	Previn, André	Like Previn!
13604	Previn, André	King Size!
13606	Previn, André	Double Play!
13608	Fuller, Curtis	New Trombone
13610	McDuff, Jack	The Dynamic Jack McDuff
13612	Hawes, Hampton	All Night Session! Vol. 1
13614	Hawes, Hampton	All Night Session! Vol. 2
13616	Hawes, Hampton	All Night Session! Vol. 3
13618	Adderley, Nat	Much Brass
13620	Drew, Kenny	This Is New
13622	Gee, Matthew	Jazz by Gee
13624	Edwards, Teddy	Teddy's Ready!
13626	Carter, Benny	Swingin' the '20s
13628	Morgan, Lee	Take Twelve
13630	Adderley, Cannonball	Things Are Getting Better
13632	Adderley, Cannonball	In New York
13634	Adderley, Cannonball	Nippon Soul
13636	Adderley, Cannonball	Cannonball's Bossa Nova
13638	Adderley, Cannonball	African Waltz
13640	Adderley, Cannonball	Plus
13642	Adderley, Cannonball	Workshop Revisited
13644	Gordon, Dexter	The Resurgence of Dexter Gordon
13646	Quinichette, Paul	On the Sunny Side
13648	Young, Webster	For Lady
13650	Burrell, Kenny	Earthy
13652	Suliman, Idrees	Roots
13654	Jones, Thad	Olio
13656	Alpert, Trigger	Trigger Happy!
13658	Corwin, Bob	The Bob Corvin Quartet featuring the Trumpet of Don Elliott
13660	Spann, L'estate	Gemini
13662	Mann, Herbie	Sultry Serenade
13664	Davis, Miles	Miles in France
13666	Charles, Teddy	The Prestige Jazz Quartet
13668	Flanagan, Tommy	The Tommy Flanagan Trio
13670	Jordan, Duke	Trio and Quintet
13672	Parker, Charlie	Montréal, 1953
13674	Bley, Paul	Paul Bley
13676	Powell, Bud	Bud Powell's Moods

13678	VV.AA.	Conception
13680	Davis, Miles	Quartet
13682	Evans, Bill	Further Conversations with Myself
13684	Evans, Bill	Tales: Live in Copenhagen (1964)
13686	Davis, Miles	Vol. 2
13688	Davis, Miles	Vol. 3
13690	Evans, Bill	Behind the Dikes
13692	Evans, Bill	Treasures
13694	Monk, Thelonious	Monk in Copenhagen
13696	Monk, Thelonious	Jackie-ing
13698	Davis, Miles	Directions
13700	Davis, Miles	Circle in the Round
13702	Williams, Tony	Emergency!
13704	Coltrane, John	Settin' the Pace
13706	Coltrane, John	Dakar
13708	Coltrane, John	The Believer
13710	Coltrane, John	The Complete Copenhagen Concert
13712	Coltrane, John	The Last Train
13714	Coltrane, John	Afro Blue Impresions
13716	Coltrane, John	Black Pearls
13718	Coltrane, John	Bahia
13720	Coltrane, John	So Many Things: The European Tour, 1961
13722	Davis, Miles	Birth of the Blue
13724	Coltrane, John	Bye Bye Blackbird
13726	Coltrane, John	Live Trane: The Europeans Tours
13728	Coltrane, John	The Paris Concert
13730	Coltrane, John	Selflessness
13732	Coltrane, John	My Favorite Things: Coltrane at Newport
13734	Coltrane, John	The European Tour
13736	Coltrane, John	Blue World
13738	Coltrane, John	Concert in Japan
13740	Gordon, Joe	Introducing Joe Gordon
13742	Gordon, Joe	Lookin' Good!
13744	Evans, Bill	Jazzhouse
13746	Evans, Bill	Alone
13748	Evans, Bill	Time Remembered
13750	Brubeck, Dave	Jazz Impressions of the U.S.A.
13752	Evans, Bill	At Shelly's Manne-Hole
13754	Smith, Johnny Hammond	The Stinger
13756	O'Day, Anita	All the Sad Young Men
13758	Fitzgerald, Ella	Sings the Rodgers and Hart Song Book
13760	O'Day, Anita	Swings Cole Porter with Billy May
13762	Russell, George	Sextet at the Five Spot
13764	Timmons, Bobby	This Here is Bobby Timmons
13766	Russell, George	Sextet at the Five Spot
13768	Bley, Paul	Solemn Meditation
13770	Smith, Jimmy	Organ Grinder Swing
13772	Byrd, Donald	The Creeper
13774	Lacy, Steve	Evidence
13776	Desmond, Paul	First Place Again
13778	Green, Grant	First Session
13780	Kenton, Stan	Innovations In Modern Music, Volume One
13782	Tatum, Art	Gene Norman Presents an Art Tatum Concert
13784	Hamilton, Chico	The Original Chico Hamilton Quintet
13786	Hope, Elmo	New Faces New Sounds
13788	Weston, Randy	Cole Porter in a Modern Mood
13790	Lateef, Yusef	Stable Mates
13792	Lateef, Yusef	Before Dawn: The Music of Yusef Lateef
13794	Lateef, Yusef	Other Sounds
13796	Modern Jazz Quartet	The Comedy
13798	Young, Lester	The Jazz Giants '56
13800	Hawkins, Coleman	The Genius of Coleman Hawkins
13802	Hawkins, Coleman	The Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones All Stars at Newport
13804	Blakey, Art	Just Coolin'
13806	Merrill, Helen	Helen Merrill
13808	Allison, Mose	Transfiguration of Hiram Brown
13810	Allison, Mose	I Love the Life I Live
13812	Allison, Mose	I Don't Worry About a Thing
13814	Allison, Mose	Swingin' Machine
13816	Allison, Mose	Mose Alive!
13818	Allison, Mose	Wild Man on the Loose!
13820	Allison, Mose	I've Been Doin' Some Thinkin'
13822	Brown, Marion	Quartet
13824	Lateef, Yusef	Into Something
13826	Forrest, Jimmy	Soul Street
13828	Smith, Johnny Hammond	Look Out!
13830	Haynes, Roy	Cymbalism
13832	Ellis, Don	New Ideas
13834	Gryce, Gigi	The Rat Race Blues

13836	The Modern Jazz Disciples	The Modern Jazz Disciples
13838	Garland, Red	Halleluo-Y'-All
13840	Burrell, Kenny	Soul Call
13842	Jackson, Willis	Boss Shoutin'
13844	Stitt, Sonny	Primitivo Soul!
13846	<i>Spigolatura: The Three Sounds</i>	
13848	Konitz, Lee	You and Lee
13850	Marsh, Warne	Jazz of Two Cities
13852	Brown, Ted	Free Wheeling
13854	Rouse, Charlie	Yeah!
13856	Forrest, Jimmy	Forrest Fire
13858	Lacy, Steve	Soprano Sax
13860	Wess, Frank	Wheelin' & Dealin'
13862	McDuff, Jack	Goodnight, It's Time to Go
13864	Smith, Johnny Hammond	Talk That Talk
13866	Richardson, Jerome	Midnight Oil
13868	Charles, Teddy	Coolin'
13870	Bryant, Ray	Alone with the Blues
13872	Ashby, Dorothy	In A Minor Groove
13874	Taylor, Art	Taylor's Tenors
13876	Lateef, Yusef	Cry! - Tender
13878	Wallington, George	At The Bohemia (Featuring The Peck)
13880	Smith, Johnny Hammond	All Soul
13882	Richardson, Jerome	Roamin' with Richarson
13884	Stitt, Sonny	Night Letter
13886	McPherson, Charles	Bebop Revisited!
13888	Ashby, Dorothy	Hip Harp
13890	Smith, Johnny Hammond	Opus de Funk
13892	Byard, Jaki	Out Front!

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About cool jazz:

[...] *It is fair to say, however, that the evolution of Miles Davis's trumpet style had already matured in Charlie Parker's line-up to such an extent that it would have been difficult to recognise in the refined interpreter of Embraceable You the bewildered trumpeter of the early recordings with Charlie Parker. Davis felt the need for a new style, as did saxophonists like Lee Konitz, who had played in Claude Thornhill's orchestra before joining Davis in the line-up that would record the famous twelve recordings collected in The Complete Birth of the Cool. [...]*

Roberto Capasso, Grande Enciclopedia del Jazz,  
Curcio, 1982, volume 1, pagina 350

#	tit.	sess.	aut.	arr.
01	Move	(a)	Denzil Best	John Lewis
02	Jeru	(a)	Gerry Mulligan	
03	Moon Dreams	(c)	Chummy MacGregor, Johnny Mercer	Gil Evans
04	Venus de Milo	(b)	Gerry Mulligan	
05	Budo	(a)	Miles Davis, Bud Powell	Gerry Mulligan
06	Deception	(c)	Miles Davis	Gerry Mulligan
07	Godchild	(a)	George Wallington	Gerry Mulligan
08	Boplicity	(b)	Cleo Henry	Gil Evans
09	Rocker	(c)	Gerry Mulligan	
10	Israel	(b)	John Carisi	
11	Rouge	(b)	John Lewis	
12	Darn That Dream	(c)	Eddie DeLange, Jimmy Van Heusen	Gerry Mulligan

Miles Davis **Birth of the Cool** © Capitol, 1957 🎧 WOR Studios, NYC, January 21, 1949 (a); April 22, 1949; (b), March 9, 1950 (c). 🎵 Miles Davis, t; Lee Konitz, as; Gerry Mulligan, bs; Bill Barber, tuba. (a): Junior Collins, cor; Kai Winding, trne; Al Haig, p; Joe Shulman, b; Max Roach, d. (b): Sandy Siegelstein, cor; J. J. Johnson, trne; John Lewis, p; Nelson Boyd, b; Kenny Clarke, d. (c): Gunther Schuller, cor; J. J. Johnson, trne; John Lewis, p; Al McKibbin, b; Max Roach, d; Kenny Hagood sings on *Darn That Dream*. 🎤 By 1949, when he was only twenty-three, Miles Davis had already watched a good part of jazz history slip through his fingers. Having joined Charlie Parker's circle at a very young age, he soon demonstrated his ability to break away from the master's sharp, impetuous style, adopting a more thoughtful and restrained approach. He then began to frequent a basement on 55th Street, along with much of the New York musical community. The host was Gil Evans, the arranger for Claude Thornhill's orchestra. Evans's style was marked by clear, relaxed sonorities: using instruments such as the tuba and French horn, he integrated impressionistic elements of European classical music into jazz<sup>1</sup>, enriching its tonal palette with mellow unisons. Davis, leaving the role of *éminence grise* to his collaborator, formed a nonet — the *tuba band* — which fused these ideas with the energy of bop. The new lineup featured six wind instruments—trumpet, trombone, French horn, bass tuba, alto sax, and baritone sax—in addition to the traditional rhythm section of piano, bass, and drums. The aim was to expand the timbral range and orchestral possibilities of bop, without compromising its jazz identity. This new, more lyrical form of jazz met with only modest success: a handful of performances at the Royal Roost in 1948, and then the group disbanded. Davis tried again in 1949, signing with Capitol, but once more the response was lukewarm. A matter of environment, of timing, but also of attitude: on the East Coast, jazz was moving toward a more intense expressiveness, culmi-

<sup>1</sup>A musical movement that developed between 1870 and 1920, with the French composer Claude Debussy as a central figure. Aiming to create dreamy, vague, and indeterminate atmospheres, the Impressionists reduced dynamic contrasts and focused instead on timbre—the color of the instruments—to convey moods and suggestions.

nating in hard bop. These recordings are of extraordinary importance. While jazz on the East Coast evolved in different directions, cool jazz would emerge on the West Coast from the sounds developed in these sessions—thanks in part to the contributions of Mulligan and Konitz. But the legacy of *Birth of the Cool* would reach far beyond that: the trumpeter and the arranger would revisit the concept between 1957 and 1963, producing four more albums (*Miles Ahead* # 10698, *Porgy and Bess* # 10706, *Sketches of Spain* # 10710, and *Quiet Nights* # 10722) that would leave a lasting mark on African American music. 🎵 The editorial history of the material eventually included in the 1957 LP deserves a close examination:

1. Four 78s were released by Capitol Records under the name Miles Davis Orchestra:
  - (a) *Move* / *Budo*, ( *cat.* 15404, 1949);
  - (b) *Jeru* / *Godchild*, ( *cat.* 57-60005, 1949);
  - (c) *Boplicity* / *Israel*, ( *cat.* 57-60011, 1950);
  - (d) *Venus de Milo* / *Darn That Dream*, ( *cat.* 7-1221, 1950).
2. 10" *Classics in Jazz – Miles Davis* ( *cat.* H 459, 1954) contains eight tracks: (*Jeru*, *Moon Dreams*, *Venus de Milo*, *Deception*, *Godchild*, *Rocker*, *Israel*, *Rouge*).
3. 12" *Birth of the Cool* ( *cat.* T-762, 1957) contains eleven tracks (added tracks: *Move*, *Budo*, *Boplicity*).
4. 12" *Capitol Jazz Classics, Vol. 1: The Complete Birth Of The Cool* ( *cat.* M-11026, 1972), adds another track (*Darn That Dream*).
5. Twenty-five tracks CD *The Complete Birth of the Cool* ( *cat.* 7243 4 94550 2 3, 1998) adds a radio broadcast recorded at the Royal Roost in New York for WMCA (September 4 and 18, 1948). Musicians are: Miles Davis, t; Lee Konitz, as; Gerry Mulligan, bs; Junior Collins, cor; Mike Zwerin, trne; Bill Barber, tuba; John Lewis, p; Al McKibbon, b; Max Roach, d; Kenny Hagood, v (on *Why Do I Love You?* and *Darn That Dream*). The tracklist: **September, 4:** *Birth of the Cool Theme*, *Symphony Sid announces the band*, *Move*, *Why Do I Love You?*, *Godchild*, *Symphony Sid introduction*, *S'il vous plaît*, *Moon Dreams*, *Budo* (*Hallucinations*); **September, 18:** *Darn That Dream*, *Move*, *Moon Dreams*, *Budo* (*Hallucinations*).

The Miles Davis/Tadd Dameron Quintet **In Paris Festival International De Jazz – May, 1949** © CBS, 1977 🎧 Salle Pleyel, Paris. [*Riff tide, Good Bait, Don't Blame Me, Lady Bird*]: May 8, 1949 (a). [*Wah-Hoo, Allen's Alley, Embraceable You, Ornithology, All the Things You Are*]: between May 9 and 15, 1949 (b). 🎵 Miles Davis, t; James Moody, ts; Tadd Dameron, p; Barney Spieler, b; Kenny Clarke, d. 📌 A splendid performance by a bebop quintet led by Tadd Dameron and Miles Davis, recorded for a radio broadcast at the Paris Jazz Festival and later released on disc thanks to Henri Renaud, head of CBS France's jazz department. Maurice Cullaz, co-founder of *Jazz Hot* magazine, described it as “*la forme la plus moderne du jazz, au style bebop*”. 🎧 Album released in Europe by CBS (cat. 82100) and in the United States by Columbia (cat. JC 34804): both editions contain nine tracks. #10642 ★★★★★☆

Stan Getz, Zoot Sims **The Brothers** © Prestige, 1956 🎧 NYC, April 8, 1949 (a), September 8, 1952 (b). 🎵 Al Cohn, Zoot Sims, ts. (a): Allen Eager, Stan Getz, Brew Moore; Walter Bishop Jr, p; Gene Ramey, b; Charlie Persip, d. (b): Kai Winding, trne; George Wallington, p; Percy Heath, b; Art Blakey, d. 📌 1949. Stan Getz turns twenty-two. Born in Philadelphia to Ukrainian Jewish parents, he began his professional career at sixteen in Jack Teagarden's orchestra. He later played with Stan Kenton, Jimmy Dorsey, and Benny Goodman. Then he joined Woody Herman's band, performing alongside Jimmy Giuffre, Herbie Steward, and Zoot Sims — the original *Four Brothers*. When Giuffre left, he was replaced by Serge Chaloff. Later, when Chaloff and Steward departed, Al Cohn, Allen Eager, and Brew Moore stepped in, and the Four Brothers evolved into a quintet. This marked the beginning of Getz's career: a musician with a warm, lyrical sound, shaped by the ethereal, flowing tone of his role model, Lester Young, and already blending cool and West Coast influences. This album is a studio compilation by Stan Getz — though Zoot Sims is also credited on the cover — and brings together several recordings from that formative period. 🎵 📌 *Five Brothers*, composed by Gerry Mulligan, opens this anthology. Mulligan also wrote *Four and One Moore*, Al Cohn penned *Battle of the Saxes* and *Battleground*, Zoot Sims wrote *The Red Door* and *Zootcase*, while Cohn and Zoot together co-signed *Morning Fun*. *Tangerine*, on the other hand, is a standard (music by Victor Schertzinger, lyrics by Johnny Mercer) published in 1941. 🎧 The vinyl edition released in 1956 (cat. PRLP 7022) contains eight tracks. The four tracks recorded during session (a) had already been issued on the 78<sup>RPM</sup> *Five Brothers / Four And One Moore* (Stan Getz Bop Stars, cat. New Jazz 802, 1949) and on the *Battleground / Preservation* (Stan Getz Tenor Sax Stars / Stan Getz Quartet, cat. New Jazz cat. 818, 1950). The remaining four tracks



had been released on the 10" *Zoot Sims All-Stars* (Prestige, 1953, *cat.* 138). The CD edition, *cat.* OJCCD-008-2, released by Original Jazz Classics Records in 1990, adds three alternate takes from the 1949 session (*Five Brothers*, *Battleground*, *Four and One Moore*). # 11412 ★★★★★

Stan Getz **Quartets** © Prestige, 1955 🎷 NYC. [*Long Island Sound*, *Indian Summer*, *Mar-Cia*, *Crazy Chords*]: June 21, 1949 (a). [*There's a Small Hotel*, *I've Got You Under My Skin*, *What's New?*, *Too Marvelous for Words*]: January 6, 1950 (b). [*You Stepped Out of a Dream*, *My Old Flame*, *The Lady in Red*, *Wrap Your Troubles in Dreams*]: April 14, 1950 (c). 🎵 Stan Getz, ts. (a): Al Haig, p; Gene Ramey, b; Stan Levey, d. (b): Al Haig, p; Tommy Potter, b; Roy Haynes, d. (c): Tony Aless, p; Percy Heath, b; Don Lamond, d. 📌 After gaining recognition in Woody Herman's band, Getz recorded an album where he stood out for his cool sound, marked by soft tones and an airy phrasing. Inspired by Lester Young's example, this work foreshadows the stylistic hallmark that would define his later output. 📖 A mix of standards and three original compositions (*Long Island Sound*, *Mar-Cia*, *Crazy Chords*). 🎵 12" *cat.* PRLP 7002, includes twelve tracks. The CD reissue, released in 1991 by Original Jazz Classics *cat.* OJCCD-121-2, adds two alternate takes: *My Old Flame* and *The Lady in Red*. # 11414 ★★☆☆☆

Milt Jackson **Roll 'Em Bags** © Savoy, 1956 🎷 🎷 [*Conglomeration*, *Bruz*, *You Go to My Head*, *Roll 'Em Bags*, *Faultless* e *Hey*, *Frenchy*]: NYC, 25 gennaio 1949 (a). [*Come Rain or Come Shine*, *Fred's Mood*, *Wild Man*]: RVG, 5 gennaio 1956 (b). 🎵 Milt Jackson, vib, p; Kenny Clarke, d. (a): Kenny Dorham, d; Billy Mitchell, ts; Julius Watkins, cor; Curly Russell, p; Joe Harris, timbali. (b): Lucky Thompson, ts; Wade Legge, p; Wendell Marshall, b. 📌 Dizzy Gillespie discovered vibraphonist Milt Jackson and brought him into his bands as early as 1945. From then on, Jackson became a highly sought-after session player, eventually finding his ideal setting in the Modern Jazz Quartet, starting in 1952. This album features two sessions, distant in both time and style: in 1949, he played in a sextet that delivered a raw, unorthodox brand of bop; the 1956 quintet, by contrast, was more refined and elegant. 📖 The album includes six original compositions: *Conglomeration*, *Bruz*, *Roll 'Em Bags*, *Faultless*, *Fred's Mood* and *Wild Man*. 🎵 12" *cat.* MG 12042 includes nine tracks. # 11682 ★★☆☆☆

Lee Konitz **Subconscious-Lee** © Prestige, 1955 🎷 NYC, 11 gennaio (a), 28 giugno (b), 27 settembre 1949 (c); 7 aprile 1950 (d). 🎵 Lee Konitz, as; Arnold Fishkin, b. (a): Billy Bauer, g; Lennie Tristano, p; ; Shelly Manne,

d. (b): Warne Marsh, ts; Sal Mosca, p; Denzil Best, d. (c): Warne Marsh, ts; Sal Mosca, p; Jeff Morton, d. (d): Warne Marsh, ts; Billy Bauer, g; Sal Mosca, p; Jeff Morton, d. 📌 This album — an anthology that, following the turning point marked by Davis's *Birth of the Cool*, heralds the rise of the West Coast movement — marks a double debut: that of Lee Konitz as a leader and of Bob Weinstock's Prestige label. *Subconscious-Lee* presents a new attitude: soft textures and refined harmonic ideas as an alternative to the more frenetic and angular language of bebop. Although only Konitz's name appears on the cover, the album is the product of the group formed around their "master," Lennie Tristano (who participated in the January 11, 1949 session), in the immediate postwar years. 🎵 *Judy* and *Retrospection* are by Tristano, *Marshmallow* and *Fishin' Around* by Marsh; *You Go to My Head* is a standard. All the other tracks (*Progression*, *Tautology*, *Subconscious-Lee*, *Sound-Lee*, *Rebecca*, *Ice Cream Konitz*, *Palo Alto*) are original compositions by Konitz. 🎵 12" cat. PRLP 7004, which includes thirteen tracks originally released on 10" *Lee Konitz Quintet / Lennie Tristano Quintet* (New Jazz, 1951) and 10" *The New Sounds* (Prestige, 1951). # 11416 ★★★★★

Fats Navarro, Dizzy Gillespie, Miles Davis, Kenny Dorham **Modern Jazz Trumpets** © Prestige, 1951 🎵 [Maxology]: Studio Technisonor, Paris, May 15, 1949 (a). [Stop, Go, Wailing Wall]: NYC, September 20, 1949 (b). [Thinking of You, Nice Work If You Can Get It]: NYC, September 16, 1950 (c). [Morpheus, Whispering, Down]: Apex Studios, NYC, January 17, 1951 (d). 🎵 (a): Kenny Dorham, t; James Moody, ts; Al Haig, p; Tommy Potter, b; Max Roach, d. (b): Fats Navarro, t; Don Lanphere, ts; Al Haig, p; Tommy Potter, b; Max Roach, d. (c): Dizzy Gillespie, t; Jimmy Heath, as; Jimmy Oliver, ts; Milt Jackson, p; Percy Heath, b; Joe Harris, d. (d): Miles Davis, t; Sonny Rollins, ts; Bennie Green, trne; John Lewis, p; Percy Heath, b; Roy Haynes, d. 📌 A collection that brings together four trumpeters from the bop era, each offering a distinctive approach to modern jazz. Dorham's track, recorded during the 1949 European tour with Gillespie's big band, is one of his first extended solos on record and reveals a lyrical, more restrained voice compared to his bandleader's flamboyant style. The three Navarro tracks recorded a few months later in New York, find him still in full expressive command, though already affected by the illness that would soon take his life, reason enough to warrant attentive listening. The Gillespie session, featuring the unusual presence of Milt Jackson on piano, is the most routine. The strongest contribution comes from the Davis session, which anticipates the dry, tense tone of his later records. The interplay with a very young Sonny Rollins is already tangible, while John Lewis and Roy Haynes provide a rhythmic lightness that offsets the lack of ornamentation.

The album also serves as a good example of Prestige's production methods in the early 1950s: compilations, reissues, and collaborative releases that, despite lacking a coherent design, proved effective in documenting an era. 🎵 This album was released in two editions: the first had a cover similar to those of the earliest Prestige records, while later reissues featured a photograph of Davis. Kenny Dorham's track was also released by Prestige on a 78<sup>RPM</sup> single attributed to James Moody (*Maxology Part 1 & 2*, cat. 702). Fats Navarro's tracks appeared on two 78<sup>RPM</sup> singles, cat. 812 and cat. 819. Gillespie's tracks were issued by Prestige on two 78<sup>RPM</sup> singles: cat. 728, shared with Sonny Stitt, and cat. 736. Davis's tracks came out on cat. 734 and cat. 742, and were later collected on the 12" *Miles Davis and Horns* (cat. PRLP 7025, 📀 # 10646). # 13894 ★★★★★☆

Charlie Parker & Dizzy Gillespie **Bird and Diz** © Verve, 1956 🎵 NYC. [*Visa*]: February 3 (a), [*Passport*]: May 5, 1949 (b); [*Bloomdido, My Melancholy Baby, Relaxin' with Lee, Leap Frog, An Oscar for Treadwell, Mohawk*]: June 6, 1950 (c). 🎵 Charlie Parker, as. (a): Kenny Dorham, t; Tommy Turk, trne; Al Haig, p; Tommy Potter, b; Max Roach, d; Carlos Vidal, bongo. (b): Kenny Dorham, t; Al Haig, p; Tommy Potter, b; Max Roach, d. (c): Dizzy Gillespie, t; Thelonious Monk, p; Curley Russell, b; Buddy Rich, d. 📌 An anthology — marking Parker and Gillespie's last studio collaboration — of material previously released on 78 rpm records. Although produced by Norman Granz, who usually preferred larger ensembles, these recordings feature classic quintets and do not differ significantly from what the two had already recorded for Savoy and Dial. Unfortunately, the mixing overshadows one of Thelonious Monk's earliest recorded appearances. 🎵 First edition: 10" cat. MGC-512 (Mercury, 1952, eight tracks). Verve released a 12" (cat. MGV-8006, 1956, eleven tracks) and a CD (cat. 314 521 436-2, 1997, twenty-four tracks). # 11418 ★★★★★☆

Charlie Parker **Charlie Parker with Strings** © Mercury, 1950; Verve, 1995. 🎵 Novembre 30, 1949 (a); July 5, 1950 (b). 🎵 Charlie Parker, as; Ray Brown, b; Buddy Rich, d. (a): Jimmy Carroll, arr; Mitch Miller, oboe; Bronislaw Gimpel, Max Hollander, Milton Lomask, vl; Frank Brieff, vla; Frank Miller, cello; Myor Rosen, arpa; Stan Freeman, p. (b): Joe Lipman, arr, cond; Joseph Singer, cor; Eddie Brown, oboe; Sam Caplan, Howard Kay, Harry Melnikoff, Sam Rand, Zelly Smirnoff, vl; Isadore Zir, vla; Maurice Brown, cello; Verley Mills, arpa; xylophone, tuba sconosciuti; Bernie Leighton. 📌 Parker's saxophone, a jazz rhythm section, a bunch of strings, standards to play, the production of Norman Granz. And sugary arrangements meant to please the public. The leading figure of bebop had his biggest

commercial hit with this album — a fact that puzzled more than a few jazz fans but also set a precedent. Bird's personality was particularly complex, and this record — in its way, a response to obsession with technique and speed — reveals one of his many sides. ☉ This material has a particularly complicated publishing history. Two 10" share the same title, *Charlie Parker with Strings*: Mercury *cat.* MG-35010 (also released as *cat.* MGC-501 or *cat.* MGC-101) includes six tracks recorded on November 30, 1949; Mercury *cat.* MGC-509 (also released as *cat.* MGC-109) features eight tracks recorded in July 1950. The CD *Charlie Parker with Strings: The Master Takes* (Verve 314 523 984-2, 1995) adds ten more tracks: five from a concert held at Carnegie Hall on September 17, 1950; four from a studio session in January 1952; and one from another Carnegie Hall session in December 1947.

# 11420 ★★☆☆☆

*Bud Powell, born in New York in 1924, stands as one of the most important musicians of the bebop era. He began recording as a leader in 1947, the same year he joined Charlie Parker's quintet (alongside Miles Davis, Tommy Potter, and Max Roach). This marked the beginning of Powell's most creative and productive period, which lasted*

*roughly until 1951. In just a few years, he redefined the foundations of jazz piano: as a soloist, by importing and adapting the phrasing typical of Parker and Gillespie; and as an accompanist, through sparse yet incisive chordal support. Unfortunately, around the mid-1940s, he also began to suffer from mental health problems.*

Bud Powell **Jazz Giant** © Norgran, 1956 🎧 [*Tempus Fugue-it, Celia, Cherokee, I'll Keep Loving You, Strictly Confidential, All God's Chillun Got Rhythm*]: February 23, 1949 (a). [*So Sorry Please, Get Happy, Sometimes I'm Happy, Sweet Georgia Brown, Yesterdays, April in Paris, Body and Soul*]: February 1950 (b). 🎵 Bud Powell, p; Max Roach, d. (a): Ray Brown, b. (b): Curley Russell, b. 🔔 Recordings from two different sessions: the one from February 1949 was Powell's second as a leader (his first had taken place in 1947). It was recorded under rather grim circumstances: the pianist was undergoing treatment in a psychiatric hospital, was not allowed to perform live, and had been granted a one-day leave specifically for this session. The February 1950 session, on the other hand, followed Powell's first recording for Blue Note (🔊 *The Amazing Bud Powell*, # 11410). While it was indeed the Blue Note sessions that made Powell's star shine the brightest, these tapes recorded for Norman Granz also feature an inspired musician, weaving an elaborate musical texture that is both challenging and deeply enjoyable. We hear the pianist both in what was likely his ideal setting — the trio — and in magnificent solitude. Either way, we are in masterpiece territory. 🎹 Five originals (*Tempus Fugue-it, Celia*, dedicated to the daughter, *I'll Keep Loving You, Strictly Confidential, So Sorry Please*) and a nice set of standards. 🕒 12" cat. MG N-1063 contains thirteen tracks. These were already published::

- on the triple 78<sup>RPM</sup> *Bud Powell Piano* (Mercury, 1949, cat. C-102) and the on 10" of the same title Mercury, 1950, cat. MG-C-102;
- on the triple 78<sup>RPM</sup> *Piano Solos* (Mercury, 1952, cat. C-507) and the on 10" of the same title 10" Mercury, 1952, cat. MG-C-507;
- on the 10" *The Jazz Scene* (Clef cat. MG C-674, 1954).

# 11020 ★★★★★

[...] the last bop session of the decade, made on 6 August 1949, ushered in another major figure, Bud Powell. Powell had already recorded as a leader for two other small labels, Roost and Clef - and with a group called the Be Bop Boys, for Savoy - be-

fore Lion brought him into the WOR Studios, where Blue Note did much of its recording. Lion enlisted Navarro and a nineteen-year-old tenor saxophonist, Sonny Rollins, as the front line, with Tommy Potter on bass and Roy Haynes on drums, and the

group was noted on the Blue Note labels as Bud Powell's Modernists. Where Monk's bebop was always elliptical, Powell's was headlong. Though very different stylists, the two men held a strong mutual respect, and it was Monk who encouraged Powell early on. By the time he came to make his Blue Note debut, he had long been regarded as one of the masters of the 52nd Street scene, but his personal history was particularly troubled: hospitalised after a beating in 1945, he subsequently underwent ECT and for much of the rest of his life was troubled by mental problems (it has recently been suggested that he may have become epileptic, though if so it was never formally diagnosed). Powell's music teems with activity, his right hand at times seeming to explode off the keyboard, his close kinship with drummers emphasising his percussive delivery, while his clear thinking at high speed and the often lovely melodies he spun countermand any sense that he is running ragged. The four quintet titles are multifarious. "Bouncing with Bud", a remote derivation of "I Got Rhythm", is a harsh jog. "Wail" is helter-skelter, the soloists flying. "Dance Of The Infidels" is one of his most particular melodies, beautifully set up for the horns, with Powell's own solo a marvel. He then nods

towards Monk by covering that composer's "52nd Street Theme", with an urgent Rollins followed by Navarro at his most immaculate and Powell himself, tearing impetuously through the changes and coming up without a stagger. Roy Haynes was a splendid choice for the drummer on the date, and throughout these titles one can hear his mastery as both a percussionist, rattling and sounding out every part of his kit, and a provider of propulsion. But the two trio titles are in comparison almost gentle performances, with a plush reading of "You Go To My Head" and two takes of "Ornithology", the bop standard credited to Benny Harris. The tempo of the latter isn't actually all that fast, but it's sent skywards by Powell's quicksilver right hand. While his touch is light, contributing to the atmosphere of reflection, the detail in his long lines can intoxicate, if the listener follows closely. Speed wasn't the exclusive preserve of the bop musicians: Oscar Peterson was about to emerge as an exceptional technician. And Art Tatum had long been setting Olympian standards in jazz pianism. But Powell's mix of abstract urgency and an almost poignant lyricism was something daring and new. [...]

Richard Cook, [5]

**Bud Powell The Amazing Bud Powell** © Blue Note, 1956 🎧 WOR Studios, NYC. [*Ornithology, Wail, You Go to My Head, Bouncing with Bud*]: August 8, 1949 (a). [*Un Poco Loco, Over the Rainbow, A Night in Tunisia, It Could Happen to You*]: May 1, 1951 (b). 🎵 Bud Powell, p. (a): Fats Navarro, t; Sonny Rollins, ts; Tommy Potter, b; Roy Haynes, d. (b): Curly Russell, b; Max Roach, d. 📌 This album, unanimously recognized as one of the most important of the entire bebop era, brings together two sessions recorded by Bud Powell at the peak of his career. In the first, from 1949, he performs both in a quintet—with Fats Navarro, Sonny Rollins, Tommy Potter, and Roy Haynes—and in a stripped-down trio with just Potter and Haynes. In the second session, he appears either solo or in a trio with Curley Russell and Max Roach. The highlight of this set is *Un Poco Loco*, a groundbreaking piece that lies at the intersection of jazz and Afro-Cuban music. Although Afro-Cuban jazz had already been explored in the 1940s by figures such as Dizzy Gillespie and Machito, *Un Poco Loco* stands out as a landmark in the evolution of the genre. Its use of repetition, cyclical soloing, and modal harmony conveys a distinct *pan-African* sensibility. While it may not be as explicitly Afro-Caribbean as Gillespie's *A Night in Tunisia*, it signals a black aesthetic that would become integral to the language of modern jazz. 🎵 The set includes two original compositions by Powell: *Un Poco Loco* and *Wail*. *Bouncing with Bud* is also credited to the leader (in collaboration with Gil Fuller). 🎧 The eight tracks - that were later included in 1952 on 10" cat.

BLP 5003 - had previously been issued on 78<sup>RPM</sup>( *cat.* BN 1566, *cat.* BN 1567, *cat.* BN 1576, *cat.* BN 1577). 12" *cat.* BLP 1503 adds four alternate takes. CD produced by Rudy Van Gelder in 2001, *cat.* 7243 5 32136 2 6, contains twenty tracks (it includes additional alternate takes). # 11410 ★★★★★

The Amazing Bud Powell also offers an opportunity to remember a musician who, sadly, only briefly intersected with the period covered by 4969. Fats Navarro died in 1950, at just twenty-six. After early experience in big bands, he moved to New York in 1946, where he quickly emerged as one of the pioneers of bebop. His collaborations with pianist Tadd Dameron, alongside whom he recorded some of his most defining work, were especially important. In 1948, he was voted best trumpeter in the Metronome Jazz Poll, a title that acknowledged his stature at a turning point in jazz history. He also played with Charlie Parker, and many consider him the ideal counterpart to the saxophonist who, more than anyone else, redefined modern jazz—another

figure, like Navarro, ultimately undone by his inner demons. We like to remember him with the words Roberto Capasso dedicated to him: “Undoubtedly less acrobatic than Gillespie, he nevertheless possessed an equally forceful and authoritative attack—along with several questionable clichés. Less refined than Davis, he nonetheless outshone him in terms of instrumental command, and he carried a vein of sadness that never failed to move listeners. He was also a peerless builder of melodies—in this, comparable to Armstrong—and his improvisation never strayed into ornamentation: it went straight to the point with unmatched conciseness, supported by remarkable precision and a tone of rare beauty”. [10], vol. 3, pag. 1046

Art Tatum **Gene Norman Presents an Art Tatum Concert** © Columbia, 1952 🎧 Shrine Auditorium, LA, May 1949. 🎵 Art Tatum, p. 📌 Art Tatum was a continuator of stride piano, a style that had reached its peak with Fats Waller and James P. Johnson. He arrived in New York in 1932, accompanying singer Adelaide Hall. His extraordinary technique — speed, density of execution, and improvisational skill — established him as one of the stars of 52nd Street. He was also among the first jazz musicians to perform in concert halls, a setting in which he felt perfectly at ease, as shown by this recording, made in the spring of 1949 at the Shrine Auditorium in Los Angeles. In splendid solitude, surrounded by the warmth of the audience, Tatum delivers a sparkling interpretation of his usual repertoire. A repertoire that can be considered part of the classical jazz tradition: although he was a forerunner of the harmonic complexity that would later become typical of bebop, the pianist belongs to an aesthetic entirely different from that of Parker and his peers. 🎧 10" *cat.* GL 101, containing nine tracks. # 13782 ★★☆☆☆

Lennie Tristano and Warne Marsh **Intuition** © Capitol, 1996. 🎧 [Warne Marsh] *Smog Eyes, Ear Conditioning, Lover Man, Quintessence, Ear Conditioning, Lover Man (Mono Master)*: Radio Records, LA, October 3, 1956. *Jazz Of Two Cities, Dixie's Dilemma, Tschaikovsky's Opus #42, Third Movement, I Never Knew, Jazz Of Two Cities (Mono Take), I Never Knew (Mono Take)*: Radio Records, LA, October 11, 1956.; [Lennie Tristano] *Wow, Crosscurrent*: NYC, March 4 1949; *Yesterdays*: NYC, 14 marzo 1949; *Marionette, Sax Of A Kind, Intuition, Digression*: NYC, May 16, 1949. 🎵 [Warne Marsh] Warne Marsh, ts; Ronnie Ball, p; Ben Tucker, b; Jeff Morton, d; [Lennie Tristano] Lee Konitz, as; Warne Marsh, ts; Billy Bauer, g; Lennie Tristano, p; Arnold Fishkin, b; Harold Granowsky (*Wow, Crosscurrent*), Denzil Best (*Marionette, Sax Of A Kind, Intuition, Digression*), d. 📌 Lennie Tristano was a truly singular figure. Of Italian-American origin, born in Chicago in 1919, he lost his sight at the age of nine. He moved to New York in the mid-1940s, when bebop dominated the scene, and immediately stood out for a conceptual approach rooted in long melodic lines, unusual intervals, and harmonically complex sequences played with both hands. More respected by fellow musicians than by critics or the general public, he recorded relatively little, and his concert appearances were rare. He was, however, an exceptional teacher, able to gather around him a circle of young talents—most notably, Lee Konitz. His style was so personal that it defied easy classification. Like Miles Davis, although he played a key role in the emergence of cool jazz, Tristano cannot be confined to that label. This anthology includes twelve tracks by Warne Marsh, another of Tristano's



students, whose style fits more squarely within the cool jazz idiom. But the true centerpiece of the collection is the group of seven remarkable recordings led by Tristano himself. These tracks anticipate later developments in jazz, both in their harmonic complexity and improvisational freedom—at times verging on free jazz: an unusually understated rhythm section, wind instruments without vibrato moving in unison, and Tristano's extended melodic lines, rich in improvisational invention. Tristano's improvisational language was highly individual, sophisticated, and counter to the prevailing bebop ethos. It stood out for its technical virtuosity, harmonic substitutions, complex polyrhythms, and extraordinarily long, entirely spontaneous melodic phrases—never repeated. His performances were also marked by a complete absence of theatricality, a restraint that became part of his identity. At the time, his innovative approach was praised by critic Barry Ulanov and by musicians such as Charlie Parker and Aaron Copland. Others, however, dismissed it as cerebral and emotionally distant. In hindsight, the depth and foresight of his musical vision have become unmistakably clear. 🎧 CD *cat.* CDP 7243 8 52771 2 2 contains nineteen tracks. Those recorded under the name of Warne Marsh had already been published as *Jazz Of Two Cities* (Imperial *cat.* LP 9027, mono, 1957) and *Winds Of Marsh* (Imperial *cat.* LP 12013, stereo, 1959). To learn more about Tristano's output from this period, please refer to the four-CD box set *Intuition* (Proper, 2003, *cat.* PROPER-BOX 64) which collects seventy-six tracks recorded from May 1945 to July 1952. # 11408 ★★★★★

Sarah Vaughan **Sarah Vaughan in Hi-Fi** © Capitol, 1955 🎧 NYC, December 21, 1949; May 18-19 1950; September 19, 1951; January 5, 1953. 🎵 Sarah Vaughan, v; George Treadwell e His All Stars (Miles Davis, t; Budd Johnson, ts; Tony Scott, c; Bennie Green, trne; Freddie Green, Mundell Lowe, g; Jimmy Jones, p; Billy Taylor Sr, b; JC Heard, d). 📌 Sarah Vaughan's career began early: she started piano lessons at the age of three and left school at fifteen to dedicate herself entirely to music. In 1942, she entered a singing competition at the Apollo Theater in Harlem. Not only did she win first prize, but she was also noticed by Billy Eckstine, who secured her a spot in Earl Hines' orchestra. When Eckstine formed his band the following year, he brought Vaughan with him—along with a few young boppers, including Dizzy Gillespie and Charlie Parker. If that wasn't the birth certificate of Bebop, it was certainly close. Her solo career began in 1945. With a voice spanning nearly four octaves, Vaughan excelled in ballads and handled the daring progressions of bebop with remarkable ease, blending technical finesse with deep expressiveness—qualities that would earn her broad recognition. This collection, drawn from recordings made for Columbia

between 1949 and 1952, features her interpretation of several jazz standards. Vaughan reaches one of her interpretative peaks here: backed by small combos reminiscent of those led by Teddy Wilson—the kind that accompanied Billie Holiday in her celebrated Columbia sessions of the 1930s—she brings out the purity of her voice through phrasing that is both intricate and elegant. ☉ 10" Sarah Vaughan's debut album, titled after the singer, was released in 1950 ( *cat.* CL 6133). 12" Sarah Vaughan in Hi-Fi ( *cat.* CL 745, 1955) adds four tracks. CD *cat.* CK 65117 (adding nine more tracks) was released in 1996. # 11142 ★★★★★☆

VV.AA. **Conception** ☉ Prestige, 1956 🔔 This Prestige's 1956 anthology contains material previously released on 10" and 78<sup>RPM</sup>. It is particularly valuable for the stature of the musicians involved: Miles Davis, Stan Getz, Gerry Mulligan, Sonny Rollins, Zoot Sims. The first side contains 10" Lee Konitz: *The New Sounds* ( *cat.* PRLP 116). 🎷 Stan Getz: *Preservation* (June 21, 1949), *Intoit* (January 6, 1950), *I May Be Wrong/So What* (March 15, 1950, originally ascribed to Chubby Jackson). Lee Konitz: *Odjenar/Hibeck/Yesterdays/Ezz-Thetic* (March 8, 1951), *Indian Summer/Duet for Saxophone and Guitar* (March 13, 1951). Miles Davis: *Conception/My Old Flame* (October 5, 1951). ☉ 12" *cat.* PRLP 7013 contains twelve tracks. Those recorded by Stan Getz were published on two 78<sup>RPM</sup> ( *cat.* 818 e *cat.* 867) and on 10" *cat.* PRLP 105 (this record was titled *Chubby Jackson All Star Big Band*). Lee Konitz tracks had been published on 10" *The New Sounds* ( *cat.* 11452). Davis' tracks had been published on 10" *The New Sounds* ( *cat.* 10000) and were later published as bonus tracks in the CD edition of the album *Dig* (📀 # 10650). # 13678 ★★☆☆☆

**1950**

Gene Ammons **All Star Sessions** © Prestige, 1956 🎷 [*Blues Up and Down, You Can Depend on Me*]: NYC, 5 marzo 1950 (a). [*Stringin' the Jug, A Lover Is Blue*]: NYC, October 28, 1950 (b). [*New Blues Up and Down*]: NYC, January 31, 1951 (c). [*Woofin' and Tweetin', Juggernaut*]: RVG, June 15, 1955 (d). 🎸 Gene Ammons, ts, bs. (a) : Sonny Stitt, ts, bs; Duke Jordan, p; Tommy Potter, b; Jo Jones, d. (b): Sonny Stitt, ts, bs; Junior Mance, p; Gene Wright, b; Wes Landers, d. (c) : Billy Massey, t; Sonny Stitt, ts, bs; Chippy Outcalt, trne; Charlie Bateman, p; Gene Wright, b; Art Blakey, d; Larry Townsend, v. (d) : Art Farmer, t; Lou Donaldson, as; Freddie Redd, p; Addison Farmer, b; Kenny Clarke, d. 🔔 This is a record that offers a stripped-down form of bop, both in structure and historical significance, and highlights the enjoyable contrast — the first in a notable series — between the leader's rounder style and Sonny Stitt's sharper approach. Ammons, son of boogie-woogie pianist Albert, was already playing in Billy Eckstine's orchestra by 1944, alongside — among others — Charlie Parker. He was a valuable musician, able to incorporate rhythm and blues elements into the bebop language, thereby playing a key role in the emergence of soul jazz. His promising and often brilliant career was unfortunately interrupted by two prison terms for drug possession: from 1958 to 1960 and again from 1962 to 1969. 🎵 A couple of extended original compositions (*Woofin' and Tweetin'*, written by Art Farmer, and *Juggernaut*, by Ammons himself) recorded in June 1955, where he leads a sextet completed by Art Farmer, Lou Donaldson, Freddie Redd, Addison Farmer, and Kenny Clarke. On the second side of the LP, we instead find four tracks (recorded between 1950 and 1951) linked by the presence of Sonny Stitt. Two of them (*Blues up and Down* and *New Blues up and Down*) are co-written by the two saxophonists, one (*Stringin' the Jug*) is by Ammons alone. Completing the set is a standard, *You Can Depend on Me*. 🎧 The original vinyl, *cat.* PRLP 7050, contains seven tracks. The CD edition (Original Jazz Classics, *cat.* OJCCD-014-2, released in 1992) adds two alternate takes of *Blues Up and Down*, one of *You Can Depend on Me*, and the tracks *Bye Bye* (recorded in New York on March 5, 1950) and *When I Dream of You* (also recorded in New York on October 28 of the same year). # 10400 ★★★★★

Louis Armstrong And The All Stars **New Orleans Nights** © Decca, 1956 🎷 [*Panama, New Orleans Function (Flee As A Bird / Oh, Didn't He Ramble), My Bucket's Got A Hole In It, Medley: Bugle Call Rag, Ole Miss*]: NYC, April 26-27, 1950 (a). [*Struttin' With Some Barbeque, Basin Street Blues*]: March 19, 1954 (b). 🎸 Louis Armstrong, t, v; Barney Bigard, c; Arvell Shaw, b. (a): Jack Teagarden, trne; Earl Hines, p; Cozy Cole, d. (b): Bud Freeman, ts; Trummy Young, trne; Billy Kyle, p; Kenny John, d.

🔔 Louis Armstrong, the undisputed leading figure of the first era of African American music, seemed by the late 1940s to be out of the circle of the greats. The big band era was drawing to a definitive close — Ellington's 1956 Newport performance would be the exception, not the rule — while critics and audiences were turning with growing interest toward the new, revolutionary directions in jazz. But the old fox still had a few tricks up his sleeve. Returning to his roots — without indulging in nostalgia for its own sake — he assembled a small group of top-tier players rooted in the most authentic jazz and threw himself enthusiastically into the New Orleans Revival. It was a visceral kind of jazz, played by small bands, that had already begun to resurface in the late 1940s and would go on to define — for the better! — the final chapter of Satchmo's career. This album fits right into that vein: a collection of traditional jazz, powerful, elegant, and never self-indulgent. Particularly noteworthy among the tracks is New Orleans Function, which portrays the musical ritual of New Orleans funeral processions. 🎧 12" cat. MG 4738 containing six tracks. # 13226 ★★★★★☆

Al Cohn **Al Cohn's Tones** aka The Progressive Al Cohn © Savoy, 1956 🎧 [Infinity, Groovin' With Gus, How Long Has This Been Going On?, Let's Get Away from It All]: NYC, July, 29 1950 (a). [I'm Tellin' Ya, Jane Street, That's What You Think, Ah Moore]: RVG, June 23, 1953 (b). 🎵 Al Cohn, ts. (a): George Wallington, p; Tommy Potter, b; Tiny Kahn, d. (b): Nick Travis, t; Horace Silver, p; Curley Russell, b; Max Roach, d. 🔔 Al Cohn, who made his mark in clarinetist Woody Herman's band and was known for his long musical partnership with saxophonist Zoot Sims, was also a skilled arranger. He contributed to Broadway productions and the repertoire of numerous jazz orchestras. In these recordings, his tenor — always sweet and smooth, and at times reminiscent of Lester Young — tackles a series of original compositions, placing particular emphasis on the rhythmic component, enhanced by the incisive approach of drummers Tiny Kahn and Max Roach. 🎹 All tracks are composed by the leader (I'm Tellin' Ya, Jane Street, Infinity, That's What You Think, Ah Moore, Groovin' With Gus) except for How Long Has This Been Going On? and Let's Get Away from It All. 🎧 12" cat. MG 12048 containing eight tracks. # 11684 ★★☆☆☆

Duke Ellington **Great Times!** © Riverside, 1964 🎧 NYC. [Perdido, Take the "A" Train, Oscalypso, Blues for Blanton]: September 13, 1950 (a). [Tonk, Johnny Come Lately, In a Blue Summer Garden, Great Times]: 3 ottobre 1950 (b). [Cotton Tail, C Jam Blues, Flamingo, Bang-Up Blues]: November 1950 (c). 🎵 Duke Ellington, p. (a): Billy Strayhorn, celesta; Oscar Pettiford, vcl; Lloyd Trotman, b; Jo Jones, d. (b): Joe Schulman, b. (b), (c):

Billy Strayhorn, p. (c): Wendell Marshall, b. The drummer who plays on the session (c) is unknown. 🦋 Duke Ellington and Billy Strayhorn, side by side at the piano, engage in a musical dialogue during two of the three sessions on this album. It's a close and sophisticated encounter, revealing their deep bond, mutual understanding, and shared musical vision. The remaining four tracks are enriched by the warm timbre of Oscar Pettiford's cello and, on two of them, by Strayhorn's celesta — played with remarkable delicacy. 🎵 12" cat. RM 475 containing twelve tracks. # 11422 ★★☆☆☆

Duke Ellington **Masterpieces by Ellington** © Columbia, 1951 🎵 December 18, 1950. 🎵 Cat Anderson, Shorty Baker, Mercer Ellington, Fats Ford, Ray Nance, Nelson Williams, t; Johnny Hodges, Willie Smith, as; Russell Procope, as, c; Paul Gonsalves, ts; Jimmy Hamilton, ts, c; Harry Carney, bs, c; Lawrence Brown, Tyree Glenn, Quentin Jackson, Britt Woodman, trne; Duke Ellington, Billy Strayhorn, p; Wendell Marshall, b; Sonny Greer, d; Yvonne Lanauze, v. 🦋 The introduction of the twelve-inch vinyl record — a format soon to be universally known as the Long Playing — finally allowed Ellington, a composer and bandleader accustomed to concert halls, to break free from the time constraints of 78 rpm records, which limited each side to a maximum of three minutes. With more than forty-five minutes available, divided across two sides, the Duke — with the invaluable collaboration of Billy Strayhorn — chose to present just four tracks. The result is a broad, refined, and engaging album: the extended format grants Ellington new freedom, which translates into music that is more relaxed, full of nuance and beauty. A further testament to the genius of one of the most elegant composers and orchestra leaders in jazz history. 🎵 The album opens with a splendid version of *Mood Indigo* (composed in 1930 by Ellington and Barney Bigard). *Sophisticated Lady*, on the other hand, dates back to 1933 (in this case, the credit goes entirely to Ellington). On these first two tracks, we hear the voice of Eve Duke (credited in the liner notes as Yvonne Lanauze). Flipping the record, we find a more recent composition, *The Tattooed Bride*: first performed in concert at Carnegie Hall in 1948, it was described as a “*musical striptease*” (a definition from Leonard Feather's concert notes). The story ends with the newlywed husband discovering that his bride has a tattoo in an unexpected place. The album closes with *Solitude*, a timeless ballad composed by Ellington in 1934. 🎵 12" cat. ML 4418 containing four tracks. The first edition had a red cover; the 1956 reissue, a blue one. The CD edition released in 2003 (Columbia cat. ACK 87043, Legacy cat. AK 87043-S1) adds three tracks (*Vagabonds*, *Smada*, *Rock Skippin' at the Blue Note*) recorded on August 7 and December 11, 1951. # 11424 ★★★★★

Stan Getz **The Sound** © Royal Roost, 1956 🎧 [*Gone With The Wind, Yesterdays, Sweetie Pie, Hershey Bar*]: NYC, May 17, 1950 (a). [*Tootsie Roll, Strike Up The Band*]: NYC, December 10, 1950 (b). [*Standinavian, Dear Old Stockholm, I'm Getting Sentimental, I Only Have Eyes For You, Prelude To A Kiss, Night And Day*]: Stockholm, March 23–24, 1951 (c). 🎵 Stan Getz, ts. (a): Al Haig, p; Tommy Potter, b; Roy Haynes, d. (b): Horace Silver, p; Joe Calloway, b; Walter Bolden, d. (c): Bengt Hallberg, p; Gunnar Johnson, b; Jack Noren, Kenneth Fagerlund, d. 📌 *The Sound* was the nickname of Stan Getz, a saxophonist who had absorbed the lyrical and relaxed style of Lester Young and fused it with the Parkerian revolution. This anthology, released by the first label to record him as a leader, collects material from three sessions: two in the United States and one in Sweden. With relaxed tones and absolute control, Getz delivers elegant jazz that flows naturally between standards and original compositions. A few years later, he would help bring bossa nova to a wide audience, achieving extraordinary commercial success. Here, however, his style remains firmly within the realm of cool jazz: velvety, rarefied, modern — almost a sublimation of swing. 🕒 12" cat. RLP 2207 containing twelve tracks. This collection was later included in the box set *The Complete Roost Recordings*, released on CD by Roost/Capitol in 1997 (cat. 7243 8 59622 2 6). # 11426 ★★★★★☆



Stan Getz **The Getz Age** © Royal Roost, 1964 🎧 NYC. [*On The Alamo (alternate take)*]: May 17, 1950 (a). [*Imagination (alternate take), Navy Blue (alternate take)*]: December 10, 1950 (b). [*Penny, It Might As Well Be Spring*]: January 23, 1951 (c). [*Melody Express, Yvette, Potter's Luck, Wildwood*]: August 15, 1951 (d). [*Lullaby Of Birdland, Autumn Leaves, These Foolish Things*]: December 19, 1952 (e). 🎵 Stan Getz, ts. (a): Al Haig, p; Tommy Potter, b; Roy Haynes. (b): Horace Silver, p; Joe Calloway, b; Walter Bolden, d. (c): Horace Silver, p; Joe Calloway, b; Walter Bolden, d. (d): Jimmy Raney, g; Horace Silver, p; Tommy Potter or Leonard Gaskin, b; Roy Haynes, d. (e): Duke Jordan, p; Jimmy Raney, g; Bill Crow, b; Frank Isola, d. 📌 A collection that captures Stan Getz at a pivotal stage in his career, as he was refining a style already marked by its velvety tone and lyrical phrasing. His delicate lightness and fluid articulation reflect the legacy of Lester Young, while the assimilation of Charlie Parker's harmonic and rhythmic innovations lends the performances a subtle but unmistakable modernity. 🕒 12" cat. RLP 2258 containing twelve tracks. This collection was later included in the box set *The Complete Roost Recordings*, released on CD by Roost/Capitol in 1997 (cat. 7243 8 59622 2 6). # 11428 ★★★★★☆







A figure as controversial as he is significant, Stan Kenton stands out in the history of jazz. One of his undeniable merits was his ability to keep his big bands alive without ever taking refuge in the comfortable folds of nostalgia. Born in Wichita, Kansas, in 1911, he became a professional musician at the age of seventeen and formed his first orchestra in 1928. In the mid-forties, he began collaborating with Pete Rugolo, a composer and arranger strongly influenced by Stravinsky and Bartók, who would leave a profound mark on Kenton's stylistic identity. In 1946, with a band enriched by the voice of June Christy and Afro-Cuban elements, he released *Artistry in Rhythm*. The public responded enthusiastically to this innovative sound, further characterized by a powerful brass section. Yet, despite the success, the restless spirit that would char-

acterize Kenton's entire artistic career led him to disband the ensemble. Just five months later, once again with Rugolo at his side, he launched the *Concerts in Progressive Jazz*. Another key collaboration was with Bob Graettinger, who in 1948 composed the groundbreaking *City of Glass*, performed in Chicago that April and recorded in a revised version in 1951. Kenton's success continued: in June 1948, more than fifteen thousand people attended his concert at the Hollywood Bowl. But Kenton paid little attention to popularity. In December, he again announced his intention to kill the goose that laid the golden eggs. After a brief hiatus, he reorganized the *Innovations in Modern Music Orchestra*, a massive ensemble of thirty-nine players, including sixteen strings. It would be his first major commercial failure.

Stan Kenton and His Orchestra **Innovations In Modern Music, Volume One** © Capitol, 1950 🎵 Capitol Recording Studios, Hollywood, February 3-4, 1950. 🎷 Stan Kenton, p, arr. Alfred Alvarez, Buddy Childers, Maynard Ferguson, Don Paladino, Shorty Rogers, t; Art Pepper, as, c; Bud Shank, as, f; Bob Cooper, ts, oboe, corno inglese; Bart Caldarell, ts, fagotto; Bob Gioga, bs, bc; John Graas, Lloyd Otto, corno francese; Milt Bernhart, Harry Betts, Bob Fitzpatrick, Bill Russo, trne; Bart Varsalona, b trne; Gene Englund, tuba; Jim Cathcart, Earl Cornwell, Anthony Doria, Lew Elias, Jim Holmes, George Kast, Alex Law, Herbert Offner, Carl Ottobrinio, Dave Schackne, vl; Stan Harris, Leonard Sclic, Sam Singer, vla; Gregory Bemko, Zachary Bock, Jack Wulfe, vcl; Laurindo Almeida, g; Don Bagley, b; Shelly Manne, d, timpani; Carlos Vidal, conga. June Christy sings on *Conflict* and *The Lonesome Road*. 📢 The orchestra that Stan Kenton formed around 1950 is a clear expression of the megalomania that often characterized his personality. Up until that point, with his *Artistry in Rhythm* and *Progressive Jazz* bands, things had been going quite well. But now, at the helm of an enlarged (and significantly: almost forty elements) and restructured ensemble - which includes strings, tuba, French horn, and classical percussion - Kenton attempts a further synthesis between jazz and contemporary classical music, drawing openly from Stravinsky, Ravel, and Hindemith. Quality is all there: great musicians and massive authors and arrangers (especially Pete Rugolo, Kenton's alter ego for a long time). The leader deserves credit for having given shape to such a bold project, which includes several fascinating pieces and technically sophisticated solutions. However, the excess of ambition ultimately undermines the coherence of the final result. The result is a refined orchestral blend, bound by excessively rigid structures. The album navigates an unstable border: an undertaking that reveals once again Kenton's controversial ambition to take jazz beyond while remaining at least partly connected to



his Afro-American roots.  Robert Graettinger is the author of *Incident in Jazz*. The leader composed *Theme for Sunday*, Franklyn Marks *Trajectories*, while *Cuban Episode* is by Chico O'Farrill. There are two compositions by Pete Rugolo: *Conflict* and *Mirage*. *Solitaire* is by Bill Russo, and the song *Lonesome Road*, with lyrics by Gene Austin, is set to music by Nat Shilkret. Each piece is arranged by its author (the only exception being Pete Rugolo for *Lonesome Road*).  12" *cat.* P-189 containing eight tracks. # 13780  
★★★★☆



Stan Kenton **Presents**  Capitol, 1951  Capitol Recording Studios, Hollywood. [*Soliloquy*]: February 3, 1950 (a). [*Evening in Pakistan*]: February 4, 1950 (b). [*Art Pepper, Halls of Brass*]: May 18, 1950 (c). [*Maynard Ferguson, Shelly Manne*]: May, 15 1950 (d). [*June Christy*]: August 21, 1950 (e). [*House of Strings*]: August, 24 1950 (f).  Stan Kenton, p, arr; Alfred "Chico" Alvarez, Buddy Childers, Maynard Ferguson, Don Paladino, Shorty Rogers, t; Milt Bernhart, Harry Betts, Bob Fitzpatrick, Bill Russo, trne; Clyde Brown, Bart Varsalona, b trne; John Graas, Lloyd Otto, cor; Gene Englund, tuba; Art Pepper, as; Bud Shank, as, f; Bob Cooper, ts, oboe, cor; Bart Caldarell, ts, fagotto; Bob Gioga, bs, bc; Jim Cathcart, Earl Cornwell, Anthony Doria, Lew Elias, Jim Holmes, George Kast, Alex Law, Herbert Offner, Carl Ottobrinio, Dave Schackne, vl; Stan Harris, Leonard Selic, Sam Singer, vla; Gregory Bemko, Zachary Bock, Jack Wulfe, vcl; Laurindo Almeida, g; Don Bagley, b; Shelly Manne, d, tympani; Carlos Vida, congas; Jack Costanzo, perc; June Christy, v.  After *Innovations In Modern Music*, here is another album showcasing the most ambitious orchestra ever assembled by Stan Kenton. Forty musicians, strings included, for music that is anything but commercial: sophisticated arrangements and dense orchestrations create a complex, unconventional, often intriguing sound. The goal — mostly unlucky, at least from a commercial point of view — was to turn a dance orchestra into something resembling a symphonic ensemble. Some have linked this attempt to the third stream movement, but we respectfully disagree. While here we are closer to Wagner, John Lewis and Gunther Schuller were aiming for the serene balance of Johann Sebastian Bach. It's still a fusion of jazz and classical music, that's true, but just as there are many kinds of jazz, there are also many kinds of classical.  *Art Pepper* and *Maynard Ferguson* are composed by Shorty Rogers, *Halls of Brass* by Bill Russo, *June Christy* by Stan Kenton, and *House of Strings* by Robert Graettinger.  10" *cat.* L248, which already collects material previously released on 78<sup>RPM</sup>, contains five tracks. 1955 12" *cat.* T248 adds one track (*Evening in Pakistan*, composed by Franklyn Marks). CD released by the Japanese branch of Capitol in 2010, *cat.* TOCJ 50056, adds two more tracks:






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*Shelly Manne*, composed by Kenton, and *Soliloquy* by Johnny Richards. #  
11430 ★★★★★

Bud Powell **Bud Powell's Moods** aka The Genius of Bud Powell © Clef, 1954 🎧 [*Hallelujah, Tea For Two*]: NYC, July 1, 1950 (a). [*Parisian Thoroughfare, Oblivion, Dusk in Sandi, Hallucinations, The Fruit, A Nightingale Sang in Berkeley Square, Just One of Those Things, The Last Time I Saw Paris*]: February 1951 (b). 🎵 Bud Powell, p. (a): Ray Brown, b; Buddy Rich, d. 📌 An assorted collection from a giant still at the peak of his career. Troubles had already begun, but the tragedy — between drug addiction and psychiatric clinic stays — had not yet fully unfolded. Fascinating, in the way that matters most, are the tracks Powell tackles in splendid solitude. He glides across the keys with disarming ease, producing a distillate of sublime, luminous, joyful music. Powell recorded albums of greater historical importance for jazz, but the beauty of this one, too, borders on the incommensurable. His pianism alternates between intensity and fragility, moving between original compositions and reinterpretations of standards. The slow-tempo tracks shine in particular: lyrical without ever becoming self-indulgent, introspective, precise to the point of sharpness — all held in a constant tension between control and surrender. 🎹 Five original scores by the leader: *Parisian Thoroughfare, Oblivion, Dusk in Sandi, Hallucinations, The Fruit*. 📀 Published in 1954 as Bud Powell's Moods (Clef, *cat.* MG C-610, ten tracks), and later by Verve in 1956 (*cat.* MG V-8115) with the same tracklist but under a different title, The Genius of Bud Powell, and a different cover. The CD edition released by Verve in 1988 (*cat.* 827 901-2) adds two alternate takes of the piece Tea for Two. Not to be confused with the album of the same name containing 1954 recordings (👍 # 11432). # 13676 ★★★★★

Zoot Sims **Quartets** aka Trotting! © Prestige, 1956 🎧 NYC. [*My Silent Love, Jane-O, Dancing in the Dark, Memories of You*]: 16 settembre 1950 (a). [*Zoot Swings the Blues (Take 1), Zoot Swings the Blues (Take 2), Trotting, I Wonder Who, It Had to Be You, East of the Sun*]: 14 agosto 1951 (b). 🎵 Zoot Sims, ts. (a): John Lewis, p; Curly Russell, b; Don Lamond, d. (b): Harry Biss, p; Clyde Lombardi, b; Art Blakey, d. 📌 A Californian, white, born in 1925 to vaudeville artist parents, Zoot Sims entered the world of major jazz at an early age. At eighteen, he was already playing with Benny Goodman — a collaboration that, though intermittent, would continue into the late 1970s. After the war, he joined Woody Herman's orchestra, where — alongside Serge Chaloff, Stan Getz, and Herbie Steward — he became one of the *Four Brothers*, immortalized in the Jimmy Giuffrè composition of the same name. This album brings together two quartet sessions from the early 1950s, showing Sims in excellent form. In both up-tempo pieces and ballads, he displays a relaxed yet incisive phrasing, moving through a repertoire that

blends standards and originals with clarity and elegance. His tenor sound — warm, dry, and precisely articulated — draws from the legacy of Lester Young, but adds a distinctively personal tone. There's no display of virtuosity for its own sake: Sims prefers to shape each phrase with economy and poise, always seeking a natural, balanced flow. A minor classic, and a perfect introduction to his style.  Four original compositions by the leader (*Zoot Swings the Blues*, *Trotting*, *I Wonder Who*, *Jane-O*) and five fine interpretations of as many standards (*It Had to Be You*, *My Silent Love*, *Dancing in the Dark*, *Memories of You*, *East of the Sun*).  12" *cat.* PRLP 7026 contains ten tracks. The album was reissued in 1963 under the title *Trotting!* (*cat.* PR 16009). # 11434 ★★★★★☆

Sonny Stitt **Kaleidoscope**  Prestige, 1957  [*Ain't Misbehavin'*, *Later*]: February 17, 1950 (*a*). [*Imagination*]: December 15, 1950 (*b*). [*Can't We Be Friends*, *Liza (All the Clouds'll Roll Away)*]: January 31, 1951 (*c*). [*P.S. I Love You*, *This Can't Be Love*]: February 1, 1951 (*d*). [*Stitt's It*, *Cool Mambo*, *Blue Mambo*, *Sonny Sounds*]: February 25, 1952 (*e*).  Sonny Stitt, as, ts, bs. (*a*): Kenny Drew, p; Tommy Potter, b; Art Blakey, d. (*b*): Junior Mance. Gene Wright, b; Art Blakey, d. (*c*): Charlie Bateman, Junior Mance, p; Gene Wright, b; Teddy Stewart, d. (*d*): Charlie Bateman, Junior Mance, p; Gene Wright, b; Teddy Stewart, d. (*e*): John Hunt, Bill Massey, Joe Newman, t; John Houston, p; Ernie Shepherd, b; Shadow Wilson, d; Humberto Molares, conga.  Some of Sonny Stitt's earliest recordings as a leader, following his stint with Billy Eckstine's orchestra. Quickly emerging as one of bebop's leading voices, Stitt was for years dismissed as a Parker imitator — an epithet even Bird himself acknowledged with the famous remark: “*Well, I'll be damned, you sound just like me,*” to which Stitt replied, “*Well, I can't help the way I sound. It's the only way I know how to play.*” This perception now feels overly simplistic. These sessions, spanning from 1950 to 1952 and featuring various lineups, reveal a versatile and confident player. On alto, tenor, and baritone saxophones, Stitt delivers solos marked by a driving intensity and crystalline clarity. His phrasing often swings with effortless naturalness, yet remains precise and articulate.  12" *cat.* PRLP 7077 containing twelve tracks. # 13142 ★★☆☆☆

**1951**

Louis Armstrong and the All Stars **Satchmo at Pasadena** © Decca, 1951 🎧 Pasadena Civic Auditorium, CA, January 30, 1951. 🎵 Louis Armstrong, t, v; Velma Middleton, v; Barney Bigard, c; Jack Teagarden, trne; Earl Hines, p; Arvell Shaw, b; Cozy Cole, d. 🔔 Nice recording of a typical Louis Armstrong and His All-Stars concert—though incomplete and with tracks presented out of order. The mood is unmistakably upbeat, featuring even some cabaret-like banter as Satchmo hams it up with Velma Middleton. While everything centers on the bandleader, the rest of the group also rises to the occasion, delivering moments of excellence. These performances were enhanced by the advent of a new recording format, which was gaining popularity and freed musicians from the strict time constraints of 78 rpm records. 🎧 Vinyl, *cat.* DL 8041, ten tracks. # 11436 ★★☆☆☆

Miles Davis **Blue Period** © Prestige, 1953 🎧 10" *cat.* PRLP 140 containing three tracks. *Bluing* and *Out of the Blue* were later published on *Dig* (👉 # 10650); *Blue Room* on *and Horns* (👉 # 10646). # 10644 ★★☆☆☆

Miles Davis **and Horns** © Prestige, 1956 🎧 [*Morpheus, Down, Blue Room, Whispering*]: Apex Studio, NYC, January 17, 1951 (*a*); [*Tasty Pudding, Floppy, Willie the Wailer, For Adults Only*]: Beltone Studios, NYC, February 19, 1953 (*b*). 🎵 Miles Davis, t (*a*): Sonny Rollins, ts; Bennie Green, trne; John Lewis, p; Percy Heath, b; Roy Haynes, d. (*b*): Sonny Truitt, trne; Al Cohn, Zoot Sims, ts; John Lewis, p; Leonard Gaskin, b; Kenny Clarke, d. 🔔 The album captures two moments in Davis's personal and artistic life that stand at opposite ends of the spectrum. The 1951 session finds the artist, then a solid rising star on the jazz scene, engaging brilliantly with Sonny Rollins. By 1953, when producer Bob Weinstock allowed him to reinterpret compositions by saxophonist Al Cohn (who also arranged here), Davis was a drug addict whose only aim was to scrape together some money. As a result, his contribution looks detached and uninspired. 🎧 Mono 12-inch anthology LP, *cat.* PRLP 7025, containing eight tracks previously issued as 78 and 10-inch records. # 10646 ★★☆☆☆

Miles Davis **Birdland 1951** © Blue Note, 2004 🎧 Birdland, NYC. [*Out of the Blue, Half Nelson, Tempus Fugue-it, Move*]: February 17, 1951 (*a*), [*Move, Half Nelson, Down*]: June 2, 1951 (*b*), [*Move, The Squirrel, Lady Bird*]: September 29, 1951 (*c*). 🎵 Miles Davis, t; Art Blakey, d. (*a*), (*b*): Sonny Rollins, ts; J.J. Johnson, trne; Kenny Drew, p; Tommy Potter, b; (*c*): Eddie Davis, Big Nick Nicholas, ts; Billy Taylor, p; Charles Mingus, b. 🔔 An album of radio broadcasts recorded at Birdland on three different nights in 1951, documenting a transitional phase for Miles, then contractually tied

to Prestige and deeply affected by drug addiction. The setlist alternates bop and cool songs: Davis was still searching for his voice, but already excelled in phrasing and composure. Of unquestionable historical value, although marred by a compromised sound quality, it is a work of interest mainly to collectors. 🎧 CD ( *cat.* 7243 5 41779 2 7) containing ten tracks. # 10742 ★☆☆☆☆

Miles Davis **The New Sounds** © Prestige, 1951 🎧 10" *cat.* PRLP 124 containing four tracks: *Dig* and *It's Only a Paper Moon* were later published on 12" *Dig* (📀 # 10650), *Conception* and *My Old Flame* on *Conception* (📀 # 13678). # 10000 ★★★★★

Miles Davis featuring Sonny Rollins **Dig** © Prestige, 1956 🎧 Apex Studio, NYC, October 5, 1951. 🎵 Miles Davis, t; Jackie McLean, as; Sonny Rollins, ts; Walter Bishop, Jr., p; Tommy Potter, b; Art Blakey, d. 🔔 On the eve of his darkest period, marked by drug addiction, Miles recorded seven tracks, four of which featured nineteen-year-old Jackie McLean in his recording debut. The lineup also included Sonny Rollins and a rhythm section consisting of Walter Bishop on piano, Tommy Potter on bass (both regular accompanists for Charlie Parker), and Art Blakey on drums. According to Davis's autobiography, Charles Mingus also played on the track *Conception*, though he went uncredited due to contractual reasons. Silent witness, Bird.

*Charlie Parker came by and sat in the engineer's booth. Since this was Jackie McLean's first recording, he was already nervous about that, but when he saw Bird it just flipped him out. Bird was his idol, so he kept going over to Bird and asking him what he was doing there, and Bird kept telling him that he was just hanging out and listening. Man, Jackie must have asked Bird that a thousand times. But Bird understood and so he was cool. Jackie wanted Bird to leave so that he could relax. But Bird kept telling him how good he sounded and encouraging him like that. After a while, Jackie relaxed and played his ass off. [39]*

In his second session as leader for Prestige, Davis begins to shape—especially in the title track—the new language of hard bop. Taking advantage of the new LP format, which freed him from the time constraints of 78 rpm records, the trumpeter was also able to highlight the lyrical qualities of his instrument, working primarily in the middle register.

🎵 A composition of the leader, *Dig*, a standard, *It's Only a Paper Moon*, and three more originals: *Denial*, the extended *Bluing* (at the end of the second and final solo, exhausted, Davis yells at Blakey to finish the piece alone), *Out of Blue*. 🎧 12" *cat.* PRLP 7012, containing five tracks (already published on 10" # 10000 and # 10644 and 7" (*Denial*, *cat.* PREP 1361, 1954). Of the seven tracks recorded on October 5, 1951, the remaining two (a composition by pianist George Shearing, *Conception*, which Davis had already recorded under the title *Deception*, modifying it slightly and attributing authorship to himself, and the ballad *My Old Flame*, previously recorded with Parker in 1947) are included in the anthology *Conception* (# 13678). A new edition, *cat.* PRLP 7281, from 1964, was titled *Diggin' with the Miles Davis Sextet* to echo the successful gerund-titled series begun with *Cookin' with the Miles Davis Quintet*. The tracks recorded on October 5, 1951, are all included in the 12" *Conception* (*cat.* PR 7744, 1970, not to be confused with anthology # 13678) and in the first CD edition (Original Jazz Classics Fantasy, *cat.* OJCCD 005-2, 1991). # 10650 ★★★★★☆



Duke Ellington **Ellington Uptown** aka Hi-Fi Ellington Uptown © Columbia, 1953 🎧 [*A Tone Parallel to Harlem*]: NYC, December 7, 1951 (a). [*Controversial Suite*]: NYC, December 11, 1951 (b). [*Skin Deep*]: Fresno, CA, February 29, 1952 (c). [*Take the "A" Train*]: June 30, 1952 (d). [*The Mooche, Perdido*]: NYC, July 1, 1952 (e). 🎵 Cat Anderson, Shorty Baker, Willie Cook, Clark Terry, Francis Williams, t; Ray Nance, t, vl; Willie Smith, Johnny Hodges, Hilton Jefferson, as; Russell Procope, as, c; Paul Gonsalves, ts; Jimmy Hamilton, ts, c; Harry Carney, bs; Quentin Jackson, Britt Woodman, Juan Tizol, trne; Duke Ellington, Billy Strayhorn, p; Wendell Marshall, b; Louis Bellson, d; Betty Roche, v. 🔔 A record included by Columbia in the Masterworks series, usually reserved for classical music or Broadway productions. Listening to it, you understand why. While swing jazz was going through a moment of deep crisis, with rhythm and blues and bebop gaining consensus, the Duke was still able to innovate. In this production, he reaffirms the value of orchestral writing, enriching his palette with new timbres and arrangements and relying, as usual, on great soloists. A vital approach, whether it is the Great American Songbook or original compositions, is a happy balance between continuity and renewal. 🥁 After a piece by drummer Louis Bellson (*Skin Deep*) and three repertoire pieces (*The Mooche, Take the "A" Train, Perdido*), the highlight of this record follows: a version of *A Tone Parallel to Harlem* (also known as *Harlem Suite*), a musical stroll through New York's African-American neighborhood. 🎧 Original vinyl, cat. ML 4639, with five tracks. The *Controversial Suite* (split into two parts: *Before My Time* and *Later*) appears on the 1956 vinyl edition *Hi-Fi Ellington Uptown* (cat. CL 830). The CD edition released in 2004 adds six tracks containing the *Liberian Suite*, recorded on December 24, 1947 and originally released in 1949 as a ten-inch (cat. CL 6073). # 11438 ★★★★★

The Stan Getz Quintette **Jazz At Storyville** © Roost, 1952 **Jazz At Storyville Volume 2** © Roost, 1952 **Jazz At Storyville (Volume 3)** © Roost, 1954 🎧 Storyville, Boston, October 28, 1951. 🎵 Stan Getz, ts; Jimmy Rainey, g; Al Haig, p; Teddy Kotick, b; Tiny Kahn, d. 🔔 After his experience in Woody Herman's orchestra, the time came for Stan Getz to assert himself as a leader. In October 1951, he recorded a series of live recordings at Boston's Storyville — one of the major jazz clubs of the time — that documented a crucial phase of his career. The man many consider Lester Young's ideal heir was consolidating an increasingly recognizable personal style: a lucid, calm, lyrical jazz, close in sensitivity to cool jazz, in contrast with the explosive force of New York bop. The repertoire, based on standards and ballads, did not surprise with its formal choices but was convincing due to its control of timbre, melodic elegance, and expressive coherence. Getz played

with lightness and airy phrasing, always lyrical but never affected, supported by a sober but involved trio, in which the presence of Al Haig on piano stood out. Less than a month after this concert, Getz disbanded the band to work with the NBC orchestra; Haig would take a long break, while drummer Tiny Kahn would die prematurely in 1953. The sound, although compromised by the conditions of the live recording, remained intelligible and conveyed the intimacy of the venue. ☉ Three monaural 10" ( *cat.* RLP 407 / *cat.* RLP 411 / *cat.* RLP 420) containing four tracks each. All tracks were later collected in the CD *cat.* 7243 8 59622 2 6 *The Complete Roost Recordings* (Capitol, 1997). # 114407 / 11442 / 13482 ★★★★★/ ★★★★★/ ★★★★★

Dizzy Gillespie **Dee Gee Days: The Savoy Sessions** © Savoy, 1976 🎧 [ *Tin Tin Deo*, *Birks' Works*, *We Love to Boogie*]: NYC, March 1, 1952 (a). [ *Oh, Lady Be Good!*, *Love Me Pretty Baby*, *The Champ*]: NYC, April 16, 1952 (b). [ *I'm In a Mess*, *School Days*, *Swing Low Sweet Cadillac*, (2x) *Bopsie's Blues*, *I Couldn't Beat the Rap*]: NYC, August 16, 1952 (c). [(2x) *Caravan*, *Nobody Knows*, *The Bluest Blues*, *On the Sunny Side of the Street*, *Stardust*, *Time on My Hands*]: NYC, October 25, 1952 (d). [ *Blue Skies*, *Umbrella Man*, *Confessin' (Pop's)*, *Ooh-Shoo-Be-Doo-Bee*, *They Can't Take That Away from Me*]: Chicago, July 18, 1952 (e). 🎵 Dizzy Gillespie, t,v. (a): John Coltrane, as, ts; Kenny Burrell, g; Milt Jackson, p, vib; Percy Heath, b; Kansas Fields, d; Freddy Strong, v. (b): Budd Johnson, ts; J. J. Johnson, trne; Milt Jackson, p, vib; Percy Heath, b; Art Blakey, d; Joe Carroll, Melvin Moore, v. (c): Bill Graham, bs; Milt Jackson, p, vib; Percy Heath, b; Al Jones, d; Joe Carroll, Melvin Moore, v. (d): Bill Graham, bs; Stuff Smith, vl; Milt Jackson, p, vib; Percy Heath, b; Al Jones, d; Joe Carroll, v. (e): Bill Graham, bs; Wynton Kelly, p; Bernie Griggs, b; Al Jones, d; Joe Carroll, v. 📌 Gathering of tracks released by Dee Gee Records, the label founded by Gillespie himself together with David Usher. No ifs, no buts: we are at the top of bebop productions. We also have the opportunity to listen to a young John Coltrane together with a series of other greats of the time (a few names: Art Blakey, Kenny Burrell, Milt Jackson, and J.J. Johnson). A record that is as precious as it is enjoyable. ☉ Double LP, *cat.* SJL 2209, containing twenty-four tracks. Includes tracks previously released in *The Champ* (Savoy, 1956, *cat.* MG 12047) and *School Days* (Savoy, 1957, *cat.* MG 12204) as well as three previously unreleased tracks. # 11444 ★★★★★

Billie Holiday **A Rare Live Recording of Billie Holiday** © Recording Industries Corporation, 1964 🎧 Storyville Club, Boston. [ *Strange Fruit*, *Drivin' Me Crazy*]: October 28, 1951 (a). [ *Billie's Blues*, *Lover Man*, *Them There Eyes*, *My Man*, *I Cover The Waterfront*, *Crazy He Calls Me*, *Lover*

*Come Back To Me, Detour Ahead, Ain't Nobody's Business If I Do, All Of Me, I Loves You Porgy, Miss Brown To You*]: November 1, 1951 (b). 🎵 Billie Holiday, v; Buster Harding, p; John Fields, b; Marquis Foster, d. (a): Stan Getz, ts; Jimmy Raney, g; Al Haig, p; Teddy Kotick, b; presenter is Nat Hentoff. 📌 These tracks were recorded at Storyville, a club in the Massachusetts capital, for WMEX, a Boston radio station. One of Holiday's few live performances, this album was released by a small label after the singer's death. The sound quality is almost adequate. 🕒 12" cat. M2001 containing fourteen tracks. # 10986 ★☆☆☆☆

Milt Jackson **Wizard of the Vibes** aka Milt Jackson and the Thelonious Monk Quintet © Blue Note, 1952 🎵 [*Willow Weep for Me, Criss-Cross, Eronel*]: July 23, 1951 (a). [*Lillie, Tahiti, What's New?, Bags' Groove, On the Scene*]: April 7, 1952 (b). 🎵 Milt Jackson, vib. (a): Thelonious Monk p; John Simmons, b; Shadow Wilson, d. (b): Lou Donaldson, as; John Lewis, p; Percy Heath, b; Kenny Clarke, d. 📌 Before becoming the Modern Jazz Quartet's vibraphonist, Jackson had played in Dizzy Gillespie's orchestra and collaborated with many of the era's greats, including Charlie Parker and Miles Davis. In this record, we find him with the Thelonious Monk Quartet in a session from 1948 and one from 1952, where, alongside saxophonist Lou Donaldson, appear the very musicians who would later become his partners in the MJQ. The atmosphere is that of New York bebop. The vibraphonist already shows a mature touch, blending elegance, swing, and melodic sense in a personal style that would become his trademark. It's a winning synthesis, both when he faces the angular and fragmented piano of Monk and when he interacts with the refined rhythm section of Lewis, Heath, and Clarke. 🎹 In the 1949 session, there are two compositions by Monk (*Criss-Cross* and *Eronel*) and a standard (*Willow Weep for Me*). In the 1952 session, there is a composition by Donaldson (*On the Scene*), a standard (*What's New?*), and three compositions by Jackson: *Tahiti*, *Lillie*, and the debut on record of the very successful *Bag's Groove*. 🕒 10" Wizard Of The Vibes (cat. LP 5011, 1952) contains eight tracks. 12" *Milt Jackson and The Thelonious Monk Quintet* (cat. 1509, 1956) adds four tracks (two from the same sessions as the ten-inch and two recorded on July 2, 1948). In addition to the title, the cover also changed: it was the first designed by Reid Miles for Blue Note. The first CD edition (cat. CDP 7 81509 2) dates back to 1989: the title and cover are those of the 1956 edition, but it contains seventeen tracks, all recorded on 2 July 1948 and 7 April 1952. The CD edition edited by Rudy Van Gelder in 2001 (cat. 7243 5 32140 2 9) presents the tracks of the 1989 edition in a different order: the title and cover are, however, those of the 1952 edition. # 11446 ★★★★★

Ahmad Jamal **The Piano Scene of Ahmad Jamal** ©Epic, 1959 🎧  
 Chicago, October 25, 1951, May 5, 1952. NYC, October 1955. 🎵 Ray  
 Crawford, g; Ahmad Jamal, p; Eddie Calhoun, Israel Crosby, b. 🔔 Long  
 overlooked, Ahmad Jamal eventually emerged as one of the most distinctive  
 voices in modern jazz piano, to the point of influencing even the young Miles  
 Davis. This compilation documents a series of sessions recorded between 1951  
 and 1955 for Okeh and Epic, alternating between solo piano performances  
 and trio formats, including several tracks from the session that produced  
*The Ahmad Jamal Trio*. Even in these early recordings, Jamal asserts a  
 personal approach, far removed from the dominant Bud Powell model: airy,  
 meditative phrasing, finely tuned dynamics, expressive use of silence, an  
 original rhythmic sense, and a refined attention to timbral detail. 🎧 12" *cat.*  
 LN 3631 containing twelve tracks. # 11448 ★★★★★☆

Wynton Kelly **New Faces New Sounds Piano Interpretations** ©Blue  
 Note, 1951 🎧 WOR Studios, NYC, July 25, August 1, 1951. 🎵 Wynton  
 Kelly, p, celesta; Oscar Pettiford, Franklin Skeete, b; Lee Abrams, d, conga.  
 🔔 Wynton Kelly had two major defects: he died too soon, under tragic  
 circumstances, and he recorded too little as a leader. Sure, it's easy to say  
 he was one of jazz's finest accompanists, to praise his role in Miles Davis's  
 first great quintet or his work in the first-rate rhythm section he formed with  
 Paul Chambers and Jimmy Cobb. But this debut album, recorded as a trio,  
 gives us a glimpse of Kelly at just nineteen when he was establishing himself  
 as Dinah Washington's pianist and playing in the bands of Lester Young and  
 Dizzy Gillespie. Still, he had already come a long way: he turned professional  
 at twelve and had an R&B hit at sixteen: Hal Singer's *Cornbread*, which  
 reached top on the Billboard chart. On this first album recorded as a leader,  
 the influence of Bud Powell is still evident. But Kelly brings something  
 different: a brightness, a lively spark that would become the hallmark of his  
 style: crisp, confident, and profoundly effective. 🎵 All standards: *Cherokee*,  
*Crazy He Calls Me*, *Blue Moon*, *Born to the Blue*, *Moonlight in Vermont*,  
*There'll Never Be Another You*, *I've Found a New Baby*, *Goodbye*. 🎧 10"  
*cat.* 5025 containing eight tracks. The CD released in 1991 (*cat.* CDP 7 84456 2)  
 adds eleven tracks (including four alternative versions). # 11450 ★★★★★☆

Stan Kenton **City of Glass** © Capitol, 1951 🎧 Capitol Studio, Hollywood, LA, Dicembre 5, 7, 1951. 🎵 John Howell, Maynard Ferguson, Conte Candoli, Stu Williamson, John Copolla, t; Bud Shank, as, f; Art Pepper, as, c; Bob Cooper, ts, oboe, corno inglese; Bart Cardarell, ts, fagotto; Bob Gioga, bs, bc; John Graas, Lloyd Otto, George Price, cor; Harry Betts, Bob Fitzpatrick, Bill Russo, Dick Kenney, George Roberts, trne; Stan Fletcher, tuba; Alex Law, Earl Cornwell, Phil Davidson, Barton Gray, Maurice Koukel, Seb Mercurio, Danny Napolitano, Dwight Muma, Charlie Scarle, Ben Zimberoff, vl; Paul Israel, Aaron Shapiro, Dave Smiley, vla; Gregory Bemko, Zachary Bock, Gabe Jellen, vcl; Sal Salvador, g; Stan Kenton, p; Abe Luboff, Don Bagley, b; Stan Levey, c. 📌 Robert Graettinger was a composer who, due to his premature death, left a significant mark primarily through his collaboration with Stan Kenton. In 1947, he offered the bandleader *Thermopylae*, a brief composition, followed by the more ambitious symphonic poem *City of Glass*. Drawing on the modernist languages of Ives, Schoenberg, and Stravinsky, the work—already performed at the Civic Opera House in Chicago in 1948 and released on a 10-inch LP in 1952—was a striking anticipation of the third stream, that fertile intersection of European concert music and African American tradition. Here, the band functions as a modern orchestra, with tightly written parts and minimal room for improvisation. Kenton aimed to “elevate” jazz to the status of high art, worthy of the great concert halls: an audacious project, not without internal coherence, but one that ultimately distanced jazz from its popular and, above all, Black roots. Kenton’s approach, while not without flashes of brilliance, would eventually become a nostalgic echo of swing—already overtaken by bop. Still, within this trajectory, the collaboration with Graettinger remains one of the musical high points of the era. 🎧 10” *cat.* H353 (1952) contains four tracks. CD *cat.* 7243 8 32084 2 5 (1995) adds twelve tracks. # 11116 ★★★★★

Lee Konitz Featuring Miles Davis **The New Sounds** © Prestige, 1951 🎧 NYC. [*Odjenar, Hibeck, Yesterdays, Ezz-thetic*]: March 8, 1951 (a). [*Indian Summer, Duet For Saxophone And Guitar*]: March 13, 1951 (b). 🎵 Lee Konitz, as. Billy Bauer, g. (a): Miles Davis, t; Sal Mosca, p; Arnold Fishkin, b; Max Roach, d. 📌 Remarkable anticipation of many ideas that would take shape in jazz over ten years later: extremely delicate and complex dissonances, intricate yet always fluid sonic textures, in a surprising balance between formal construction and expressive freedom. A refined and cerebral jazz, yet always communicative, also enriched by significant contributions from Miles Davis and Billy Bauer. Influenced by Lennie Tristano, with whom Konitz was a student, this album represents a proto-free stage and an original meeting point between bop, cool jazz, and later evolutions of jazz. 🎧 10" cat. PRLP 116, six tracks, later included in the 1956 twelve-inch anthology *Conception* (PRLP 7013). # 11452 ★★★★★

Thelonious Monk **Genius of Modern Music: Volume 2** © Blue Note, 1956 🎧 WOR STudios, NYC. July 23, 1951 (a); May 30, 1952 (b). 🎵 Thelonious Monk, p. (a): Sahib Shihab, as; Milt Jackson, vib; Al McKibbin, b; Art Blakey, d. (b): Kenny Dorham, t; Lou Donaldson, as; Lucky Thompson, ts; Nelson Boyd, b; Max Roach, d. 📌 Thelonious Monk was born in Rocky Mount, North Carolina, in 1917. After moving to New York, he studied piano and took courses in theory, harmony, and arranging at the Juilliard School. His originality, however extraordinary, was above all the fruit of study and intuition, not, as some fanciful narratives would have it, of naive spontaneity. In the early 1940s, he performed regularly at Minton's Playhouse, one of the key venues of the nascent bebop revolution. From the beginning, he forged an unconventional, dissonant, and seemingly crude style that anticipated many of the trends that would only emerge with the free jazz revolution. His work was a constant and unpredictable reworking of harmonic structures, in which tempo and phrasing were subverted with clever ease. In August 1951, the police found drugs in the car in which he was traveling with Bud Powell, and his license to perform in New York clubs was revoked. The recordings collected in *Genius of Modern Music: Volume 2* document this period, the final phase of his relationship with Blue Note, the label for which he had recorded since 1947. These are pieces recorded by an already mature artist, equipped with the expressive force necessary to explore increasingly personal harmonic paths. The writing is dry, often elliptical, leaving room for jagged but never chaotic improvisations, animated by an internal logic that challenged and reinvented the conventions of bebop: the work of a musician in many ways unclassifiable, yet perfectly inserted in a rapidly evolving musical landscape. 🎵 Six compositions by Monk: *Four*

*in One, Who Knows?, In Walked Bud, Humph, Straight, No Chaser, Ask Me Now. Then Nice Work if You Can Get It* by Gershwin brothers and, signed Ike Quebec, *Suburban Eyes*. Ⓢ 10" *cat.* 5009 contains eight tracks. 12" *cat.* 1511 (published in 1956) adds four. The series of CD editions is chaotic: the one published in 1989 contains eighteen tracks like the one in 2001 edited by Rudy Van Gelder (but the contents are partly different). At least three other editions have subsequently appeared on the market. It is therefore advisable to refer to the four-CD box set *The Complete Blue Note Recordings of Thelonious Monk*, *cat.* CDP 7243 8 30363 2 5, published by Blue Note in 1994 (which includes the vinyl version, *cat.* MR4-101, released by Mosaic in 1983). The pianist's first production (recorded between 1947 and 1948) was published on *Genius of Modern Music: Volume 1*. See also Milt Jackson's *Wizard of the Vibes* disc (👉 # 11446). # 10858 ★★★★★

Gerry Mulligan **Mulligan Plays Mulligan** aka *Historically Speaking* © Prestige, 1956 🎧 August 27, 1951. 🎵 Jerry Hurwitz, Nick Travis, t; Allen Eager, ts; Gerry Mulligan, Max McElroy, bs; Ollie Wilson, trne; George Wallington, p; Phil Leshin, b; Walter Bolden, d; Gail Madden, maracas. 📌 Baritone saxophonist Gerry Mulligan, Gil Evans' roommate in New York's famous 55th Street apartment, played a key role in Birth of the Cool nonet (RimandoParentesi, Chiave 10640), contributing as a composer, arranger, and performer. In 1952 he moved to Los Angeles, teaming up with Stan Kenton and forming the renowned pianoless quartet with Chet Baker, embodying California jazz style (RimandoParentesi, Chiave 11466). This collection features material from Mulligan's time still in the Big Apple. A melodic and elegant jazz, clearly influenced by Lester Young: fluid and mellow, it anticipates the style he would later develop on the West Coast. Ⓢ Tracks already published on 10" (*The New Sounds*, Gerry Mulligan And Allen Eager, *cat.* 120, 1952 and *Mulligan's Too*, Gerry Mulligan All Stars, *cat.* 141, 1953). 12" *Mulligan Plays Mulligan* (*cat.* 7006, 1956) contains seven tracks. New edition in 1965 (*Historically Speaking*, *cat.* 7251). # 11454 ★★☆☆☆

Sonny Rollins **with The Modern Jazz Quartet** aka *Sonny & the Stars* © Prestige, 1956 🎧 Apex Studios, NYC. [*I Know*]: January 17, 1951 (*a*). [*Scoops, With a Song in My Heart, Newk's Fadeaway, Time on My Hands, This Love of Mine, Shadrack, On a Slow Boat to China, Mambo Bounce*]: December 17, 1951 (*b*). [*The Stopper, Almost Like Being in Love, No Moe, In a Sentimental Mood*]: October 7, 1953 (*c*). 🎵 Sonny Rollins, ts; Percy Heath, b. (*a*): Miles Davis, p; Roy Haynes, d. (*b*): Kenny Drew, p; Art Blakey, d. (*c*): Milt Jackson, vib; John Lewis, p; Kenny Clarke, d. 📌 Collection that includes Rollins' first recordings as a leader for Prestige. The

title is misleading: MJQ appears in only four of the thirteen tracks. However, the value of the album is not diminished: Rollins' first steps as a leader are always commendable. The tone is playful and energetic, and the music moves between catchy but never banal melodies, both in the songs with the more institutional quartet and in those with Drew, Heath, and Blakey, up to those with Heath and Haynes, in which Miles Davis plays the piano (*sic!*). 🎵 12" *cat.* 7029 contains thirteen tracks. Tracks recorded on January 17, 1951 had already been published under Davis' name ( 10" *Modern Jazz Trumpets*, then 12" *Miles Davis and Horns* 📀 # 10646). Tracks recorded December 17, 1951 had been published on 10" *Sonny Rollins Quartet* (PRLP 137, 1952) with the sole exception of the song *Mambo Bounce* published on 10" *Mambo Jazz* (PRLP 135, 1952, AA.VV.). The tracks recorded with the MJQ (session of 1953) had already been published on 7" *Sonny Rollins With Modern Jazz Quartet* (*cat.* PREP 1337). # 11456 ★★★★★



**1952**

**I musicisti**

# A

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**Ahmed Abdul-Malik** (1927–1993), contrabbasso, oud.

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# 11258	★★☆☆☆	1958	Jazz Sahara
# 11260	★★☆☆☆	1959	East Meets West
# 10242	★★★★☆	1961	The Music of Ahmed Abdul-Malik
# 10244	★★★★☆	1961	Sounds of Africa
# 11262	★★★★★	1963	The Eastern Moods Of Ahmed ...
# 10246	★★☆☆☆	1964	Spellbound

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**Muhai Richard Abrams** (1930-2017), polistrumentista.

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# 10248	★★★★★	1967	Levels and Degrees of Light
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**Pepper Adams** (1930–1986), sassofono.

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# 11240	★★★★★	1957	Quintet
# 11178	★★★★☆	1957	Critics' Choice
# 11242	★★★☆☆	1957	The Cool Sound of Pepper Adams
# 11244	★★★☆☆	1958	The Pepper-Knepper Quintet
# 11238	★★★☆☆	1958	10 to 4 at the 5 Spot
# 11248	★★★★☆	1960	Motor City Scene
# 11250	★★★★☆	1961	Out of This World
# 11252	★★★★☆	1963	Plays the Compositions of Charlie Mingus
# 11254	★★★☆☆	1968	Encounter!

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**Julian “Cannonball” Adderley** (1928-1975), sassofono.
 

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# 10250	★★★★☆	1955	Presenting Cannonball Adderley
# 11084	★★★★☆	1957	Sophisticated Swing
# 13256	★★★★☆	1958	Cannonball's Sharpshooters
# 10252	★★★★★	1958	Somethin' Else
# 10254	★★★★☆	1958	Portrait of Cannonball
# 13630	★★★★☆	1958	Things Are Getting Better
# 10256	★★★★☆	1959	Quintet in Chicago
# 13588	★★★★☆	1959	Cannonball Takes Charge
# 10258	★★★★★	1959	Quintet in San Francisco
# 13528	★★★★☆	1960	Them Dirty Blues
# 10260	★★★★☆	1960	and the Poll-Winners
# 10262	★★★★☆	1960	at the Lighthouse
# 10264	★★★★★	1961	Know What I Mean?
# 13638	★★★★☆	1961	African Waltz
# 13640	★★★★☆	1961	Plus
# 13632	★★★★☆	1962	In New York
# 13642	★★★★☆	1962	Workshop Revisited
# 13636	★★★★☆	1962	Cannonball's Bossa Nova
# 13634	★★★★☆	1963	Nippon Soul
# 10266	★★★★☆	1968	Accent on Africa
# 10268	★★★★☆	1969	Country Preacher

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**Nat Adderley** (1931-2000), cornetta.
 

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# 10350	★★★★☆	1955	That's Nat
# 10352	★★★★☆	1955	Introducing Nat Adderley
# 10354	★★★★☆	1956	To the Ivy League from Nat
# 10356	★★★★☆	1958	Branching Out
# 13618	★★★★☆	1959	Much Brass
# 10358	★★★★★	1960	Work Song
# 10360	★★★★☆	1960	That's Right!
# 10362	★★★★☆	1961	Naturally!
# 10364	★★★★☆	1962	In the Bag
# 10366	★★★★☆	1963	Little Big Horn!
# 10368	★★★★☆	1964	Autobiography
# 10370	★★★★☆	1965	Sayin' Somethin'
# 10372	★★★★☆	1966	Live at Memory Lane
# 10374	★★★★☆	1968	You, Baby
# 10376	★★★★☆	1968	Calling Out Loud

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**Manny Albam** (1922-2001), sassofono.

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# 10378	★★☆☆☆	1956	The Drum Suite
# 10388	★★★★☆	1962	Jazz Goes to the Movies

**Joe Albany** (1924-1988), pianoforte.

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# 11264	★★★★☆	1957	The Right Combination
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**Henry “Red” Allen** (1906-1967), tromba.

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# 10380	★★☆☆☆	1957	Ride, Red, Ride in Hi-Fi
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**Mose Allison** (1927-2016), pianoforte, voce.

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# 10382	★★★★★	1957	Back Country Suite
# 10386	★★★★☆	1957	Local Color
# 13340	★★★★☆	1958	Young Man Mose
# 13360	★★★★☆	1958	Ramblin’ with Mose
# 13346	★★★★☆	1958	Creek Bank
# 13452	★★★★☆	1959	Autumn Song
# 13808	★★★★☆	1959	Transfiguration of Hiram Brown
# 13810	★★★☆☆	1960	I Love the Life I Live
# 13812	★★★★☆	1962	I Don’t Worry About a Thing
# 13814	★★★☆☆	1962	Swingin’ Machine
# 10384	★★★★☆	1964	The Word from Mose
# 13818	★★★☆☆	1965	Wild Man on the Loose
# 13816	★★★☆☆	1966	Mose Alive!
# 13820	★★★★☆	1968	I’ve Been Doin’ Some Thinkin

**Laurindo Almeida** (1917-1995), chitarra.

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# 10396	★★★★☆	1953	Quartet Featuring Bud Shank
# 10398	★★★★☆	1958	Holiday in Brazil

**Trigger Alpert** (1916-2013), contrabbasso.

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# 13656	★★★★☆	1956	Trigger Happy!
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**Gene Ammons** (1925-1974), sassofono.

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# 10400	★★★★☆	1950	All Star Sessions
# 10402	★★★★☆	1956	The Happy Blues
# 10404	★★★★☆	1956	Jammin’ with Gene
# 10406	★★★★☆	1957	Funky
# 10408	★★★★☆	1957	Jammin’ in Hi-Fi with Gene Ammons
# 13328	★★★★☆	1958	The Big Sound
# 13330	★★★★☆	1958	Groove Blues
# 13318	★★★★★	1958	Blue Gene
# 13126	★★★★☆	1960	Boss Tenor
# 13466	★★★☆☆	1961	Jug
# 13446	★★★☆☆	1962	Bad! Bossa Nova
# 13394	★★★☆☆	1969	The Boss Is Back!

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**Curtis Amy** (1929–2002), sassofono.

# 10410	★★★★☆	1960	The Blues Message
# 10058	★★★★☆	1963	Katanga!

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**Louis Armstrong** (1901–1971), tromba, voce.

# 13226	★★★★☆	1950	New Orleans Nights
# 11436	★★★☆☆	1951	Satchmo at Pasadena
# 11518	★★★★★	1954	Plays W.C. Handy
# 11760	★★★★★	1956	Ella and Louis
# 12120	★★★★☆	1957	Meets Oscar Peterson
# 12122	★★★★☆	1957	Ella and Louis Again
# 12124	★★★★★	1957	Porgy and Bess
# 12126	★★★★☆	1961	Together for the First Time
# 12128	★★★★☆	1961	The Great Reunion
# 12130	★★★★☆	1963	Hello Dolly!
# 12132	★★★★☆	1968	Disney Songs the Satchmo Way
# 12116	★★★★☆	1968	What a Wonderful World

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**Dorothy Ashby** (1932-1986), arpa.

# 11618	★★★★☆	1956	The Jazz Harpist
# 13888	★★★☆☆	1958	Hip Harp
# 13872	★★★★☆	1958	In a Minor Groove

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**Albert Ayler** (1936-1970), sassofono.

# 10414	★★★★☆	1963	My Name Is Albert Ayler
# 10412	★★★★☆	1964	Spirits
# 10416	★★★★★	1964	Spiritual Unity
# 11266	★★★★☆	1966	In Greenwich Village

B

<b>Alice Babs</b> (1924–2014), voce.			
# 13098	★★★★☆	1963	Serenade to Sweden
<b>Chet Baker</b> (1929–1988), tromba, voce.			
# 10432	★★★★☆	1952	Quartet
# 10434	★★★☆☆	1953	West Coast Live
# 10436	★★★☆☆	1953	The Trumpet Artistry of Chet Baker
# 10426	★★★☆☆	1953	Witch Doctor
# 10438	★★★☆☆	1953	Sings
# 10448	★★★★★	1954	Jazz at Ann Arbor
# 10450	★★★☆☆	1955	Sings and Plays
# 10452	★★★☆☆	1955	In Europe
# 10964	★★★★☆	1956	The Route
# 10454	★★★★☆	1956	& Crew
# 10456	★★★★☆	1956	Big Band
# 10032	★★★★☆	1956	Playboys
# 10428	★★★★☆	1958	It Could Happen to You
# 13538	★★★★☆	1958	In New York
# 10460	★★★★★	1958	Chet
# 10430	★★★★☆	1959	Plays the Best of Lerner and Loewe
# 13596	★★★★☆	1959	In Milan
<b>Bill Barron</b> (1927–1989), sassofono.			
# 11782	★★★★☆	1961	The Tenor Stylings of Bill Barron
# 12134	★★★★☆	1961	Modern Windows
<b>Benny Bailey</b> (1925–2005), tromba.			
# 11268	★★★★☆	1960	Big Brass
<b>Dave Bailey</b> (1926–2023), voce.			
# 13320	★★★★☆	1960	One Foot in the Gutter
<b>Count Basie</b> (1904–1984), pianoforte, band leader.			
# 10440	★★★☆☆	1955	April in Paris
# 10442	★★★★★	1957	The Atomic Mr. Basie
# 10444	★★★★☆	1959	Basie/Eckstine Incorporated
# 10446	★★★★☆	1962	and the Kansas City 7
<b>Sidney Bechet</b> (1897-1959), clarinetto, sassofono.			
# 11762	★★★★☆	1958	Recorded In Concert At The Brussels ...
<b>George Benson</b> (1943), chitarra.			
# 11764	★★★☆☆	1964	The New Boss Guitar of George Benson
<b>Eddie Bert</b> (1922–2012), trombone.			
# 11766	★★★★☆	1955	Musician of the Year
# 11768	★★★☆☆	1955	Encore
<b>Andy Bey</b> (1939), pianoforte, voce.			
# 11770	★★★☆☆	1965	'Round Midnight
<b>Birdland Dream Band</b> 🎧 Maynard Ferguson			
<b>Walter Bishop Jr.</b> (1927–1998), pianoforte.			
# 11270	★★★★☆	1961	Speak Low

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**Art Blakey (1919 –1990), batteria (comprende *Jazz Messengers*).**


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# 10462	★★★★★	1954	A Night at Birdland Vol. 1
# 10464	★★★★★	1954	A Night at Birdland Vol. 2
# 10466	★★★★★	1954	A Night at Birdland Vol. 3
# 10468	★★★★☆	1955	At the Cafe Bohemia, Vol. 1
# 10470	★★★★☆	1955	At the Cafe Bohemia, Vol. 2
# 10472	★★★★☆	1956	The Jazz Messengers
# 10474	★★★★☆	1956	Drum Suite
# 10476	★★★★☆	1956	Hard Bop
# 10478	★★★★☆	1957	Ritual
# 10480	★★★★☆	1957	Orgy in Rhythm Volume One
# 10482	★★★★☆	1957	Orgy in Rhythm Volume Two
# 10546	★★★★☆	1957	A Midnight Session with ...
# 10484	★★★★☆	1957	Selections from Lerner and Loewe's My Fair Lady, Brigadoon, Paint Your Wagon
# 10540	★★★★☆	1957	A Night in Tunisia
# 10198	★★★★☆	1957	Cu-Bop
# 10486	★★★★★	1957	with Thelonious Monk
# 10488	★★★★☆	1957	Tough!
# 10556	★★★★☆	1957	Hard Drive
# 10544	★★★★☆	1957	Big Band
# 10490	★★★★★	1958	Moanin'
# 10492	★★★★☆	1958	Holiday for Skins Volume 1
# 10494	★★★★☆	1958	Holiday for Skins Volume 2
# 10538	★★★★☆	1958	Des Femmes Disparaissent
# 10564	★★★★☆	1958	au club St. Germain Vol. 1
# 10566	★★★★☆	1958	au club St. Germain Vol. 2
# 10568	★★★★☆	1958	au club St. Germain Vol. 3
# 10550	★★★★☆	1958	Olympia Concert
# 13804	★★★★☆	1959	Just Coolin'
# 10496	★★★★☆	1959	At the Jazz Corner of the World Volume 1
# 10498	★★★★☆	1959	At the Jazz Corner of the World Volume 2
# 10570	★★★★☆	1959	Paris Jam Session
# 10500	★★★★☆	1960	The Big Beat
# 10502	★★★★★	1960	A Night in Tunisia
# 10504	★★★★☆	1960	Like Someone in Love
# 10506	★★★★☆	1960	Meet You at the Jazz Corner of the World (Volume 1)
# 10508	★★★★☆	1960	Meet You at the Jazz Corner of the World (Volume 2)
# 10510	★★★★☆	1961	The Freedom Rider
# 10512	★★★★☆	1961	Roots & Herbs
# 10514	★★★★☆	1961	The Witch Doctor
# 10516	★★★★☆	1961	Art Blakey!!!!!! Jazz Messengers!!!!
# 10518	★★★★★	1961	Mosaic
# 10520	★★★★☆	1961	Buhaina's Delight
# 10522	★★★★☆	1962	The African Beat
# 10530	★★★★☆	1962	3 Blind Mice
# 10552	★★★★☆	1962	Caravan
# 10572	★★★★☆	1963	Ugetsu: Art Blakey's Jazz Messengers at Birdland
# 10548	★★★★★	1963	A Jazz Message
# 10554	★★★★☆	1963	Golden Boy
# 10524	★★★★★	1964	Free for All
# 10558	★★★★☆	1964	Kyoto
# 10526	★★★★☆	1964	Indestructible
# 10560	★★★★☆	1964	'S Make It
# 10562	★★★★☆	1965	Soul Finger
# 10542	★★★★☆	1966	Buttercorn Lady



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**Paul Bley** (1932–2016), pianoforte.

# 11272	★★★★☆	1953	Introducing Paul Bley
# 13674	★★★☆☆	1954	Paul Bley
# 13768	★★★★☆	1957	Solemn Meditation
# 11772	★★★★★	1962	Footloose!
# 11274	★★★★☆	1964	with Gary Peacock

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**George Braith** (1939), sassofono.

# 11784	★★★☆☆	1963	Two Souls in One
# 12146	★★★☆☆	1963	Soulstream
# 13244	★★★☆☆	1964	Extension

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**Brass Ensemble Of The Jazz And Classical Music Society.**

# 11626	★★★★☆	1956	Music for Brass
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**Anthony Braxton** (1945), polistrumentista.

# 10580	★★★★☆	1968	3 Compositions of New Jazz
# 10574	★★★★★	1969	For Alto

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**Bob Brookmeyer** (1929–2011), trombone, pianoforte.

# 11520	★★★★☆	1954	The Dual Role of Bob Brookmeyer
# 10300	★★★★☆	1959	The Ivory Hunters

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**John Benson Brooks** (1917-1999), pianoforte.

# 13530	★★★★☆	1958	Alabama Concert
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**Tina Brooks** (1932-1974), sassofono.

# 10126	★★★☆☆	1958	Minor Move
# 10128	★★★★★	1960	True Blue
# 10130	★★★★☆	1960	Street Singer
# 10132	★★★★☆	1960	Back to the Tracks
# 10134	★★★★★	1961	The Waiting Game

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**Clifford Brown** (1930-1956), tromba.

# 11458	★★★★☆	1952	The Beginning and the End
# 11476	★★★☆☆	1953	New Faces New Sounds
# 11478	★★★★★	1953	Memorial Album
# 11480	★★★★☆	1953	Memorial
# 11482	★★★★☆	1953	New Star on the Horizon
# 11522	★★★★★	1954	Clifford Brown & Max Roach
# 11524	★★★★☆	1954	Brown and Roach Incorporated
# 11526	★★★★☆	1954	Jam Session
# 11562	★★★☆☆	1955	with Strings
# 11564	★★★★☆	1955	Study in Brown
# 11628	★★★☆☆	1956	at Basin Street

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**Oscar Brown** (1926–2005), voce.

# 11786	★★★★☆	1960	Sin & Soul
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**Marion Brown** (1931–2010), sassofono.

# 13822	★★★★☆	1965	Quartet
# 10612	★★★★☆	1966	Why Not?
# 10614	★★★☆☆	1966	Three for Shepp

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**Ray Brown** (1926-2002), contrabbasso.

# 13426	★★★☆☆	1964	Much in Common
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**Ted Brown** (1927), sassofono.

# 13852	★★★★☆	1956	Free Wheeling
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**Dave Brubeck** (1920-2012), pianoforte.

# 10582	★★★★☆	1953	Jazz at Oberlin
# 10584	★★★★☆	1953	Jazz at the College of the Pacific
# 10590	★★★★☆	1954	Brubeck Time
# 13750	★★★☆☆	1956	Jazz Impressions of the U.S.A.
# 10592	★★★★☆	1957	Dave Digs Disney
# 10594	★★★★☆	1958	Newport 1958
# 10596	★★★★★	1958	Jazz Impressions of Eurasia
# 10598	★★★★☆	1959	Gone with the Wind
# 10600	★★★★★	1959	Time Out
# 10604	★★★★★	1960	Brubeck & Rushing
# 10608	★★★★☆	1960	Bernstein Plays Brubeck Plays Bernstein
# 10588	★★★★☆	1960	Jazz Impressions of Japan
# 10606	★★★★☆	1961	Brandenburg Gate: Revisited
# 10602	★★★★☆	1963	At Carnegie Hall
# 10610	★★★★★	1965	Time In
# 10586	★★★☆☆	1967	Their Last Time Out

**Ray Bryant** (1931 -2011), pianoforte.

# 11788	★★★★☆	1957	Trio
# 13870	★★★★☆	1957	Alone with the Blues

**Kenny Burrell** (1931), chitarra.

# 11630	★★★★☆	1956	Introducing Kenny Burrell
# 13548	★★★★☆	1956	All Night Long
# 12148	★★★★☆	1957	All Day Long
# 13650	★★★★☆	1957	Earthy
# 12150	★★★★☆	1957	Kenny Burrell
# 10744	★★★★☆	1958	Kenny Burrell & John Coltrane
# 12154	★★★★☆	1958	Blue Lights, Volume 1
# 12156	★★★★☆	1958	Blue Lights, Volume 2
# 12158	★★★★☆	1959	On View at the Five Spot Cafe
# 13170	★★★★★	1962	Bluesy Burrell
# 12160	★★★★☆	1963	Midnight Blue
# 13840	★★★★☆	1964	Soul Call

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**Billy Butterfield** (1917-1988), tromba, band leader.

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# 12162    ★★★★★☆    1959    Conniff Meets Butterfield

**Jaki Byard** (1922-1999), multistrumentista.

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# 13392    ★★☆☆☆☆    1960    Blues for Smoke  
 # 13892    ★★☆☆☆☆    1961    Out Front!

**Charlie Byrd** (1925-1999), chitarra.

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# 12164    ★★★★★☆    1962    Jazz Samba  
 # 13586    ★★☆☆☆☆    1962    Bossa Nova Pelos Passaros

**Donald Byrd** (1932-2013), tromba.

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# 11678    ★★☆☆☆☆    1955    Byrd's World  
 # 10620    ★★★★★☆    1955    Byrd's Eye View  
 # 10966    ★★★★★☆    1956    Byrd Blows On Beacon Hill  
 # 13348    ★★☆☆☆☆    1956    2 Trumpets  
 # 13250    ★★★★★☆    1957    Jazz Lab  
 # 13372    ★★★★★☆    1957    At Newport [*v. Gigi Gryce*]  
 # 13510    ★★★★★☆    1958    Off to the Races  
 # 10932    ★★★★★☆    1959    Byrd in Hand  
 # 10934    ★★★★★☆    1959    Fuego  
 # 10936    ★★★★★☆    1960    Byrd in Flight  
 # 10938    ★★★★★☆    1960    At the Half Note Cafe, Volume 1  
 # 10940    ★★★★★☆    1960    At the Half Note Cafe, Volume 2  
 # 11248    ★★★★★☆    1960    Motor City Scene [ 🎸 Pepper Adams]  
 # 10942    ★★★★★★    1961    Chant  
 # 10944    ★★★★★☆    1961    The Cat Walk  
 # 10946    ★★★★★☆    1961    Royal Flush  
 # 10948    ★★★★★☆    1961    Free Form  
 # 10950    ★★★★★☆    1963    A New Perspective  
 # 10952    ★★★★★☆    1964    I'm Tryin' to Get Home  
 # 13500    ★★☆☆☆☆    1966    Mustang!  
 # 10954    ★★☆☆☆☆    1967    Blackjack  
 # 10956    ★★★★★☆    1967    Slow Drag  
 # 13772    ★★★★★☆    1967    The Creeper  
 # 10958    ★★★★★☆    1969    Fancy Free  
 # 10960    ★★★★★☆    1969    Kofi

# C

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**Benny Carter** (1907-2003) sassofono, tromba, clarinetto.

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# 10010	★★★★☆	1957	Jazz Giant
# 13626	★★★☆☆	1958	Swingin' the '20s
# 12166	★★★★★	1961	Further Definitions

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**Betty Carter** (1929-1998), voce.

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# 10010	★★★★☆	1957	Jazz Giant
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**Ron Carter** (1937), contrabbasso.

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# 12114	★★★★★	1961	Where?
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**Serge Chaloff** (1923-1957), sassofono.

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# 11632	★★★★★	1956	Blue Serge
# 12118	★★★★☆	1957	The Four Brothers...Together Again!

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**Paul Chambers** (1935-1969), contrabbasso.

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# 11634	★★★★☆	1956	Chambers' Music
# 11636	★★★★☆	1956	Whims of Chambers
# 12172	★★★★☆	1957	Quintet
# 12040	★★★★★	1957	Bass on Top

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**Teddy Charles** (1928–2012), vibrafono, pianoforte, batteria.

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# 11484	★★★★★	1953	Collaboration West
# 13550	★★★☆☆	1953	Evolution
# 11648	★★★★☆	1956	The Teddy Charles Tentet
# 11486	★★★★☆	1956	Word from Bird
# 13868	★★★★☆	1957	Coolin'
# 13666	★★★★☆	1957	The Prestige Jazz Quartet

**Don Cherry** (1936–1995), tromba.

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# 10750	★★★☆☆	1960	The Avant-Garde
# 12176	★★★★☆	1965	Complete Communion
# 12178	★★★★★	1966	Symphony for Improvisers
# 12180	★★★☆☆	1966	Where Is Brooklyn

**June Christy** (1925–1990), voce.

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# 11488	★★★★★	1953	Something Cool
# 11566	★★★☆☆	1955	Duet

**Sonny Clark** (1931–1963), pianoforte.

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# 10278	★★★☆☆	1954	The Sonny Clark Memorial Album
# 10280	★★☆☆☆	1955	Oakland 1955
# 10270	★★★★☆	1957	Dial "S" for Sonny
# 10272	★★★★★	1957	Sonny's Crib
# 10274	★★★★★	1957	Trio
# 10282	★★★★☆	1957	The Art of The Trio
# 10284	★★★★☆	1957	Quintets
# 10076	★★★★★	1958	Cool Struttin'
# 10286	★★★★☆	1958	Blues in the Night
# 10276	★★★★☆	1959	My Conception
# 10114	★★★★★	1961	Leapin' and Lopin'

**Kenny Clarke** (1914–1985), batteria.

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# 11620	★★☆☆☆	1954	Telefunken Blues
# 11568	★★★★☆	1955	Bohemia After Dark
# 11730	★★★★☆	1956	Klook's Clique
# 12090	★★☆☆☆	1961	The Golden 8

**Buck Clayton** (1911–1991), tromba.

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# 11686	★★★★☆	1958	Songs for Swingers
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**Rosemary Clooney** (1928–2002), voce.

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# 13124	★★☆☆☆	1958	Blue Rose
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**Arnett Cobb** (1918–1989), sassofono.

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# 13146	★★★★☆	1959	Party Time
# 11688	★★★★☆	1960	Ballads by Cobb

**Al Cohn** (1925–1988), sassofono.

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# 11684	★★☆☆☆	1950	Al Cohn' Tone
# 11528	★★☆☆☆	1957	Broadway/1954
# 11654	★★★★☆	1956	From A to...Z
# 10110	★★★★☆	1956	Tenor Conclave
# 12118	★★★★☆	1957	The Four Brothers...Together Again!

**Nat King Cole** (1919–1965), voce, pianoforte.

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# 11656	★★★★☆	1956	After Midnight
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**Earl Coleman** (1925-1995), voce.

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# 13336	★★☆☆☆	1956	Returns
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**Gloria Coleman** (1931?-2010), contrabbasso, pianoforte, organo.

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# 12184	★★☆☆☆	1963	Soul Sisters
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**Ornette Coleman** (1930 –2015), sassofono, violino.

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# 12092	★★★★★	1958	Something Else!!!!
# 12094	★★★★☆	1959	Tomorrow Is the Question!
# 12096	★★★★★	1959	The Shape of Jazz to Come
# 12098	★★★★★	1959	Change of the Century
# 12100	★★★★☆	1960	This Is Our Music
# 12102	★★★★★	1960	Free Jazz: A Collective Improvisation
# 13520	★★★★☆	1961	Ornette on Tenor
# 12104	★★★★☆	1962	Town Hall, 1962
# 12106	★★★★★	1965	At the “Golden Circle” Vol. 1
# 12108	★★★★★	1965	At the “Golden Circle” Vol. 2
# 12110	★★★★☆	1966	The Empty Foxhole
# 12112	★★★★☆	1968	New York Is Now!
# 13498	★★★★☆	1968	Love Call

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**Johnny Coles** (1926-1997), tromba.

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# 12186	★★★★☆	1963	Little Johnny C
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**Buddy Collette** (1921 –2010), sassofono, flauto, clarinetto.

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# 13582	★★★☆☆	1956	Man of Many Parts
# 11658	★★★★☆	1956	Nice Day with Buddy Collette

Alice Coltrane (1937–2007), pianoforte, organo, arpa.

# 13126	★★★★☆	1966	Cosmic Music
# 13222	★★★★☆	1968	A Monastic Trio
# 13224	★★★★★	1969	Huntington Ashram Monastery



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**John Coltrane (1926–1967), sassofono.**


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# 10110	★★★★☆	1956	Tenor Conclave
# 13706	★★☆☆☆	1957	Dakar
# 12842	★★☆☆☆	1957	Cattin' with Coltrane and Quinichette
# 10106	★★☆☆☆	1957	Coltrane
# 10108	★★☆☆☆	1957	Lush Life
# 13712	★★☆☆☆	1957	The Last Tran
# 10528	★★★★☆	1957	with the Red Garland Trio
# 10052	★★★★☆	1957	Blue Train
# 13708	★★☆☆☆	1957	The Believer
# 10532	★★★★☆	1958	Soultrane
# 13704	★★☆☆☆	1958	Settin' The Pace
# 13716	★★☆☆☆	1958	Black Pearls
# 10744	★★★★☆	1958	Kenny Burrell & John Coltrane
# 10534	★★★★☆	1958	Standard Coltrane
# 10536	★★★★☆	1958	Stardust
# 13718	★★☆☆☆	1958	Bahia
# 11624	★★★★☆	1958	Mainstream 1958: The East Coast Jazz Scene [ 🎧 Wilbur Harden]
# 11742	★★★★☆	1958	Tanganyika Strut [ 🎧 Wilbur Harden]
# 11740	★★★★☆	1958	Jazz Way Out [ 🎧 Wilbur Harden]
# 10746	★★★★★	1959	Giant Steps
# 10748	★★★★☆	1959	Coltrane Jazz
# 10750	★★★★☆	1960	The Avant-Garde
# 10752	★★★★★	1960	My Favorite Things
# 10754	★★★★☆	1960	Plays the Blues
# 10756	★★★★☆	1960	Coltrane's Sound
# 10758	★★★★☆	1961	Africa/Brass
# 10760	★★★★☆	1961	Olé
# 10970	★★★★☆	1961	Evenings at the Village Gate: John Coltrane with Eric Dolphy
# 10766	★★★★☆	1961	The Complete 1961 Village Vanguard Recordings
# 10762	★★★★☆	1961	"Live" at the Village Vanguard
# 10764	★★★★☆	1961	Newport '63
# 10768	★★★★☆	1961	Impressions
# 13720	★★☆☆☆	1961	So Many Things: The European Tour 1961
# 13710	★★☆☆☆	1961	The Complete Copenhagen Concert
# 13726	★★☆☆☆	1961	Live Trane: The European Tours
# 10770	★★★★☆	1961	Ballads
# 10778	★★★★★	1962	Coltrane
# 13728	★★☆☆☆	1962	The Paris Concert
# 13724	★★☆☆☆	1962	Bye Bye Blackbird
# 10772	★★★★☆	1963	Both Directions at Once: The Lost Album
# 10774	★★★★☆	1963	and Johnny Hartman
# 13730	★★★★☆	1963	Selflessness
# 13732	★★☆☆☆	1963	My Favorite Things: Coltrane at Newport
# 10776	★★★★★	1963	Live at Birland
# 13734	★★☆☆☆	1963	The European Tour
# 13714	★★★★★	1963	Afro Blue Impressions
# 12286	★★★★☆	1962	Duke Ellington & John Coltrane [ <i>v. Duke Ellington</i> ]
# 10782	★★★★★	1964	Crescent
# 13736	★★☆☆☆	1964	Blue World
# 10780	★★★★★	1964	A Love Supreme
# 13190	★★★★☆	1965	Plays Chim Chim Cheree, Song of Praise, Nature Boy, Brazilia
# 13192	★★★★☆	1965	Live at the Half Note: One Down, One Up
# 13194	★★☆☆☆	1965	Brazilia
# 10100	★★★★★	1965	Transition
# 13188	★★★★★	1965	Kulu Sé Mama
# 13196	★★☆☆☆	1965	Living Space
# 13198	★★☆☆☆	1965	Infinity
# 10102	★★★★★	1965	Ascension
# 10784	★★★★☆	1965	New Thing at Newport
# 10104	★★☆☆☆	1965	Live in Paris
# 13204	★★★★★	1965	Sun Ship
# 13206	★★★★★	1965	First Meditations (for quartet)
# 13202	★★★★☆	1965	Live in Seattle
# 13208	★★☆☆☆	1965	Om
# 13210	★★☆☆☆	1965	A Love Supreme: Live in Seattle
# 10786	★★☆☆☆	1965	Meditations
# 13126	★★★★☆	1966	Cosmic Music
# 10788	★★★★☆	1966	Live at the Village Vanguard Again!
# 13218	★★☆☆☆	1966	Offering: Live at Temple University
# 13220	★★★★☆	1967	Stellar Regions
# 10790	★★★★☆	1967	Expression
# 13214	★★★★☆	1967	Interstellar Space
# 13212	★★☆☆☆	1967	The Olatunji Concert: The Last Live Recording

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**Ray Conniff** (1916–2002), trombone.

# 12162   ★★★★★☆   1959   Conniff Meets Butterfield

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**Bob Cooper** (1925 –1993), sassofono, oboe.

# 12188   ★★★★★☆   1956   Flute 'n Oboe

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**Chris Connor** (1927 –2009), voce.

# 11660   ★★★★★☆   1956   Chris Connor  
# 11662   ★★★★★☆   1957   Sings the George Gershwin Almanac ...

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**Chick Corea** (1941), pianoforte.

# 12190   ★★★★★☆   1966   Tones for Joan's Bones  
# 12192   ★★★★★★   1968   Now He Sings, Now He Sobs

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**Bob Corwin** (1933), pianoforte.

# 13658   ★★★★★☆   1956   The Bob Corwin Quartet featuring the Trumpet of Don Elliott

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**Curtis Counce** (1926-1963), contrabbasso.

# 13134   ★★★★★☆   1956   You Get More Bounce with Curtis Counce!

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**Kenny Cox** (1940–2008), pianoforte.

# 12194   ★★★★★☆   1968   Introducing Kenny Cox And The Contemporary Jazz Quintet

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**Sonny Criss** (1927-1977), sassofono.

# 12196   ★★★★★★   1968   Sonny's Dream

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**Ted Curson** (1935 –2012), tromba.

# 12198   ★★★★★☆   1964   Tears for Dolphy

D

<b>Tadd Dameron</b> (1917–1965), pianoforte.			
# 10642	★★★★☆	1949	In Paris Festival International De Jazz ...
# 11664	★★★★☆	1956	Fontainebleau
# 11666	★★★★☆	1956	Mating Call
<b>Eddie “Lockjaw” Davis</b> (1922 –1986), sassofono.			
# 13080	★★★★☆	1958	The Eddie “Lockjaw” Davis Cookbook
# 13082	★★★★☆	1958	The Eddie “Lockjaw” Davis Cookbook, Vol. 2
# 13078	★★★★★	1959	Very Saxy

Miles Davis (1926-1991), tromba.

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# 10640	★★★★★	1949	Birth of the Cool
# 10642	★★★★☆	1949	In Paris Festival International De Jazz - May, 1949
# 10644	★★☆☆☆	1951	Blue Period
# 10646	★★☆☆☆	1951	and Horns
# 10742	★★☆☆☆	1951	Birdland 1951
# 10000	★★★★☆	1951	The New Sounds
# 10650	★★★★☆	1951	Dig
# 10652	★★☆☆☆	1952	Young Man with a Horn
# 10654	★★★★☆	1952	Volume 1
# 10656	★★★★☆	1952	Volume 2
# 10658	★★☆☆☆	1953	Collectors' Items
# 10660	★★☆☆☆	1953	The Compositions of Al Cohn
# 13680	★★☆☆☆	1953	Quartet
# 13686	★★☆☆☆	1953	Vol. 2
# 10664	★★☆☆☆	1953	Blue Haze
# 13688	★★☆☆☆	1954	Vol. 3
# 10668	★★☆☆☆	1954	Quintet
# 10670	★★★★★	1954	Walkin'
# 11530	★★☆☆☆	1954	All Star Sextet
# 10672	★★☆☆☆	1954	with Sonny Rollins
# 10674	★★★★☆	1954	Bags' Groove
# 11532	★★☆☆☆	1954	All Stars, Vol. 1
# 11534	★★☆☆☆	1954	All Stars, Vol. 2
# 10676	★★★★☆	1954	and the Modern Jazz Giants
# 10678	★★★★☆	1955	The Musings of Miles
# 10680	★★★★☆	1955	Blue Moods
# 10682	★★★★☆	1955	at Newport 1955-1975: The Bootleg Series Vol. 4
# 10684	★★☆☆☆	1955	Quintet/Sextet
# 10686	★★★★★	1955	'Round About Midnight
# 13700	★★☆☆☆	1955	Circle in the Round
# 10688	★★★★★	1955	Miles - The New Miles Davis Quintet
# 10690	★★★★★	1956	Cookin'
# 10692	★★★★★	1956	Relaxin'
# 10694	★★★★★	1956	Workin'
# 10696	★★★★★	1956	Steamin'

(continua alla pagina successiva.)

**Miles Davis** (*continua dalla pagina precedente*).

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# 10698	★★★★☆	1957	Miles Ahead
# 10700	★★★★★	1957	Ascenseur pour l'échafaud
# 13358	★★★☆☆	1957	Amsterdam Concert
# 10702	★★★★★	1958	Milestones
# 13722	★★★☆☆	1958	Birth if the Blue
# 10704	★★★★☆	1958	Miles & Monk at Newport
# 10706	★★★★★	1958	Porgy and Bess
# 13362	★★★★☆	1958	Jazz At The Plaza
# 10708	★★★★★	1959	Kind of Blue
# 10710	★★★★☆	1959	Sketches of Spain
# 13698	★★★☆☆	1960	Directions
# 10712	★★★★☆	1960	The Final Tour: The Bootleg Series Vol. 6
# 10714	★★★★★	1961	Someday My Prince Will Come
# 10716	★★★★☆	1961	In Person Friday Night at the Blackhawk, San Francisco, Volume 1
# 10718	★★★★☆	1961	In Person Friday Night at the Blackhawk, San Francisco, Volume 2
# 10720	★★★★★	1961	at Carnegie Hall
# 10722	★★★☆☆	1962	Quite Nights
# 10724	★★★★★	1963	Seven Steps to Heaven
# 13664	★★★★☆	1963	Miles in France – Miles Davis Quintet 1963/64: The Bootleg Series, Vol. 8
# 10726	★★★★☆	1963	in Europe
# 13364	★★★☆☆	1963	Live at the 1963 Monterey Jazz Festival
# 10728	★★★★★	1964	My Funny Valentine
# 10730	★★★★☆	1964	Four & More
# 10732	★★★★☆	1964	Miles in Tokyo
# 13366	★★★☆☆	1964	Miles in Berlin
# 10082	★★★★★	1965	E.S.P.
# 10648	★★★★☆	1965	The Complete Live at the Plugged Nickel 1965
# 10736	★★★★★	1966	Miles Smiles
# 10738	★★★★★	1962	Sorcerer
# 10740	★★★★★	1967	Nefertiti
# 10734	★★★☆☆	1967	Water Babies
# 10638	★★★★☆	1968	Miles in the Sky
# 10636	★★★★★	1968	Filles de Kilimanjaro
# 10634	★★★★★	1969	In a Silent Way
# 10632	★★★☆☆	1969	Bitches Brew Live
# 10630	★★★★★	1969	Bitches Brew

**Richard Davis** (1930–2023), contrabbasso.

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# 13298	★★★★☆	1967	Heavy Sounds
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**Walter Davis Jr** (1932–1990), pianoforte.

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# 12200	★★★★☆	1959	Davis Cup
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**Paul Desmond** (1924–1977), sassofono, clarinetto.

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# 12066	★★★☆☆	1957	Gerry Mulligan - Paul Desmond Quartet
# 13776	★★★★☆	1959	First Place Again
# 12072	★★★★☆	1962	Two of a Mind
# 12204	★★★★☆	1963	Take Ten
# 12206	★★★★★	1963	Easy Living
# 13240	★★★★☆	1963	Glad to Be Unhappy

**Walt Dickerson** (1928–2008), vibrafono.

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# 12208	★★★★☆	1961	This Is Walt Dickerson!
# 12210	★★★☆☆	1961	A Sense of Direction
# 12212	★★★★☆	1962	Relativity
# 12214	★★★★★	1962	To My Queen

**Bill Dixon** (1925–2010), tromba, flicorno, pianoforte.

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# 11690	★★★☆☆	1962	Archie Shepp – Bill Dixon Quartet
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**Eric Dolphy** (1928 –1964) polistrumentista.

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# 10206	★★★★☆	1960	Outward Bound
# 10220	★★★☆☆	1960	Here and There
# 10216	★★★★☆	1960	Other Aspects
# 10208	★★★★☆	1960	Out There
# 10218	★★★★★	1960	Far Cry
# 10210	★★★★☆	1961	at the Five Spot, Volume 1
# 10212	★★★★☆	1961	at the Five Spot, Volume 2
# 10214	★★★★☆	1961	Memorial Album
# 10228	★★★★☆	1961	The Berlin Concerts
# 13518	★★★☆☆	1961	The Complete Uppsala Concert
# 10230	★★★★☆	1961	Stockholm Sessions
# 10222	★★★★☆	1961	in Europe, Volume 1
# 10224	★★★★☆	1961	in Europe, Volume 2
# 10226	★★★★☆	1961	in Europe, Volume 3
# 10232	★★★★☆	1962	Vintage Dolphy
# 10234	★★★★☆	1962	The Illinois Concert
# 10236	★★★★☆	1963	Conversations
# 10086	★★★★★	1964	Out to Lunch!
# 10238	★★★☆☆	1964	Last Date

**Lou Donaldson** (1926-2024), sassofono.

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# 11460	★★★☆☆	1952	Quartet/Quintet/Sextet
# 11476	★★★★☆	1953	New Faces New Sounds
# 12218	★★★★☆	1957	Wailing With Lou
# 12216	★★★★☆	1957	Swing and Soul
# 12220	★★★★☆	1957	Lou Takes Off
# 12222	★★★★☆	1958	Blues Walk
# 12224	★★★★☆	1958	Light-Foot
# 11912	★★★★☆	1959	LD + 3
# 12228	★★★★☆	1959	The Time Is Right
# 12230	★★★☆☆	1960	Sunny Side Up
# 12232	★★★★☆	1961	Here 'Tis
# 12234	★★★☆☆	1961	Gravy Train
# 12236	★★★☆☆	1962	The Natural Soul
# 12238	★★★☆☆	1963	Good Gracious!
# 12240	★★★☆☆	1967	Lush Life
# 12242	★★★★☆	1967	Alligator Bogaloo
# 12244	★★★★☆	1967	Mr. Shing-A-Ling
# 10092	★★★★☆	1968	Midnight Creeper
# 12246	★★★☆☆	1968	Say It Loud!
# 12250	★★★★☆	1969	Hot Dog
# 12252	★★★★☆	1969	Everything I Play Is Funky

**Kenny Dorham** (1924-1972), tromba.

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# 11490	★★★★☆	1953	Quintet
# 11400	★★★★☆	1955	Afro-Cuban
# 11396	★★★★★	1956	'Round About Midnight at the Cafe Bohemia
# 13122	★★★☆☆	1959	Blue Spring
# 13120	★★★★☆	1959	Quiet Kenny
# 13156	★★★★★	1960	Showboat
# 12256	★★★★☆	1961	Whistle Stop
# 12258	★★★★☆	1961	Inta Somethin'
# 11394	★★★★☆	1963	Una Mas
# 12260	★★★★☆	1963	Matador
# 11392	★★★★★	1964	Trompeta Toccata

**Ray Draper** (1940–1982), tuba.

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# 11698	★★★★☆	1957	Tuba Sounds
# 11692	★★★★☆	1957	The Ray Draper Quintet featuring John Coltrane

**Kenny Drew** (1928–1993), pianoforte.

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# 13158	★★★★☆	1953	New Faces, New Sounds
# 13402	★★★☆☆	1953	and His Progressive Piano
# 11668	★★★★☆	1956	Trio
# 13620	★★★☆☆	1957	This Is New
# 12262	★★★★☆	1960	Undercurrent

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Jon Eardley (1928–1991), tromba.

# 11670	★★★★☆	1956	The Jon Eardley Seven
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Billy Eckstine (1914–1993). Voce, band leader.

# 10444	★★★★☆	1959	Basie/Eckstine Incorporated
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Harry “Sweets” Edison (1915 –1999), tromba.

# 11492	★★☆☆☆	1953	The Inventive Mr. Edison
# 11616	★★★★☆	1955	Pres and Sweets
# 13246	★★★★☆	1962	Wanted To Do One Together

Teddy Edwards (1924 –2003), sassofono.

# 13624	★★☆☆☆	1960	Teddy’s Ready!
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Duke Ellington (1899–1974), band leader, pianoforte.

# 11422	★★☆☆☆	1950	Great Times!
# 11424	★★★★★	1950	Masterpieces by Ellington
# 11438	★★★★★	1951	Ellington Uptown
# 11494	★★☆☆☆	1953	Premiered by Ellington
# 13106	★★☆☆☆	1953	Ellington Showcase
# 13102	★★☆☆☆	1953	The Duke Plays Ellington
# 13094	★★☆☆☆	1953	Ellington '55
# 11672	★★★★★	1956	Ellington at Newport
# 13088	★★★★☆	1956	A Drum Is a Woman
# 13400	★★★★☆	1957	Ellington Indigos
# 12264	★★★★★	1958	Black, Brown and Beige
# 13176	★★☆☆☆	1958	Blues in Orbit
# 12266	★★★★☆	1958	The Cosmic Scene
# 12270	★★★★☆	1958	Side by Side
# 12270	★★☆☆☆	1959	Jazz Party
# 12272	★★☆☆☆	1959	Back to Back: Duke Ellington and ...
# 12274	★★★★☆	1961	Piano in the Foreground
# 12126	★★☆☆☆	1961	Together for the First Time
# 12128	★★☆☆☆	1961	The Great Reunion
# 12280	★★★★☆	1962	Featuring Paul Gonsalves
# 12282	★★★★★	1962	Meets Coleman Hawkins
# 12284	★★☆☆☆	1962	Money Jungle
# 12286	★★☆☆☆	1962	Duke Ellington & John Coltrane
# 13098	★★★★☆	1963	Serenade to Sweden
# 13104	★★☆☆☆	1964	Plays With [...] Mary Poppins
# 13096	★★★★☆	1965	Concert of Sacred Music
# 13100	★★☆☆☆	1966	The Popular Duke Ellington
# 12290	★★★★★	1966	Far East Suite
# 12292	★★★★★	1967	...And His Mother Called Him Bill
# 13092	★★★★☆	1968	Second Sacred Concert
# 13102	★★☆☆☆	1968	Yale Concert

Don Ellis (1934–1978), tromba.

# 13832	★★☆☆☆	1961	New Ideas
# 13084	★★☆☆☆	1966	Live in $3\frac{2}{3}$ Time

Herb Ellis (1921-2010), chitarra.

# 11570	★★★★☆	1955	Ellis in Wonderland
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**Booker Ervin** (1930–1970), sassofono.

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# 11774	★★★★☆	1960	The Book Cooks
# 12296	★★★★☆	1960	Cookin'
# 13326	★★★★☆	1961	That's It!
# 12294	★★★★☆	1963	The Freedom Book
# 12298	★★★★☆	1968	The In Between
# 10618	★★★★☆	1968	Tex Book Tenor

**Bill Evans** (1929 – 1980), pianoforte.

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# 10294	★★★★☆	1956	New Jazz Conceptions
# 10296	★★★★☆	1958	Everybody Digs Bill Evans
# 10298	★★★★☆	1959	On Green Dolphin Street
# 10300	★★★★☆	1959	The Ivory Hunters
# 10302	★★★★★	1959	Portrait in Jazz
# 10304	★★★★☆	1960	The 1960 Birdland Sessions
# 10264	★★★★☆	1961	Know What I Mean?
# 10308	★★★★★	1961	Explorations
# 10288	★★★★★	1961	Sunday at the Village Vanguard
# 10290	★★★★★	1961	Waltz for Debby
# 10292	★★★★★	1961	More From The Vanguard
# 10310	★★★★☆	1961	Nirvana
# 10314	★★★★☆	1962	Undercurrent
# 10312	★★★★☆	1962	Moon Beams
# 10328	★★★★☆	1962	How My Heart Sings!
# 10306	★★★★☆	1962	Interplay
# 10394	★★★★☆	1962	Empathy
# 10390	★★★★☆	1962	Loose Blues
# 10334	★★★★★	1963	The Solo Sessions, Vol. 1
# 10336	★★★★★	1963	The Solo Sessions, Vol. 2
# 10316	★★★★★	1963	Conversations with Myself
# 13752	★★★☆☆	1963	At Shelly's Manne-Hole, Hollywood, California
# 13748	★★★★☆	1963	Time Remembered
# 10318	★★★★☆	1963	Trio 64
# 10320	★★★☆☆	1964	Stan Getz & Bill Evans
# 13684	★★★☆☆	1964	Tales: Live in Copenhagen (1964)
# 10392	★★★☆☆	1964	Waltz for Debby
# 13380	★★★★☆	1965	Trio '65
# 13692	★★★☆☆	1965	Treasures Solo Trio & Orchestra Recordings From Denmark (1965-1969)
# 10330	★★★★☆	1966	at Town Hall
# 13264	★★★★☆	1966	Intermodulations
# 10322	★★★★☆	1966	A Simple Matter of Conviction
# 13682	★★★★☆	1967	Further Conversations with Myself
# 13180	★★★☆☆	1967	California Here I Come
# 10324	★★★★★	1968	at the Montreux Jazz Festival
# 13746	★★★★☆	1968	Alone
# 13132	★★★☆☆	1968	Live At Art D'Lugoff's Top Of The Gate
# 13690	★★★★☆	1969	Behind The Dikes: The 1969 Netherlands Recordings
# 13744	★★★☆☆	1969	Jazzhouse
# 10326	★★★★☆	1969	Quiet Now



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**Gil Evans** (1912-1988), pianoforte.

# 10338	★★★★☆	1957	Gil Evans & Ten
# 10340	★★★★★	1958	New Bottle Old Wine
# 10342	★★★★☆	1959	Great Jazz Standards
# 10344	★★★★★	1960	Out of the Cool
# 10346	★★★★☆	1961	Into the Hot
# 10348	★★★★☆	1963	The Individualism of Gil Evans

# F

## Tal Farlow (1921–1998), chitarra.

# 13090	★★★★☆	1954	Autumn in New York
# 11676	★★★★☆	1956	The Swinging Guitar of Tal Farlow

## Art Farmer (1928 –1999), tromba.

# 11496	★★★★☆	1953	The Art Farmer Septet
# 11536	★★★★☆	1954	Early Art
# 11538	★★★★☆	1954	When Farmer Met Gryce
# 11572	★★★★☆	1955	Quintet Featuring Gigi Gryce
# 13348	★★★★☆	1956	2 Trumpets
# 11674	★★★★☆	1956	Farmer's Market
# 13334	★★★★☆	1957	Three Trumpets
# 10012	★★★★★	1958	Portrait of Art Farmer
# 10036	★★★★★	1958	Modern Art
# 13516	★★★★★	1960	Art
# 11404	★★★★☆	1965	Sing Me Softly of the Blues

## Maynard Ferguson (1928–2006), tromba.

# 11526	★★★★☆	1954	Jam Session
# 11776	★★★★☆	1956	Birdland Dream Band

## Ella Fitzgerald (1917-1996), voce.

# 11778	★★★★☆	1956	Sings the Cole Porter Songbook
# 13758	★★★★☆	1956	Sings the Rodgers and Hart Song Book
# 11760	★★★★☆	1956	Ella and Louis
# 13104	★★★★☆	1957	Sings the Duke Ellington Song Book
# 12122	★★★★☆	1957	Ella and Louis Again
# 12124	★★★★★	1957	Porgy and Bess
# 12304	★★★★★	1958	Ella in Rome: The Birthday Concert
# 12306	★★★★☆	1959	Sings the George and Ira Gershwin ...
# 12308	★★★★★	1960	Mack The Knife - Ella In Berlin
# 12310	★★★★☆	1961	Sings The Harold Arlen Songbook
# 11398	★★★★☆	1961	Clap Hands, Here Comes Charlie!
# 12312	★★★★☆	1961	Ella Returns to Berlin
# 11398	★★★★☆	1961	Clap Hands, Here Comes Charlie!
# 13260	★★★★☆	1962	Rhythm Is My Business
# 12314	★★★★☆	1963	These are the blues
# 12316	★★★★☆	1965	Ella at Duke's Place
# 12318	★★★★☆	1966	The Stockholm Concert
# 12320	★★★☆☆	1968	Sunshine of Your Love

## Tommy Flanagan (1930-2001), pianoforte.

# 13112	★★★★☆	1957	The Cats
# 11780	★★★★☆	1957	Overseas
# 13114	★★★☆☆	1959	Lonely Town
# 13668	★★☆☆☆	1960	The Tommy Flanagan Trio

## Jimmy Forrest (1920-1980), sassofono.

# 13856	★★☆☆☆	1960	Forrest Fire
# 13826	★★☆☆☆	1960	Soul Street
# 13278	★★★★☆	1961	Out of the Forrest
# 12322	★★★★☆	1961	Most Much!

## Frank Foster (1928–2011), sassofono.

# 11694	★★★★☆	1968	Manhattan Fever
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## Russ Freeman (1926—2002), pianoforte.

# 13606	★★☆☆☆	1957	Double Play!
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**Curtis Fuller** (1934–2021), trombone.

# 13608	★★☆☆☆	1957	New Trombone
# 13496	★★★★☆	1957	With Red Garland
# 12324	★★★★☆	1957	Curtis Fuller and Hampton Hawes with French Horns
# 12326	★★★★☆	1957	The Opener
# 12328	★★★★☆	1957	Bone & Bari
# 13508	★★★★☆	1957	Volume 3
# 11722	★★★★☆	1959	Blues-ette
# 12330	★★★★☆	1959	The Curtis Fuller Jazztet
# 11746	★★★★☆	1959	Imagination
# 12332	★★★★☆	1961	Soul Trombone
# 12334	★★☆☆☆	1962	Cabin in the Sky

# G

## Eddie Gale (1941–2020), tromba.

# 12336	★★★★☆	1969	Ghetto Music
# 12338	★★★★☆	1969	Black Rhythm Happening

## Red Garland (1923–1984), pianoforte.

# 12340	★★★★☆	1956	The P.C. Blues
# 11406	★★★★☆	1956	A Garland of Red
# 12342	★★★★☆	1956	Red Garland's Piano
# 12344	★★★★☆	1956	Groovy
# 12346	★★★★☆	1957	Red Garland Revisited!
# 12348	★★★★☆	1957	High Pressure
# 12350	★★★★☆	1957	All Mornin' Long
# 12352	★★★★★	1957	Soul Junction
# 12354	★★★★☆	1958	It's a Blue World
# 13118	★★★☆☆	1958	Manteca
# 13480	★★★★☆	1958	Can't See for Lookin'
# 13464	★★★☆☆	1958	Rojo
# 13460	★★★☆☆	1958	All Kinds of Weather
# 13462	★★★★☆	1959	Red in Blues-ville
# 13438	★★★★☆	1959	at the Prelude
# 13440	★★★★☆	1959	Live!
# 13442	★★★★☆	1959	Lil' Darlin'
# 13438	★★★★☆	1959	Satin Doll
# 13116	★★★☆☆	1960	Red Alone
# 13838	★★★★☆	1960	Halleluo-Y'-All
# 13536	★★★☆☆	1960	Soul Burnin'
# 13114	★★★★☆	1962	Red's Good Groove
# 13112	★★★☆☆	1962	When There Are Grey Skies

## Erroll Garner (1921-1977), pianoforte.

# 11574	★★★★☆	1955	Concert by the Sea
# 12356	★★★★☆	1962	One World Concert

## Matthew Gee (1925-1979), trombone.

# 13622	★★★★☆	1956	Jazz by Gee
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## Stan Getz (1927–1991), sassofono.

# 11412	★★★★☆	1949	The Brothers
# 11414	★★★☆☆	1949	Quartets
# 11426	★★★★☆	1950	The Sound
# 11428	★★★★☆	1950	The Getz Age
# 11440	★★★★★	1951	Jazz At Storyville
# 11442	★★★★★	1951	Jazz At Storyville Volume 2
# 13482	★★★★★	1951	Jazz At Storyville (Volume 3)
# 11462	★★★★☆	1952	Plays
# 10434	★★★☆☆	1953	West Coast Live
# 10974	★★★★☆	1953	Diz and Getz
# 11576	★★★★☆	1955	West Coast Jazz
# 11578	★★★★☆	1955	Hamp and Getz
# 12358	★★★★☆	1956	For Musicians Only
# 12360	★★★★☆	1957	Getz Meets Mulligan In Hi-Fi
# 12362	★★★★☆	1957	and the Oscar Peterson Trio
# 12364	★★★★☆	1958	Stan Meets Chet
# 12366	★★★★☆	1960	At Large
# 12368	★★★★★	1961	Focus
# 12164	★★★★☆	1962	Jazz Samba
# 12372	★★★★☆	1963	Jazz Samba Encore!
# 12374	★★★★★	1963	Getz/Gilberto
# 10320	★★★☆☆	1964	& Bill Evans

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**Dizzy Gillespie** (1917-1993), tromba.

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# 11444	★★★★★	1951	Dee Gee Days: The Savoy Sessions
# 10972	★★★★☆	1953	Dizzy Digs Paris
# 10974	★★★★☆	1953	Diz and Getz
# 12358	★★★★☆	1956	For Musicians Only
# 12378	★★★★☆	1957	Birks' Works
# 12380	★★★★☆	1957	at Newport
# 13384	★★★★☆	1957	The Greatest Trumpet of Them All
# 13492	★★★★★	1960	Gillespiana
# 12382	★★★★☆	1963	and the Double Six of Paris
# 10968	★★★☆☆	1967	Swing Low, Sweet Cadillac

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**John Gilmore** (1931-1995), sassofono.

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# 11696	★★★☆☆	1957	Blowing In from Chicago
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**Jimmy Giuffre** (1921-2008), clarinetto, sassofono.

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# 10976	★★★★☆	1954	Jimmy Giuffre
# 10996	★★★★☆	1955	Tangents in Jazz
# 11022	★★★★☆	1956	The Jimmy Giuffre Clarinet
# 10978	★★★★★	1956	The Jimmy Giuffre 3
# 11024	★★★★☆	1957	The Music Man
# 10980	★★★★★	1958	Trav'lin' Light
# 11026	★★★★☆	1958	The Four Brothers Sound
# 10982	★★★★☆	1958	Western Suite
# 11028	★★★★☆	1959	Ad Lib
# 11030	★★★★☆	1959	7 pieces
# 11048	★★★★☆	1959	The Easy Way
# 11050	★★★★☆	1960	Piece for Clarinet and String Orchestra/Mobiles
# 11052	★★★★☆	1960	The Jimmy Giuffre Quartet in Person
# 11054	★★★★★	1961	Fusion
# 11056	★★★★★	1961	Thesis
# 11058	★★★★☆	1961	Emphasis, Stuttgart 1961
# 11060	★★★★☆	1961	Flight, Bremen 1961
# 10984	★★★★★	1962	Free Fall

**Benny Golson** (1929), sassofono.

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# 11032	★★★★☆	1957	Benny Golson's New York Scene
# 11034	★★★★☆	1957	The Modern Touch
# 11036	★★★★☆	1958	The Other Side of Benny Golson
# 11038	★★★★☆	1958	and the Philadelphians
# 11040	★★★★★	1959	Gone with Golson
# 11042	★★★★☆	1959	Groovin' with Golson
# 13306	★★★★☆	1959	Gettin' with It
# 11044	★★★★☆	1959	Winchester Special
# 13308	★★★☆☆	1960	Take a Number from 1 to 10
# 13310	★★★☆☆	1962	Pop + Jazz = Swing
# 13304	★★★★☆	1962	Turning Point
# 13312	★★★★☆	1962	Free
# 11046	★★★☆☆	1964	Stockholm Sojourn
# 13314	★★★☆☆	1967	Tune in, Turn On

**Paul Gonsalves** (1920–1974), sassofono.

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# 11702	★★★★☆	1963	Cleopatra Feelin' Jazzy
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**Dexter Gordon** (1923–1990), sassofono.

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# 13644	★★★☆☆	1960	The Resurgence of Dexter Gordon
# 10060	★★★★☆	1961	Doin' Allright
# 10062	★★★★☆	1961	Dexter Calling...
# 10064	★★★★★	1962	Go
# 10066	★★★★★	1962	A Swingin' Affair
# 10068	★★★★★	1963	Our Man in Paris
# 10070	★★★★★	1964	One Flight Up
# 10072	★★★★☆	1965	Clubhouse
# 10074	★★★☆☆	1965	Gettin' Around
# 13242	★★★☆☆	1969	A Day in Copenhagen
# 13484	★★★★☆	1969	The Tower of Power!
# 13486	★★★★☆	1969	More Power!

**Joe Gordon** (1928–1963), tromba.

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# 13740	★★★☆☆	1954	Introducing Joe Gordon
# 13472	★★★★☆	1961	Lookin' Good!

**Bennie Green** (1923-1977), trombone.

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# 13338	★★★☆☆	1954	Blows His Horn
# 12384	★★★☆☆	1956	with Art Farmer
# 12392	★★★★☆	1956	Walking Down
# 12388	★★★★☆	1958	Back on the Scene
# 12390	★★★★☆	1958	Soul Stirrin'
# 13148	★★★☆☆	1958	The 45 Session
# 12392	★★★★☆	1959	Walkin' & Talkin'
# 13150	★★★☆☆	1960	Hornful of Soul

**Grant Green** (1935–1979), chitarra.

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# 13778	★★★★☆	1960	First Session
# 12394	★★★★☆	1961	Grant's First Stand
# 11286	★★★★★	1961	Green Street
# 12396	★★★★☆	1961	Sunday Mornin'
# 12398	★★★★☆	1961	Grandstand
# 12400	★★★★☆	1961	Gooden's Corner
# 12402	★★★★☆	1961	Born to Be Blue
# 11282	★★★★☆	1962	Nigeria
# 12404	★★★★☆	1962	The Latin Bit
# 12406	★★★★☆	1962	Goin' West
# 12408	★★★★☆	1962	Feelin' the Spirit
# 10856	★★★☆☆	1963	Am I Blue
# 10088	★★★★★	1963	Idle Moments
# 12412	★★★★☆	1964	Solid
# 12414	★★★★☆	1964	Talkin' About!
# 12416	★★★★☆	1964	Street of Dreams
# 12418	★★★★☆	1966	I Want to Hold Your Hand
# 11284	★★★★☆	1969	Carryin' On

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**Johnny Griffin** (1928-2008), sassofono.

# 10046	★★★★☆	1956	Introducing Johnny Griffin
# 12420	★★★★☆	1957	A Blowin' Session
# 12422	★★★★☆	1957	The Congregation

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**Gigi Gryce** (1925-1983), sassofono.

# 11538	★★★★☆	1954	When Farmer Met Gryce
# 11646	★★★★☆	1955	Gigi Gryce
# 13250	★★★★☆	1957	Jazz Lab
# 13372	★★★★☆	1957	At Newport [ <i>v. Gigi Gryce</i> ]
# 13834	★★★★☆	1960	The Rat Race Blues

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**Vince Guaraldi** (1928-1976), pianoforte.

# 13144	★★★★☆	1961	Jazz Impressions of Black Orpheus
# 12424	★★★★★	1964	Jazz Impressions of "A Boy Named Charlie Brown"

# H

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**Al Haig** (1924-1982), pianoforte.

# 11542	★★★★★	1954	Trio
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**Jim Hall** (1930–2013), chitarra.

# 12426	★★★★★	1957	Jazz Guitar
# 10314	★★★★☆	1962	Undercurrent
# 13264	★★★★☆	1966	Intermodulations

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**Chico Hamilton** (1921–2013), batteria.

# 11540	★★☆☆☆	1954	Quintet in Hi Fi
# 11580	★★★★☆	1955	Quintet featuring Buddy Collette
# 13784	★★☆☆☆	1955	The Original Chico Hamilton Quintet
# 12430	★★☆☆☆	1958	South Pacific in Hi-Fi
# 12432	★★★★☆	1959	Ellington Suite

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**Lionel Hampton** (1908–2002), vibrafono.

# 11578	★★★☆☆	1955	Hamp and Getz
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**Herbie Hancock** (1940), pianoforte.

# 10096	★★★★☆	1962	Takin' Off
# 11296	★★★★☆	1963	My Point of View
# 11292	★★★★☆	1963	Inventions and Dimensions
# 11290	★★★★★	1964	Empyrean Isles
# 10084	★★★★★	1965	Maiden Voyage
# 11294	★★☆☆☆	1966	Blow-Up
# 11288	★★★★☆	1968	Speak Like a Child
# 11298	★★★★☆	1969	The Prisoner
# 11300	★★☆☆☆	1969	Fat Albert Rotunda

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**John Handy** (1933), multistrumentista.

# 11246	★★★☆☆	1965	Recorded Live at the Monterey ...
# 12434	★★★★☆	1967	New View!

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**Toni Harper** (1937–2023), voce.

# 13296	★★☆☆☆	1955	Toni
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**Wilbur Harden** (1924–1969), tromba.

# 11624	★★★★☆	1958	Mainstream 1958: The East Coast Jazz Scene
# 11742	★★★★☆	1958	Tanganyika Strut
# 11740	★★★★☆	1958	Jazz Way Out

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**Bill Hardman** (1933-1990), tromba.

# 11710	★★★☆☆	1961	Saying Something
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**Barry Harris** (1929), pianoforte.

# 12436	★★★★☆	1958	Breakin' It Up
# 12438	★★☆☆☆	1964	Bull's Eye!

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**Eddie Harris** (1934-1996), sassofono.

# 13164	★★★★★	1969	Swiss Movement
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**Johnny Hartman**

# 13390	★★☆☆☆	1963	I Just Dropped By to Say Hello
# 11700	★★☆☆☆	1964	The Voice That Is!



**Hampton Hawes** (1928–1977), pianoforte.

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# 11582	★★★★★	1955	Trio
# 13752	★★★★☆	1955	This Is Hampton Hawes
# 13574	★★★★☆	1956	Everybody Likes Hampton Hawes
# 13496	★★★★☆	1957	With Red Garland
# 12324	★★★★☆	1957	Curtis Fuller and Hampton Hawes with French Horns
# 10018	★★★☆☆	1958	Four!
# 12442	★★★★☆	1958	For Real!
# 13554	★★★★☆	1958	The Sermon
# 13542	★★★★☆	1964	The Green Leaves of Summer
# 13570	★★★★☆	1966	The Seance
# 13564	★★★★☆	1966	I'm All Smiles

**Coleman Hawkins**, (1904–1969), sassofono.

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# 12444	★★★☆☆	1957	The Hawk Flies High
# 13802	★★★☆☆	1957	The Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones All Stars at Newport
# 12446	★★★★☆	1957	and Confrères
# 11232	★★★★☆	1957	Coleman Hawkins Encounters Ben Webster
# 13800	★★★☆☆	1957	The Genius of Coleman Hawkins
# 13262	★★★★☆	1958	Bean Bags
# 12448	★★★★★	1962	Today and Now
# 12450	★★★★☆	1962	Desafinado
# 12452	★★★☆☆	1965	Wrapped Tight

**Roy Haynes** (1925), batteria.

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# 12454	★★★☆☆	1958	We Three
# 12456	★★★☆☆	1960	Just Us
# 12458	★★★☆☆	1962	Out of the Afternoon
# 13830	★★☆☆☆	1963	Cymbalism

**Bill Henderson** (1926–2016), voce.

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# 11704	★★★☆☆	1963	with the Oscar Peterson Trio
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**Joe Henderson** (1937 –2001), sassofono.

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# 10080	★★★★☆	1963	Page One
# 12462	★★★★★	1963	Our Thing
# 12464	★★★★☆	1964	In 'n Out
# 12466	★★★★★	1964	Inner Urge
# 12468	★★★★☆	1966	Mode For Joe
# 12470	★★★★☆	1967	Tetragon
# 12472	★★★☆☆	1968	Four!
# 12474	★★★☆☆	1968	Straight, No Chaser
# 12476	★★★★☆	1969	Power to the People

**Ernie Henry** (1926-1957), sassofono.

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# 13154	★★★☆☆	1956	Presenting Ernie Henry
# 13152	★★★☆☆	1956	Last Chorus

**Woodie Herman** (1913-1987), clarinetto, sassofono.

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# # 15534	★★★★☆	1965	Woody's Winners
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**Andrew Hill** (1931-2007), pianoforte.

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# 12478	★★★☆☆	1959	So in Love
# 12480	★★★★☆	1963	Black Fire
# 12482	★★★★☆	1963	Smokestack
# 12484	★★★★★	1964	Judgment!
# 12486	★★★★★	1964	Andrew!!!
# 12488	★★★★★	1964	Point of Departure
# 12742	★★★★☆	1965	Pax
# 12490	★★★★☆	1965	Compulsion
# 12492	★★★★☆	1966	Change
# 12494	★★★★☆	1968	Grass Roots
# 12496	★★★★☆	1968	Dance with Death
# 10056	★★★★☆	1969	Passing Ships
# 12500	★★★★☆	1969	Lift Every Voice

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**Earl Hines** (1903–1983), pianoforte.

# 11706	★★☆☆☆	1964	Fatha - The New Earl Hines Trio
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**Jutta Hipp** (1925-2003), pianoforte.

# 12502	★★★★☆	1956	At the Hickory House Volume 1
# 12504	★★★★☆	1956	At the Hickory House Volume 2
# 12506	★★★★☆	1956	with Zoot Sims

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**Johnny Hodges** (1907–1970), sassofono.

# 11584	★★★★☆	1955	Creamy
# 12270	★★★★☆	1958	Side by Side
# 13504	★★★★☆	1964	Everybody Knows

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**Billie Holiday** (1915-1959), voce.

# 10986	★★☆☆☆	1951	A Rare Live Recording of Billie Holiday
# 10990	★★★★★	1952	Solitude
# 10994	★★★★☆	1952	Recital
# 11000	★★★★☆	1955	Stay with Me
# 11002	★★★★☆	1955	Music for Torching
# 11004	★★★★☆	1955	Velvet Mood
# 11006	★★★★☆	1956	Lady Sings the Blues
# 11008	★★☆☆☆	1956	All or Nothing at All
# 11010	★★★★☆	1956	The Essential Billie Holiday: Carnegie...
# 11012	★★★★★	1957	Body and Soul
# 11014	★★★★☆	1957	Songs for Distinguished Lovers
# 11016	★★☆☆☆	1958	Lady in Satin
# 11018	★★☆☆☆	1959	Last Recording

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**Richard “Groove” Holmes** (1931–1991), organo.

# 12508	★★☆☆☆	1965	Soul Message
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**Elmo Hope** (1923-1967), pianoforte.

# 13786	★★★★☆	1953	New Faces New Sounds
# 11544	★★★★☆	1954	Volume 2
# 11586	★★★★☆	1955	Meditations
# 11546	★★★★☆	1955	Hope Meets Foster
# 12510	★★☆☆☆	1956	Informal Jazz
# 12512	★★★★☆	1961	Homecoming!

**Freddie Hubbard** (1938-2008), tromba.

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# 12514	★★★★★	1960	Open Sesame
# 12516	★★★★☆	1960	Goin' Up
# 12518	★★★★☆	1961	Hub Cap
# 12520	★★★★☆	1961	Groovy!
# 10094	★★★★★	1961	Ready for Freddie
# 12524	★★★★★	1962	The Artistry of Freddie Hubbard
# 12526	★★★★☆	1962	Hub-Tones
# 12528	★★★★☆	1962	Here to Stay
# 12530	★★★★☆	1963	The Body & the Soul
# 12532	★★★★☆	1964	Breaking Point
# 12538	★★★☆☆	1965	Blue Spirits
# 12534	★★★☆☆	1965	The Night of the Cookers, Volume 1
# 12536	★★★☆☆	1965	The Night of the Cookers, Volume 2
# 12540	★★★★☆	1965	Jam Gems: Live at the Left Bank
# 12542	★★★★☆	1966	Backlash
# 12544	★★★★☆	1967	High Blues Pressure
# 12546	★★★☆☆	1968	A Soul Experiment
# 12548	★★★★☆	1969	The Black Angel
# 12550	★★★★☆	1969	The Hub of Hubbard

**Helen Humes** (1913-1981), voce.

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# 12552	★★★☆☆	1961	Swingin' With Humes
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**Bobby Hutcherson** (1941-2016), vibrafono.

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# 12554	★★★★☆	1963	The Kicker
# 12556	★★★★★	1965	Dialogue
# 12558	★★★☆☆	1965	Components
# 12560	★★★★☆	1966	Stick-Up!
# 12562	★★★★★	1966	Happenings
# 12564	★★★★☆	1967	Oblique
# 12566	★★★★☆	1968	Total Eclipse
# 10962	★★★★☆	1969	Medina
# 12570	★★★★☆	1969	Now!

I

Solomon Ilori (1934), batteria, percussioni.			
# 12572	★★★★☆	1963	African High Life

# J

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**Fred Jackson** (1929), sassofono.

# 12574	★★☆☆☆	1962	Hootin' 'n Tootin'
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**Milt Jackson** (1923–1999), vibrafono.

# 11862	★★☆☆☆	1949	Roll 'Em Bags
# 11446	★★★★★	1951	Wizard of the Vibes
# 11592	★★★★☆	1955	Quartet
# 11594	★★★★☆	1955	Opus de Jazz
# 12576	★★★★☆	1956	The Jazz Skyline
# 11738	★★★★☆	1956	Jackson's Ville
# 13262	★★★★☆	1958	Bean Bags
# 12578	★★★★☆	1959	Bags & Trane
# 12580	★★★★☆	1961	Statements
# 13166	★★★★★	1961	Bags Meets Wes!
# 13456	★★★★☆	1961	Very Tall [ <i>v. Oscar Peterson</i> ]
# 13426	★★☆☆☆	1964	Much in Common

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**Willis “Gator” Jackson** (1928–1987), sassofono.

# 12582	★★★★☆	1959	Please Mr. Jackson
# 13842	★★☆☆☆	1964	Boss Shoutin'
# 12584	★★☆☆☆	1964	Soul Night/Live!

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**Illinois Jacquet** (1922–2004), sassofono.

# 13446	★★☆☆☆	1969	The Blues; That's Me
# 13454	★★☆☆☆	1954	The Kid and the Brute

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**Ahmad Jamal** (1930-2023), pianoforte.

# 11448	★★★★☆	1951	The Piano Scene of Ahmad Jamal
# 11588	★★★★☆	1955	Ahmad Jamal Plays
# 11590	★★★★☆	1955	The Ahmad Jamal Trio
# 12586	★★★★☆	1956	Count 'Em 88
# 12588	★★★★★	1958	At the Pershing/But Not for Me
# 12590	★★★★★	1958	At the Pershing, Vol. 2
# 12592	★★★★☆	1958	Trio Volume IV
# 12594	★★★★☆	1958	Portfolio of Ahmad Jamal
# 13470	★★★★☆	1958	Ahmad's Blues
# 12596	★★☆☆☆	1959	Jamal at the Penthouse
# 13472	★★★★☆	1961	Ahmad Jamal's Alhambra
# 12598	★★★★☆	1961	at the Blackhawk
# 12600	★★☆☆☆	1962	Macanudo
# 12602	★★★★☆	1968	At the Top - Poinciana Revisited
# 12604	★★★★☆	1968	Tranquillity

**Keith Jarrett** (1945), pianoforte.

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# 13280	★★★★☆	1967	Life Between the Exit Signs
# 13282	★☆☆☆☆	1968	Restoration Ruin
# 13284	★★☆☆☆	1968	Somewhere Before

**Bobby Jaspar** (1926–1963), sassofono, flauto.

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# 12628	★★★★☆	1957	Interplay for 2 Trumpets and 2 Tenors
# 11162	★★★★☆	1957	Flute Flight

**Jazz Artists Guild** ➤ Charles Mingus.**The Jazz Crusaders**


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# 11790	★★★★☆	1961	Freedom Sound
# 11792	★★★☆☆	1962	at the Lighthouse
# 11794	★★★☆☆	1965	Chile Con Soul
# 11796	★★★★☆	1966	Live at the Lighthouse '66
# 11798	★★★★☆	1967	Uh Huh
# 11800	★★★☆☆	1967	Lighthouse '68
# 11802	★★★★☆	1968	Powerhouse

**Jazz Messengers** ➤ Art Blakey.**Jazz Prophets** ➤ Kenny Dorham.**The Jazztet.**


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# 11748	★★★★☆	1960	Meet the Jazztet
# 11750	★★★★☆	1960	Big City Sounds
# 11752	★★★★☆	1960	and John Lewis
# 11754	★★★★☆	1961	at Birdohouse
# 11756	★★★★☆	1962	Here and Now
# 11758	★★★★☆	1962	Another Git Together

**John Jenkins** (1931-1993), sassofono.

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# 10154	★★★★☆	1957	Alto Madness
# 10158	★★★★☆	1957	Bird Feathers
# 10160	★★★☆☆	1957	with Kenny Burrell

**Eddie Jefferson** (1918–1979), voce.

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# 11804	★★★★☆	1961	Letter from Home
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**Antônio Carlos Jobim** (1927–1994).

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# 11806	★★★★☆	1967	Wave
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**Carmell Jones** (1936-1996), tromba.

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# 13108	★★★★☆	1961	The Remarkable Carmell Jones
# 11808	★★★☆☆	1962	Business Meetin'
# 13110	★★★★☆	1965	Jay Hawk Talk

**Elvin Jones** (1927–2004), batteria.

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# 11810	★★★☆☆	1961	Elvin!
# 11812	★★★★☆	1965	Dear John C.
# 13298	★★★★☆	1967	Heavy Sounds
# 11814	★★★★☆	1968	Puttin' It Together
# 11816	★★★★☆	1968	The Ultimate
# 11818	★★★★☆	1969	Poly-Currents

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**Etta Jones** (1928–2001), voce.

# 13138	★★☆☆☆	1960	Something Nice
# 11820	★★★★☆	1960	Hollar!
# 11822	★★★★☆	1960	Don't Go to Strangers
# 13448	★★☆☆☆	1962	From the Heart
# 11824	★★☆☆☆	1962	Love Shout
# 13998	★★☆☆☆	1962	Lonely and Blue

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**Quincy Jones** (1933), tromba.

# 11826	★★☆☆☆	1956	This Is How I Feel About Jazz
# 11828	★★★★☆	1957	Go West, Man!
# 11830	★★★★☆	1959	The Birth of a Band!
# 11832	★★★★☆	1961	The Quintessence

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**Philly Joe Jones** (1923–1985), batteria.

# 12136	★★☆☆☆	1958	Blues for Dracula
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**Thad Jones** (1923–1986), tromba.

# 13404	★★★★☆	1954	The Fabulous Thad Jones
# 12140	★★☆☆☆	1956	Detroit – New York Junction
# 12138	★★★★★	1956	The Magnificent Thad Jones
# 13408	★★☆☆☆	1956	Mad Thad
# 13410	★★★★☆	1957	After Hours
# 12608	★★★★☆	1957	The Magnificent Thad Jones, Vol. 3
# 11256	★★★★☆	1966	Mean What You Say

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**The Jones Boys**

# 13406	★★☆☆☆	1957	The Jones Boys
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**The Jones Brothers**

# 13412	★★☆☆☆	1958	Keepin' Up with the Joneses
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**J.J. Johnson** (1924–2001), trombone.

# 11498	★★★★★	1953	The Eminent Jay Jay Johnson, Volume 1
# 11500	★★★★★	1953	The Eminent Jay Jay Johnson, Volume 2
# 12610	★★★★☆	1956	Jay and Kay + 6
# 12614	★★★★☆	1960	The Great Kai & J. J.
# 12616	★★★★☆	1964	Proof Positive

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**Cliff Jordan** (1931–1993), sassofono.

# 11696	★★★★☆	1957	Blowing in from Chicago
# 12618	★★★★☆	1957	Cliff Jordan
# 12620	★★★★☆	1957	Cliff Craft

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**Duke Jordan** (1922–2006), pianoforte.

# 13670	★★☆☆☆	1955	Trio and Quintet
# 12622	★★★★☆	1960	Flight to Jordan

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**Sheila Jordan** (1928), voce.

# 12142	★★★★★	1962	Portrait of Sheila
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# K

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**Fred Katz** (1919–2013), violoncello.

# 12144	★★★★☆	1956	Zen: The Music of Fred Katz
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**Wynton Kelly** (1931–1971), pianoforte.

# 11450	★★★★☆	1951	New Faces New Sounds ...
# 13258	★★★★☆	1959	Kelly Blue
# 11332	★★★★☆	1965	Smokin' at the Half Note

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**Stan Kenton** (1911-1979).

# 13780	★★☆☆☆	1950	Innovations In Modern Music, Volume One
# 11430	★★★★☆	1950	Presents
# 11116	★★★★★	1951	City of Glass
# 11118	★★★★☆	1952	New Concepts of Artistry in Rhythm
# 11120	★★☆☆☆	1955	Contemporary Concepts
# 11566	★★☆☆☆	1955	Duet [ ♡ Christy, June]
# 11122	★★☆☆☆	1956	Kenton in Hi-Fi
# 11124	★★★★☆	1956	Cuban Fire!
# 11126	★★★★☆	1959	Standards in Silhouette
# 11128	★★☆☆☆	1961	A Merry Christmas!
# 11130	★★☆☆☆	1961	The Romantic Approach
# 11132	★★★★☆	1961	Kenton's West Side Story
# 11134	★★★★☆	1961	Adventures In Jazz
# 11136	★★★★☆	1962	Adventures in Time
# 11138	★★★★☆	1964	Kenton / Wagner
# 11140	★★★★☆	1965	Conducts the Los Angeles ...

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**Barney Kessel** (1923–2004), chitarra.

# 13552	★★☆☆☆	1954	Kessel Plays Standards
# 10008	★★★★☆	1957	The Poll Winners
# 13568	★★★★☆	1957	Let's Cook!
# 13544	★★★★☆	1959	Some Like It Hot

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Eric Kloss (1949), sassofono.

# 13450	★★☆☆☆	1967	First Class Kloss
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**Jimmy Knepper** (1927–2003), trombone.

# 11244	★★★★☆	1958	The Pepper-Knepper Quintet
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**Lee Konitz** (1927-2020), sassofono.

# 11416	★★★★★	1949	Subconscious-Lee
# 11452	★★★★★	1951	The New Sounds
# 10098	★★★★☆	1953	Plays with the Gerry Mulligan Quartet
# 11502	★★☆☆☆	1953	Plays
# 11600	★★★★☆	1955	with Warne Marsh
# 12630	★★★★☆	1957	Very Cool
# 12632	★★★★☆	1959	Live at the Half Note
# 13848	★★☆☆☆	1959	You and Lee
# 12634	★★★★★	1961	Motion

# L

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**Steve Lacy** (1934-2004), sassofono.

# 13858	★★★★☆	1957	Soprano Sax
# 12636	★★★★★	1958	Reflections
# 13174	★★★☆☆	1960	The Straight Horn of Steve Lacy
# 13774	★★★★☆	1961	Evidence

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**Lambert, Hendricks & Ross** trio vocale.

# 12638	★★★★☆	1957	Sing a Song of Basie
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**Harold Land** (1928-2001), sassofono.

# 13576	★★★★☆	1958	Harold in the Land of Jazz
# 13594	★★★☆☆	1959	The Fox
# 13600	★★★★☆	1960	West Coast Blues!
# 13592	★★★☆☆	1960	Eastward Ho! Harold Land in New York

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**Pete La Roca** (1938-2012), batteria.

# 12640	★★★☆☆	1965	Basra
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**Yusef Lateef** (1920-2013), polistrumentista.

# 11644	★★★★☆	1957	Jazz for the Thinker
# 13790	★★★☆☆	1957	Stable Mates
# 11642	★★★★☆	1957	Jazz Mood
# 13792	★★★★☆	1957	Before Dawn: The Music of Yusef Lateef
# 11638	★★★★☆	1957	Jazz and the Sounds of Nature
# 11718	★★★★☆	1957	Prayer to the East
# 13344	★★★★☆	1957	The Sounds of Yusef
# 13794	★★★★☆	1957	Other Sounds
# 13876	★★★★☆	1958	Cry! – Tender
# 11680	★★★☆☆	1959	The Fabric of Jazz
# 13532	★★★★☆	1960	The Centaur and the Phoenix
# 12642	★★★★★	1961	Eastern Sounds
# 13824	★★★★★	1961	Into Something
# 12664	★★★★☆	1963	Jazz 'Round the World

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**Latin Jazz Quintet.**

# 12646	★★★☆☆	1960	Caribé
# 12648	★★★☆☆	1960	Latin Soul
# 12808	★★★★☆	1960	Mucho, Mucho

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**George Lewis** (1900-1968), clarinetto.

# 13478	★★★★★	1961	Ragtime Stompers
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**John Lewis** (1920-2001), pianoforte.

# 11598	★★★★☆	1955	The Modern Jazz Society Presents a Concert of Contemporary Music
# 12654	★★★★☆	1956	Grand Encounter
# 12656	★★★★☆	1956	The John Lewis Piano
# 13182	★★★★☆	1956	Afternoon in Paris
# 12658	★★★★☆	1960	The Golden Striker
# 12660	★★★★★	1960	The Wonderful World of Jazz
# 10240	★★★★☆	1960	Jazz Abstractions
# 12662	★★★★☆	1962	A Milanese Story

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**Abbey Lincoln** (1930-2010), voce.

# 13274	★★★☆☆	1956	Abbey Lincoln's Affair...
# 11640	★★★★☆	1957	That's Him!
# 13270	★★★☆☆	1958	It's Magic
# 13272	★★★★☆	1959	Abbey Is Blue
# 13266	★★★★★	1961	Straight Ahead

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**Booker Little** (1938–1961), tromba.

# 12666	★★★★☆	1958	4 and Max Roach
# 13488	★★★★☆	1960	Booker Little
# 12668	★★★★★	1961	Out Front
# 13490	★★★★☆	1961	and Friend

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**Charles Lloyd** (1938), sassofono, flauto.

# 13292	★★★★☆	1964	Discovery!
# 13288	★★★★☆	1966	Dream Weaver
# 13300	★★★★☆	1966	The Flowering
# 13286	★★★★☆	1966	Forest Flower: Charles Lloyd at Monterey
# 13302	★★★★☆	1966	In Europe
# 13290	★★★★☆	1967	Love-In
# 13294	★★★★☆	1967	In the Soviet Union

# M

## Teo Macero (1925–2008), sassofono.

# 13526	★★★★☆	1957	Teo
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## Herbie Mann (1930–2003), flauto, clarinetto.

# 11162	★★★★☆	1957	Flute Flight
# 13662	★★☆☆☆	1957	Sultry Serenade
# 11712	★★☆☆☆	1957	Mann Alone
# 11714	★★☆☆☆	1957	Yardbird Suite
# 11166	★★★★☆	1958	Just Wailin'
# 11164	★★★★☆	1959	Flautista!
# 13228	★★☆☆☆	1960	Monday Night at the Village Gate
# 10310	★★★★☆	1961	Nirvana
# 11168	★★★★☆	1969	Memphis Underground

## Shelly Manne (1920–1984), batteria.

# 13540	★★★★☆	1953	The West Coast Sound
# 13584	★★☆☆☆	1956	Swinging Sounds
# 10004	★★★★☆	1956	& His Friends
# 10002	★★★★☆	1956	My Fair Lady
# 10020	★★★★☆	1957	Li'l Abner
# 10040	★★★★☆	1957	Bells Are Ringing
# 13428	★★★★☆	1959	At the Black Hawk 1
# 13430	★★★★☆	1959	At the Black Hawk 2
# 13432	★★★★☆	1959	At the Black Hawk 3
# 13434	★★★★☆	1959	At the Black Hawk 4
# 13086	★★★★☆	1962	2-3-4

## Dodo Marmarosa (1925–2002), pianoforte.

# 12678	★★★☆☆	1961	Dodo's Back!
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## Warne Marsh (1927–1987), sassofono.

# 11408	★★★★★	1949	Intuition
# 11600	★★★★☆	1955	Lee Konitz with Warne Marsh
# 13850	★★★★☆	1956	Jazz of Two Cities

## Les McCann (1935–2023), pianoforte.

# 13162	★★☆☆☆	1960	Plays the Truth
# 13164	★★★★★	1969	Swiss Movement

## Freddie McCoy (1932–2009), vibrafono.

# 12680	★★☆☆☆	1965	Lonely Avenue
# 12682	★★☆☆☆	1965	Spider Man

## Brother Jack McDuff (1926–2001), organo.

# 11170	★★★★☆	1961	The Honeydripper
# 13862	★★☆☆☆	1961	Goodnight, It's Time to Go
# 13610	★★☆☆☆	1964	The Dynamic Jack McDuff
# 11172	★★☆☆☆	1969	Down Home Style
# 11174	★★☆☆☆	1969	Moon Rappin'

## Hal McKusick (1924–2012), sassofono, clarinetto, flauto.

# 10158	★★★★☆	1957	Bird Feathers
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## Jimmy McGriff (1936–2008), organo.

# 12684	★★☆☆☆	1969	Electric Funk
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**Howard McGhee** (1918–1987), tromba.

# 12088   ★★★★★☆   1960   Music from “The Connection”

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**Maurice McIntyre** (1936–2013), sassofono.

# 13136   ★★★★★☆   1969   Humility in the Light of the Creator

**Jackie McLean** (1931-2006), sassofono.

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# 10136	★★★★☆	1955	Presenting... Jackie McLean
# 10138	★★★★☆	1956	Lights Out!
# 10140	★★★★☆	1956	4, 5 and 6
# 10142	★★★★☆	1956	Jackie's Pal
# 10144	★★★★☆	1956	McLean's Scene
# 10146	★★★★☆	1957	Jackie McLean & Co.
# 10148	★★★☆☆	1957	Makin' the Changes
# 10150	★★★★☆	1957	A Long Drink of the Blues
# 10152	★★★★☆	1957	Strange Blues
# 10154	★★★☆☆	1957	Alto Madness
# 10156	★★★★☆	1957	Fat Jazz
# 10158	★★★★☆	1957	Bird Feathers
# 10162	★★★★☆	1959	New Soil
# 10166	★★★★☆	1959	Vertigo
# 10164	★★★★☆	1959	Jackie's Bag
# 10168	★★★★☆	1959	Swing, Swang, Swingin'
# 10170	★★★★☆	1960	Capuchin Swing
# 10130	★★★★☆	1960	Street Singer
# 10172	★★★★★	1961	Bluesnik
# 10174	★★★★☆	1961	A Fickle Sonance
# 10176	★★★★★	1962	Let Freedom Ring
# 10178	★★★★☆	1962	Tippin' the Scales
# 10180	★★★★★	1963	One Step Beyond
# 10182	★★★★☆	1963	Destination... Out!
# 10184	★★★★☆	1964	It's Time!
# 10186	★★★★☆	1964	Action Action Action
# 10188	★★★★☆	1965	Right Now!
# 10190	★★★★☆	1965	Jacknife
# 10192	★★★★☆	1965	Consequence
# 10194	★★★★☆	1966	Dr. Jackle
# 10196	★★★★☆	1966	Tune Up
# 10200	★★★★☆	1967	New and Old Gospel
# 10202	★★★★☆	1967	'Bout Soul
# 10204	★★★★☆	1967	Demon's Dance

**Charles McPherson** (1939), sassofono.

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# 13886	★★★☆☆	1964	Bebop Revisited!
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**Carmen McRae** (1920-1994), voce.

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# 12686	★★★★☆	1961	Sings Lover Man and Other Billie Holiday Classics
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**Gil Mellé** (1931-2004), sassofono.

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# 11464	★★★★★	1952	The Complete Blue Note Fifties Sessions
# 12688	★★★★☆	1956	Patterns in Jazz
# 12690	★★★★☆	1956	Plays Primitive Modern
# 12692	★★★☆☆	1956	Gil's Guests
# 12694	★★★★☆	1957	Quadrama
# 12696	★★★★☆	1967	Tome VI

**Hellen Merrill** (1930), voce.

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# 13806	★★★★☆	1954	Hellen Merrill
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**Charles Mingus (1922-1979), contrabbasso.**


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# 10804	★★☆☆☆	1954	Jazz Composers Workshop
# 10792	★★★★☆	1954	Jazzical Moods, Vol. 1
# 10794	★★★★☆	1954	Jazzical Moods, Vol. 2
# 10796	★★★★☆	1954	The Jazz Experiments of Charlie Mingus
# 10806	★★★★☆	1955	At The Bohemia
# 10808	★★★★☆	1955	The Charles Mingus Quintet + Max Roach
# 10810	★★★★☆	1956	Pithecanthropus erectus
# 10836	★★★★☆	1957	The Clown
# 10850	★★☆☆☆	1957	Tonight at Noon
# 10838	★★★★☆	1957	Mingus Three
# 10840	★★★★☆	1957	Tijuana Moods
# 10842	★★☆☆☆	1957	East Coasting
# 10844	★★☆☆☆	1957	A Modern Jazz Symposium of ...
# 10846	★★★★☆	1959	Jazz Portraits
# 10834	★★★★☆	1959	Blues & Roots
# 10832	★★★★☆	1959	Ah Um
# 10830	★★★★☆	1959	Mingus Dynasty
# 10828	★★★★☆	1960	Pre-Bird
# 10826	★★★★☆	1960	Mingus At Antibes
# 10818	★★★★☆	1960	Mingus
# 10798	★★★★☆	1960	Newport Rebels [Jazz Artist Guild]
# 10824	★★★★☆	1960	Presents Charles Mingus
# 10800	★★★★☆	1960	Reincarnation of a Lovebird
# 10816	★★★★☆	1961	Oh Yeah
# 13506	★★★★☆	1962	The Complete Town Hall Concert
# 10802	★★★★☆	1963	The Black Saint and the Sinner Lady
# 11548	★★★★☆	1963	Mingus Mingus Mingus Mingus Mingus
# 11602	★★★★☆	1963	Plays Piano
# 10812	★★★★☆	1964	Cornell 1964
# 10820	★★★★☆	1964	Town Hall Concert
# 13414	★★★★☆	1964	Revenge!
# 10814	★★★★☆	1964	The Great Concert of Charles Mingus
# 10852	★★☆☆☆	1964	Mingus in Europe Volume I
# 10854	★★☆☆☆	1964	Mingus in Europe Volume II
# 10822	★★★★☆	1964	Right Now: Live at the Jazz Workshop
# 10848	★★☆☆☆	1965	Music Written for Monterey 1965

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**Blue Mitchell (1930-1979), tromba.**


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# 13522	★★★★☆	1958	Big 6
# 11708	★★★★☆	1963	Step Lightly
# 12012	★★★★☆	1964	The Thing to Do
# 13502	★★☆☆☆	1965	Down with It!
# 12014	★★★★☆	1966	Bring It Home to Me
# 12016	★★★★☆	1966	Boss Horn
# 12018	★★☆☆☆	1967	Heads Up!
# 12020	★★☆☆☆	1968	Collision in Black
# 12022	★★☆☆☆	1969	Bantu Village

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**Red Mitchell (1927-1992), contrabbasso.**


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# 13598	★★★★☆	1957	Presenting Red Mitchell
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**Hank Mobley** (1930-1986), sassofono.

# 11734	★★★★☆	1956	The Jazz Message of Hank Mobley
# 11176	★★★★☆	1956	Mobley's Message
# 11736	★★★★☆	1956	Jazz Message #2
# 10110	★★★★☆	1956	Tenor Conclave
# 11180	★★★★☆	1956	with Donald Byrd and Lee Morgan
# 11182	★★★★☆	1957	and His All Stars
# 11184	★★★★☆	1957	Hank Mobley Quintet
# 11186	★★★★☆	1957	Hank
# 11188	★★★★☆	1957	Hank Mobley
# 11190	★★★★☆	1957	Poppin'
# 13334	★★★★☆	1957	Three Trumpets
# 11192	★★★★☆	1958	Peckin' Time
# 10050	★★★★★	1960	Soul Station
# 11196	★★★★★	1960	Roll Call
# 11198	★★★★★	1961	Workout
# 11200	★★★★☆	1961	Another Workout
# 11202	★★★★☆	1963	Straight No Filter
# 11204	★★★★☆	1963	No Room for Squares
# 11206	★★★★☆	1963	The Turnaround!
# 11208	★★★★☆	1965	Dippin'
# 11210	★★★★☆	1965	A Caddy for Daddy
# 11212	★★★★☆	1966	A Slice of the Top
# 11214	★★★★☆	1967	Far Away Lands
# 11216	★★★★☆	1967	Hi Voltage
# 11218	★★★★☆	1968	Reach Out!
# 11220	★★★★☆	1969	The Flip

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**The Modern Jazz Disciples.**

# 11304	★★★★☆	1959	The Modern Jazz Disciples
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**The Modern Jazz Quartet.**

# 11304	★★★★★	1953	Django
# 11306	★★★★☆	1955	Corcorde
# 11308	★★★★☆	1956	Fontessa
# 11310	★★★★☆	1956	At the Music Inn
# 11312	★★★★☆	1957	Plays One Never Knows: Original Film Score for "No Sun in Venice"
# 11314	★★★★☆	1957	Third Stream Music
# 11316	★★★★☆	1957	and the Oscar Peterson Trio ...
# 11326	★★★★☆	1958	At Music Inn Volume 2
# 11318	★★★★★	1960	Dedicated to Connie
# 13796	★★★★★	1960	The Comedy
# 11320	★★★★★	1962	Lonely Woman
# 11322	★★★★☆	1963	The Sheriff
# 11324	★★★★☆	1966	Place Vendôme

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**The Modest Jazz Trio**

# 10628	★★★★☆	1960	Good Friday Blues
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**Grachan Moncur III** (1937-2022), trombone.

# 11156	★★★★★	1963	Evolution
# 11158	★★★★☆	1964	Some Other Stuff
# 11160	★★★★☆	1969	New Africa



**Thelonious Monk (1917–1982), pianoforte.**


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# 10858	★★★★★	1951	Genius of Modern Music: Volume 2
# 10860	★★★★☆	1952	Trio
# 10862	★★★☆☆	1953	Monk
# 11504	★★★★☆	1953	and Sonny Rollins
# 10864	★★★★☆	1954	Piano Solo
# 10866	★★★★☆	1955	Plays the Music of Duke Ellington
# 10868	★★★★☆	1956	The Unique Thelonious Monk
# 10870	★★★★★	1956	Brilliant Corners
# 10872	★★★★★	1957	Thelonious Himself
# 10874	★★★★☆	1957	with John Coltrane
# 10876	★★★★★	1957	Monk's Music
# 10878	★★★★☆	1957	Live at the Five Spot Discovery!
# 10880	★★★★★	1957	At Carnegie Hall
# 10882	★★★★☆	1958	Thelonious in Action
# 10884	★★★★☆	1958	Misterioso
# 10886	★★★★☆	1959	The Thelonious Monk Orchestra at Town Hall
# 10888	★★★☆☆	1959	5 by Monk by 5
# 10890	★★★★☆	1959	Les Liaisons Dangereuses 1960
# 10892	★★★★★	1959	Thelonious Alone in San Francisco
# 10894	★★★☆☆	1960	at the Blackhawk
# 10896	★★★☆☆	1961	in France
# 10898	★★★☆☆	1961	in Italy
# 10900	★★★★☆	1961	Live in Stockholm 1961
# 13694	★★★☆☆	1961	Monk in Copenhagen
# 13696	★★★☆☆	1961	Jackie-ing (Live In Amsterdam May 1961)
# 10902	★★★★★	1962	Monk's Dream
# 10904	★★★★★	1962	Criss-Cross
# 10906	★★★☆☆	1963	Misterioso
# 10908	★★★☆☆	1963	in Tokyo
# 10910	★★★★☆	1963	Big Band and Quartet in Concert
# 10912	★★★★★	1964	It's Monk's Time
# 10914	★★★★☆	1964	Monk
# 10916	★★★★☆	1964	Solo Monk
# 10918	★★★★☆	1964	Live at the It Club
# 10920	★★★★☆	1965	Live at the Jazz Workshop
# 10922	★★★★☆	1966	Straight, No Chaser
# 10930	★★★★☆	1967	Nonet Live in Paris 1967
# 10924	★★★★☆	1967	Underground
# 10926	★★★☆☆	1968	Palo Alto
# 10928	★★★☆☆	1968	Monk's Blues

**J.R. Monterose (1927-1993), sassofono.**


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# 12698	★★★☆☆	1956	J.R. Monterose
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**Wes Montgomery (1923-1968), chitarra.**


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# 11328	★★★★★	1960	The Incredible Jazz Guitar of Wes Montgomery
# 11330	★★★★☆	1962	Full House
# 11332	★★★★☆	1965	Smokin' at the Half Note
# 11334	★★★★☆	1966	Jimmy & Wes: The Dynamic Duo
# 13140	★★★☆☆	1968	Down Here on the Ground

**James Moody (1925–2010), sassofono, flauto.**


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# 11604	★★★☆☆	1955	Hi Fi Party
# 11606	★★★★☆	1955	Wail, Moody, Wail
# 13316	★★★★☆	1959	James Moody

**Lee Morgan** (1938-1972), tromba.

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# 11302	★★★★☆	1956	Indeed!
# 11716	★★★★☆	1956	Introducing Lee Morgan
# 13494	★★★★★	1956	Volume 2: Sextet
# 12030	★★★★☆	1957	Dizzy Atmosphere
# 12032	★★★★★	1957	Vol. 3
# 12034	★★★★☆	1957	City Lights
# 12036	★★★★☆	1957	The Cooker
# 12038	★★★★☆	1957	Candy
# 11192	★★★★☆	1958	Peckin' Time
# 12042	★★★★☆	1960	Lee-Way
# 10616	★★★★☆	1960	Expoobident
# 13628	★★★★☆	1962	Take Twelve
# 12044	★★★★★	1963	The Sidewinder
# 12046	★★★★★	1964	Search for the New Land
# 10044	★★★☆☆	1965	The Rumproller
# 12048	★★★★★	1965	The Gigolo
# 12050	★★★★☆	1965	Cornbread
# 12052	★★★★☆	1966	Delightfulee
# 12054	★★★★☆	1966	Charisma
# 12056	★★★★☆	1966	The Rajah
# 12058	★★★★☆	1967	The Procrastinator
# 12060	★★★★☆	1967	The Sixth Sense
# 10626	★★★★☆	1968	Taru
# 12062	★★★★☆	1968	Caramba!

**Gerry Mulligan** (1927-1996), sassofono.

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# 11454	★★☆☆☆	1951	Mulligan Plays Mulligan
# 11466	★★★★★	1952	Quartet Volume 1
# 11468	★★★★★	1953	Quartet Volume 2
# 11550	★★★★☆	1954	California Concerts
# 12064	★★★☆☆	1956	Recorded in Boston at Storyville
# 12066	★★★☆☆	1957	Gerry Mulligan - Paul Desmond Quartet
# 11276	★★★★☆	1957	Reunion with Chet Baker
# 12068	★★★★☆	1957	and the Sax Section
# 11878	★★★☆☆	1957	Annie Ross Sings a Song with Mulligan!
# 11278	★★★★☆	1957	Mulligan Meets Monk
# 12070	★★★★★	1958	What Is There to Say?
# 13168	★★★★★	1959	Meets Ben Webster
# 11280	★★★★☆	1962	Jeru
# 13386	★★★☆☆	1962	Night Lights
# 12072	★★★★☆	1962	Two of a Mind

# N

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**Oliver Nelson** (1932–1975), sassofono, clarinetto.

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# 11880	★★★★☆	1959	Meet Oliver Nelson
# 11882	★★★★☆	1960	Taking Care of Business
# 11884	★★★★☆	1960	Screamin' the Blues
# 11892	★★★★★	1961	The Blues and the Abstract Truth
# 11886	★★★★☆	1961	Straight Ahead
# 11888	★★★★☆	1961	Afro/American Sketches
# 11890	★★★★☆	1966	Sound Pieces
# 13420	★★★★★	1967	The Kennedy Dream

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**Phineas Newborn** (1931 –1989), pianoforte.

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# 11894	★★★★☆	1956	Here Is Phineas
# 11896	★★★★☆	1956	Phineas' Rainbow
# 11898	★★★★☆	1957	While My Lady Sleeps
# 11900	★★★★☆	1957	Plays Harold Arlen's Music ...
# 11902	★★★★★	1958	Fabulous Phineas
# 11904	★★★★☆	1959	Piano Portraits by Phineas Newborn
# 13184	★★★★☆	1961	A World of Piano!
# 11906	★★★★☆	1961	The Great Jazz Piano of Phineas Newborn

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**Herbie Nichols** (1919-1963), pianoforte.

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# 10118	★★★★☆	1955	The Prophetic Herbie Nichols Vol. 1
# 10120	★★★★☆	1955	The Prophetic Herbie Nichols Vol. 2
# 10122	★★★★★	1955	Trio
# 10124	★★★★★	1957	Love, Gloom, Cash, Love

O

Anita O'Day (1919-2006) voce.

# 11608	★★★★☆	1955	This is Anita
# 13760	★★★☆☆	1959	Swings Cole Porter with Billy May
# 10458	★★★★☆	1960	and Billy May Swing Rodgers and Hart
# 13322	★★★☆☆	1960	Waiter, Make Mine Blues
# 13756	★★★★☆	1961	All the Sad Young Men
# 12700	★★★☆☆	1962	& The Three Sounds

# P

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**Jackie Paris** (1924–2004), voce, chitarra.

# 12702	★★★★☆	1962	The Song Is Paris
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**Charlie Parker** (1920-1955), *Bird*, sassofono.

# 11418	★★★★☆	1949	Bird and Diz
# 11420	★★★☆☆	1949	with Strings

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**Leo Parker** (1925–1962), sassofono.

# 12704	★★★★☆	1961	Let Me Tell You 'Bout It
# 12706	★★★★☆	1961	Rollin' with Leo

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**Horace Parlan** (1931–2017), pianoforte.

# 12074	★★★★☆	1960	Movin' & Groovin'
# 12076	★★★★☆	1960	Us Three
# 12078	★★★★☆	1960	Speakin' My Piece
# 12080	★★★★☆	1960	Headin' South
# 12082	★★★★☆	1961	On the Spur of the Moment
# 12084	★★★★☆	1961	Up & Down
# 12086	★★★★☆	1963	Happy Frame of Mind

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**Joe Pass** (1929-1994), chitarra.

# 12708	★★★★☆	1963	Catch Me!
# 12710	★★★★☆	1964	For Django

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**Big John Patton** (1935–2002), pianoforte, organo.

# 12712	★★★★☆	1963	Along Came John
# 12714	★★★★☆	1963	Blue John
# 12716	★★★★☆	1964	The Way I Feel
# 12718	★★★☆☆	1965	Oh Baby!
# 12720	★★★★☆	1965	Let 'Em Roll
# 12722	★★★★☆	1966	Got a Good Thing Goin'
# 12724	★★★☆☆	1968	That Certain Feeling
# 12726	★★☆☆☆	1968	Understanding
# 12728	★★★☆☆	1969	Accent on the Blues

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**Cecil Payne** (1922–2007), sassofono.

# 11720	★★★★☆	1956	Quartet and Quintet
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**Freda Payne** (1942), voce.

# 12730	★★★★☆	1963	After the Lights Go Down Low and ...
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**Gary Peacock** (1935–2020), contrabbasso.

# 11274	★★★★☆	1964	Paul Bley with Gary Peacock
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**Duke Pearson** (1932-1980), pianoforte.

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# 11062	★★★★☆	1959	Profile
# 11064	★★★★☆	1959	Tender Feelin's
# 11082	★★★★☆	1961	Angel Eyes
# 12520	★★★★☆	1961	Dedication!
# 13276	★★★★☆	1962	Hush!
# 11066	★★★★☆	1964	Wahoo!
# 11088	★★★☆☆	1965	Honeybuns
# 11068	★★★★★	1966	Sweet Honey Bee
# 11090	★★★★★	1966	Prairie Dog
# 11070	★★★★☆	1967	The Right Touch
# 11072	★★★★☆	1967	Introducing Duke Pearson's Big Band
# 11074	★★★★☆	1968	The Phantom
# 11076	★★★★☆	1968	Now Hear This
# 11078	★★★☆☆	1969	Merry Ole Soul
# 11080	★★★☆☆	1969	How Insensitive

**Art Pepper** (1925-1982), sassofono, clarinetto.

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# 10034	★★★☆☆	1952	Surf Ride
# 11732	★★★☆☆	1952	Two Altos
# 10964	★★★★☆	1956	The Route
# 10032	★★★★☆	1956	Playboys [ <i>v. Baker, Chet</i> ]
# 10038	★★★★☆	1956	The Return of Art Pepper
# 10036	★★★★★	1956	Modern Art
# 10022	★★★★★	1957	Meets the Rhythm Section
# 10024	★★★★★	1959	+ Eleven – Modern Jazz Classics
# 10026	★★★★☆	1960	Gettin' Together
# 10028	★★★★☆	1960	Smack Up
# 10030	★★★★☆	1960	Intensity

**Houston Person** (1934), sassofono.

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# 13342	★★★☆☆	1968	Blue Odyssey
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**Oscar Peterson** (1925-2007), pianoforte.

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# 10420	★★★★☆	1952	Plays Duke Ellington
# 10422	★★★★☆	1952	Plays George Gershwin
# 11316	★★★★☆	1957	The Modern Jazz Quartet and the Oscar Peterson Trio at the Opera House
# 13422	★★★★☆	1959	Plays the Duke Ellington Song Book
# 13456	★★★★★	1961	Very Tall
# 10424	★★★★★	1962	Night Train
# 10418	★★★★☆	1964	Con Alma
# 13186	★★★★☆	1964	We Get Requests

**Oscar Pettiford** (1922-1960), contrabbasso, violoncello.

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# 11506	★★★★☆	1953	The New Oscar Pettiford Sextet
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**Sonny Phillips** (1936), organo, pianoforte.

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# 13458	★★★☆☆	1969	Sure 'Nuff
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**Dave Pike** (1938-2015), vibrafono, marimba.

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# 12732	★★★☆☆	1962	Bossa Nova Carnival
# 12734	★★★★☆	1962	Limbo Carnival

**Bud Powell** (1924-1966), pianoforte.

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# 11020	★★★★★	1949	Jazz Giant
# 11410	★★★★★	1949	The Amazing Bud Powell
# 13676	★★★★☆	1950	Bud Powell's Moods
# 11508	★★★★★	1953	The Amazing Bud Powell, Vol. 2
# 11432	★★★★☆	1954	Bud Powell's Moods
# 12736	★★★★☆	1957	Bud!
# 12738	★★★★☆	1958	Time Waits
# 12740	★★★★☆	1958	The Scene Changes

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**The Prestige All Stars**

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# 13548	★★★★☆	1956	All Night Long ♪ <i>Kenny Burrell</i>
# 13650	★★★★☆	1957	Earthy ♪ <i>Kenny Burrell</i>
# 13706	★★★★☆	1957	Dakar ♪ <i>John Coltrane</i>
# 13652	★★★★☆	1957	Roots ♪ <i>Idrees Sulieman</i>
# 13654	★★★★☆	1957	Olio ♪ <i>Thad Jones</i>
# 12148	★★★★☆	1957	All Day Long ♪ <i>Kenny Burrell</i>

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**André Previn (1929–2009), pianoforte.**

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# 13606	★★★★☆	1957	Double Play!
# 10042	★★★★☆	1957	Pal Joey
# 13580	★★★★☆	1958	Gigi
# 13578	★★★★☆	1958	Plays Songs by Vernon Duke
# 13604	★★★★☆	1958	King Size!
# 10006	★★★★☆	1959	West Side Story
# 13602	★★★★☆	1960	Like Previn!
# 13566	★★★★☆	1960	Plays Songs by Harold Arlen

## Q

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**Ike Quebec** (1918–1963), sassofono.

# 11336	★★★★☆	1959	From Hackensack to Englewood Cliffs
# 11338	★★★★☆	1959	The Complete Blue Note 45 Sessions
# 11340	★★★★★	1961	Heavy Soul
# 11342	★★★★★	1961	It Might as Well Be Spring
# 11344	★★★★☆	1961	Blue & Sentimental
# 11346	★★★★★	1962	Easy Living
# 11348	★★★★☆	1962	Soul Samba

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**Gene Quill** (1927 –1988), sassofono.

# 10158	★★★★☆	1957	Bird Feathers
# 13072	★★★☆☆	1957	Four Altos

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**Paul Quinichette** (1916–1983), sassofono.

# 13646	★★★☆☆	1957	On the Sunny Side
# 13474	★★★☆☆	1957	For Basie
# 12842	★★★☆☆	1957	Cattin' with Coltrane and Quinichette

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**The Quintet.**

# 11510	★★★★★	1953	Jazz at Massey Hall
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# R

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**Jimmy Raney** (1927–1995), chitarra.

# 11552	★★★★☆	1954	A
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**Sonny Red** (1932–1981), sassofono.

# 11732	★★☆☆☆	1952	Two Altos
# 13084	★★★★☆	1959	Out of the Blue

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**Freddie Redd** (1928–2021), pianoforte.

# 13590	★★★★☆	1957	San Francisco Suite for Jazz Trio
# 12746	★★★★☆	1960	The Music From The Connection
# 12748	★★★★★	1960	Shades of Redd

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**Dizzy Reece** (1931), tromba.

# 12750	★★★★☆	1958	Blues in Trinity
# 12752	★★★★★	1959	Star Bright
# 12754	★★☆☆☆	1960	Soundin' Off
# 12756	★★★★☆	1962	Asia Minor

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**Rita Reys** (1924-2013), voce.

# 13128	★★☆☆☆	1955	The Cool Voice of Rita Reys
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**Buddy Rich** (1917-1987), batteria.

# 12758	★★★★☆	1967	Big Swing Face
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**Jerome Richardson** (1920-2000), sassofono, clarinetto, flauto.

# 13866	★★☆☆☆	1958	Midnight Oil
# 13882	★★★★☆	1959	Roamin' with Richardson

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**Sam Rivers** (1923–2011), sassofono, flauto, clarinetto, pianoforte.

# 12760	★★★★☆	1964	Fuchsia Swing Song
# 12762	★★★★☆	1965	Contours
# 12764	★★★★☆	1966	A New Conception
# 12766	★★★★☆	1967	Dimensions & Extensions

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**Freddie Roach** (1931–1980), organo.

# 12768	★★★★☆	1962	Down to Earth
# 12770	★★★★☆	1963	Mo' Greens Please
# 12772	★★★★☆	1963	Good Move!
# 12774	★★★★☆	1964	Brown Sugar
# 12776	★★☆☆☆	1964	All That's Good

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**Max Roach** (1924–2007), batteria.

# 11522	★★★★★	1954	Clifford Brown & Max Roach
# 11524	★★★★☆	1954	Brown and Roach Incorporated
# 11628	★★★★☆	1956	at Basin Street
# 11564	★★★★☆	1955	Study in Brown
# 12778	★★★★☆	1956	Max Roach + 4
# 11628	★★★★☆	1956	Clifford Brown and Max Roach at ...
# 13512	★★☆☆☆	1959	Plays Charlie Parker
# 12782	★★★★★	1960	We Insist! Max Roach's Freedom ...
# 12784	★★★★★	1961	Percussion Bitter Sweet
# 12786	★★★★☆	1962	It's Time
# 12788	★★★★☆	1964	The Max Roach Trio Featuring the ...
# 12790	★★★★☆	1965	Drums Unlimited

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**Sonny Rollins** (1930), sassofono.
 

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# 11456	★★★★☆	1951	with The Modern Jazz Quartet
# 11554	★★★★☆	1954	Moving Out
# 11610	★★★★☆	1955	Work Time
# 13332	★★★★☆	1956	Plus 4
# 11874	★★★★★	1956	Tenor Madness
# 11876	★★★★★	1956	Saxophone Colossus
# 11834	★★★☆☆	1956	Rollins Plays for Bird
# 11836	★★★★☆	1956	Volume 1
# 11838	★★★★☆	1957	Way Out West
# 11840	★★★★★	1957	Sonny Rollins, Vol. 2
# 11842	★★★★☆	1957	The Sound of Sonny
# 11844	★★★★★	1957	A Night at the Village Vanguard
# 11846	★★★★☆	1957	Tour de Force
# 11848	★★★★★	1958	Freedom Suite
# 13418	★★★☆☆	1958	and the Big Brass
# 11850	★★★★☆	1958	and the Contemporary Leaders
# 11852	★★★★☆	1959	Newk's Time
# 11854	★★★☆☆	1959	St Thomas - In Stockholm
# 11856	★★★★☆	1962	The Bridge
# 11860	★★★☆☆	1962	What's New?
# 11858	★★★★☆	1962	Our Man in Jazz
# 11862	★★★★☆	1963	Sonny Meets Hawk!
# 13416	★★★☆☆	1964	Now's the Time
# 11866	★★★☆☆	1964	The Standard Sonny Rollins
# 11872	★★★☆☆	1965	There Will Never Be Another You
# 11868	★★★★☆	1965	On Impulse!
# 11872	★★★★☆	1966	Alfie
# 11870	★★★★☆	1966	East Broadway Run Down

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**Annie Ross** (1930–2020), voce.

# 11878	★★★★☆	1957	Sings a Song with Mulligan!
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**Charlie Rouse** (1924–1988), sassofono, flauto.

# 13854	★★★★☆	1960	Yeah!
# 12024	★★★★☆	1962	Bossa Nova Bacchanal

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**George Russell** (1923–2009), pianoforte.

# 12792	★★★★★	1956	The Jazz Workshop
# 12794	★★★★☆	1957	Modern Jazz Concert
# 12796	★★★★☆	1958	New York, N.Y.
# 12798	★★★★☆	1962	The Outer View
# 12800	★★★★☆	1966	The Essence of George Russell

S

<b>Sabu</b> (1930–1979), percussioni.			
# 12802	★★★★☆☆	1957	Palo Congo
<b>Salim, A. K.</b> (1922–2003), composizione, direzione.			
# 13790	★★☆☆☆☆	1957	Stable Mates
<b>Pharoah Sanders</b> (1940), sassofono.			
# 12804	★★★★★★	1969	Tauhid
# 12806	★★★★★★	1969	Karma
<b>Shirley Scott</b> (1934–2002), organo.			
# 13424	★★☆☆☆☆	1958	Great Scott!
# 12808	★★★★☆☆	1960	Mucho, Mucho
<b>Gunther Schuller</b> (1925–2015), corno.			
# 12794	★★★★☆☆	1957	Modern Jazz Concert
<b>Bud Shank</b> (1926 –2009), sassofono, flauto.			
# 12812	★★★★☆☆	1956	The Bud Shank Quartet
# 12188	★★☆☆☆☆	1956	Flute 'n Oboe
# 10398	★★★★☆☆	1958	Holiday in Brazil

**Archie Shepp** (1937), sassofono.

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# 11690	★★★★☆	1962	Archie Shepp – Bill Dixon Quartet
# 11622	★★★★☆	1963	& the New York Contemporary Five
# 12818	★★★★☆	1964	Four for Trane
# 12820	★★★★☆	1965	Fire Music
# 11652	★★★★☆	1965	On This Night
# 10784	★★★★☆	1965	New Thing at Newport
# 11650	★★★★☆	1966	Live in San Francisco
# 12824	★★★★☆	1966	Mama Too Tight
# 12826	★★★★☆	1967	The Magic of Ju-Ju
# 12828	★★★☆☆	1968	The Way Ahead
# 12830	★★★☆☆	1968	For Losers
# 12832	★★★★☆	1969	Live at the Pan-African Festival
# 13160	★★★★☆	1969	Yasmina, a Black Woman
# 12834	★★★★☆	1969	Blasé

**Sahib Shibab** (1925–1989), sassofono, flauto.

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# 13072	★★★☆☆	1957	Four Altos
# 11726	★★★★☆	1957	Jazz Sahib

**Wayne Shorter** (1933-2023), sassofono.

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# 11092	★★★★☆	1959	Introducing Wayne Shorter
# 11094	★★★★☆	1960	Second Genesis
# 11096	★★★★☆	1962	Wayning Moments
# 11098	★★★★☆	1964	Night Dreamer
# 11100	★★★★☆	1964	JuJu
# 11102	★★★★☆	1964	Speak No Evil
# 11104	★★★★☆	1965	The Soothsayer
# 11106	★★★★☆	1965	Etcetera
# 11108	★★★★☆	1965	The All Seeing Eye
# 11110	★★★★☆	1966	Adam's Apple
# 11112	★★★★☆	1967	Schizophrenia
# 11114	★★★★☆	1969	Super Nova

**Horace Silver** (1928-2014), pianoforte.

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# 11350	★★★★★	1952	New Faces New Sounds
# 11352	★★★☆☆	1952	Horace Silver Trio and Art Blakey - Sabu
# 11354	★★★★★	1954	and the Jazz Messengers
# 11356	★★★★☆	1956	Silver's Blue
# 10116	★★★★☆	1956	6 Pieces of Silver
# 11360	★★★★☆	1957	The Stylings of Silver
# 11362	★★★★☆	1958	Further Explorations by ...
# 11364	★★★★☆	1958	Live at Newport '58
# 11366	★★★★☆	1959	Finger Poppin'
# 11368	★★★★★	1959	Blowin' the Blues Away
# 11370	★★★★☆	1960	Horace-Scope
# 11372	★★★★☆	1961	Doin' the Thing
# 11374	★★★★★	1962	The Tokyo Blues
# 11376	★★★★☆	1963	Silver's Serenade
# 11378	★★★★★	1963	Song for My Father
# 11380	★★★★★	1965	The Cape Verdean Blues
# 11382	★★★★★	1966	The Jody Grind
# 11384	★★★★☆	1968	Serenade to a Soul Sister
# 11386	★★★☆☆	1969	You Gotta Take a Little Love

**Nina Simone** (1933-2003), voce, pianoforte.

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# 12026	★★★★★	1957	Little Girl Blue
# 12028	★★★★☆	1961	at the Village Gate
# 13248	★★★★☆	1966	Sings the Blues

**Zoot Sims** (1925-1985), sassofono.

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# 11412	★★★☆☆	1949	The Brothers
# 11434	★★★★☆	1950	Quartets
# 11654	★★★☆☆	1956	From A to...Z
# 10110	★★★★☆	1956	Tenor Conclave
# 12836	★★★★☆	1956	Zoot!
# 12118	★★★★☆	1957	The Four Brothers...Together Again!

**Frank Sinatra** (1915-1998), voce.

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# 12838	★★★☆☆	1960	Nice 'n' Easy
# 12840	★★★★☆	1966	Sinatra at the Sands

**Jimmy Smith** (1925-2005), organo.

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# 12852	★★★☆☆	1956	A New Sound... A New Star...
# 12854	★★★☆☆	1956	A New Sound A New Star Volume 2
# 12856	★★★☆☆	1956	at the Organ
# 12858	★★★☆☆	1956	At Club Baby Grand, Volume 1
# 12860	★★★☆☆	1956	At Club Baby Grand, Volume 2
# 12862	★★★☆☆	1957	A Date with Jimmy Smith Volume One
# 12864	★★★☆☆	1957	A Date with Jimmy Smith Volume Two
# 12866	★★★☆☆	1957	at the Organ, Volume 1
# 12868	★★★☆☆	1957	at the Organ, Volume 2
# 12870	★★★☆☆	1957	The Sounds of Jimmy Smith
# 12872	★★★☆☆	1957	Plays Pretty Just for You
# 12874	★★★☆☆	1957	House Party
# 12876	★★★☆☆	1957	The Sermon!
# 12878	★★★☆☆	1957	Groovin' at Smalls' Paradise, Volume 1
# 12880	★★★☆☆	1957	Groovin' at Smalls' Paradise, Volume 2
# 12882	★★★☆☆	1958	Softly as a Summer Breeze
# 11390	★★★★☆	1958	Cool Blues
# 12884	★★★★☆	1958	Home Cookin'
# 12886	★★★★☆	1960	Crazy! Baby
# 12888	★★★★☆	1960	Plain Talk
# 12890	★★★★☆	1960	Open House
# 12892	★★★★☆	1960	Midnight Special
# 10078	★★★★☆	1960	Back at the Chicken Shack
# 12896	★★★★☆	1962	Plays Fats Waller
# 12898	★★★★☆	1962	Bashin': The Unpredictable Jimmy Smith
# 12900	★★★☆☆	1963	I'm Movin' On
# 12902	★★★☆☆	1963	Bucket!
# 12904	★★★☆☆	1963	Rockin' the Boat
# 12906	★★★☆☆	1963	Prayer Meetin'
# 11388	★★★☆☆	1963	Hobo Flats
# 13770	★★★★☆	1965	Organ Grinder Swing
# 13130	★★★★☆	1966	Hoochie Cooche Man
# 11334	★★★★☆	1966	Jimmy & Wes: The Dynamic Duo

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**Johnny Smith** (1922–2013), chitarra.

# 11470	★★★★☆	1952	Moonlight in Vermont
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**Johnny “Hammond” Smith** (1933–1997), organo.

# 13880	★★☆☆☆	1959	All Soul
# 13864	★★★★☆	1960	Talk That Talk
# 13890	★★★★☆	1961	Opus De Funk
# 13828	★★★★☆	1962	Look Out!
# 13754	★★★★☆	1965	The Stinger

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**Lonnie Smith** (1942–2021), organo.

# 10048	★★★★☆	1968	Think!
# 12844	★★★★☆	1969	Move Your Hand
# 12846	★★★★☆	1969	Turning Point

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**Louis Smith** (1931–2016), tromba.

# 12848	★★★★☆	1958	Here Comes Louis Smith
# 12850	★★★★☆	1958	Smithville

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**Les Spann** (1932–1989), flauto, chitarra.

# 13660	★★★★☆	1957	Gemini
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**Hal Stein** (1928–2008), sassofono.

# 13072	★★☆☆☆	1957	Four Altos
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**Herb Steward** (1926–2003), sassofono.

# 12118	★★★★☆	1957	The Four Brothers...Together Again!
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**Sonny Stitt** (1924–1982), sassofono.

# 13142	★★☆☆☆	1950	Kaleidoscope
# 12358	★★★★☆	1956	For Musicians Only
# 12916	★★★★☆	1959	Sits in with the Oscar Peterson Trio
# 13844	★★★★☆	1963	Primitivo Soul!
# 13884	★★☆☆☆	1969	Night Letter

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**Idrees Sulieman** (1923–2002), tromba.

# 13652	★★★★☆	1957	Roots
# 12628	★★★★☆	1957	Interplay for 2 Trumpets and 2 Tenors
# 13334	★★★★☆	1957	Three Trumpets

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**Sun Ra** (1914–1993), band leader, pianoforte.

# 12918	★★★★☆	1956	Jazz by Sun Ra
# 12920	★★★★☆	1956	Super-Sonic Jazz
# 12922	★★★★☆	1956	Sound of Joy
# 12924	★★★★☆	1956	and his Solar Arkestra Visits Planet Earth
# 12926	★★★★☆	1959	Jazz in Silhouette
# 12928	★★★★☆	1961	The Futuristic Sounds of Sun Ra
# 12930	★★★★☆	1962	When Sun Comes Out
# 12932	★★★★☆	1965	The Heliocentric Worlds of Sun Ra, Volume One
# 12934	★★★★☆	1965	The Heliocentric Worlds of Sun Ra, Volume Two
# 12936	★★★★☆	1965	The Magic City
# 12938	★★★★☆	1966	Strange Strings
# 12940	★★★★☆	1966	Monorails and Satellites
# 12942	★★★★☆	1966	Monorails & Satellites
# 12944	★★★★☆	1969	Atlantis

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## Buddy Tate (1913-2001), sassofono, clarinetto.

# 12946	★★☆☆☆	1967	When I'm Blue
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## Art Tatum (1909–1956), pianoforte.

# 13782	★★☆☆☆	1949	Gene Norman Presents an Art Tatum Concert
# 11224	★★★★☆	1956	The Art Tatum - Ben Webster Quartet

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## Art Taylor (1929–1995), batteria.

# 13874	★★★★☆	1959	Taylor's Tenors
# 12950	★★★★☆	1960	A.T.'s Delight
# 12958	★★★★☆	1966	Conquistador!

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## Billy Taylor (1921–2010), pianoforte.

# 11472	★★☆☆☆	1952	Trio Vol. 1
# 11512	★★☆☆☆	1952	Trio Vol. 2
# 11516	★★☆☆☆	1953	Cross Section
# 11556	★★☆☆☆	1954	The Billy Taylor Trio with Candido
# 13468	★★☆☆☆	1954	at Town Hall
# 11612	★★☆☆☆	1955	A Touch of Taylor
# 10016	★★★★☆	1957	My Fair Lady Loves Jazz

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## Cecil Taylor (1929-2018), pianoforte.

# 13370	★★★★☆	1956	Jazz Advance
# 13372	★★★★☆	1957	At Newport
# 13368	★★★★☆	1958	Looking Ahead!
# 11402	★★★★☆	1958	Stereo Drive
# 13374	★★★★☆	1959	Love For Sale
# 13376	★★★★☆	1960	The World of Cecil Taylor
# 13382	★★★★☆	1962	Nefertiti, the Beautiful One Has Come
# 12952	★★★★☆	1966	Unit Structures
# 12958	★★★★☆	1966	Conquistador!

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## Jack Teagarden (1905–1964), trombone.

# 12960	★★★★☆	1956	This Is Teagarden!
# 12962	★★★★☆	1961	Mis'ry and the Blues

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## Clark Terry (1920–2015), tromba.

# 11526	★★★★☆	1954	Jam Session
# 13546	★★★★☆	1957	Serenade to a Bus Seat
# 13378	★★★★☆	1958	In Orbit
# 13268	★★★★☆	1960	Color Changes

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## Kid Thomas (1896-1987), tromba.

# 13478	★★★★★	1961	Ragtime Stompers (v. George Lewis)
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## Lucky Thompson (1924–2005), sassofono.

# 12964	★★★★☆	1964	Lucky Strikes
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**The Three Sounds.**


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# 11908	★★★★☆	1958	Introducing the 3 Sounds
# 11948	★★★★☆	1958	Introducing the 3 Sounds Volume 2
# 11910	★★★★☆	1958	Bottoms Up!
# 11912	★★★★☆	1959	LD + 3
# 11914	★★★★☆	1959	Good Deal
# 11916	★★★★☆	1959	Standards
# 11920	★★★★☆	1960	Feelin' Good
# 11918	★★★★☆	1960	Moods
# 11922	★★★★☆	1960	It Just Got to Be
# 11924	★★★★☆	1960	Here We Come
# 11926	★★★★☆	1960	Blue Hour
# 11930	★★★★☆	1961	Hey There
# 11932	★★★★☆	1962	Out of This World
# 11934	★★★★☆	1962	Black Orchid
# 11936	★★★★☆	1962	Blue Genes
# 12700	★★★★☆	1962	Anita O'Day & The Three Sounds
# 11938	★★★★☆	1966	Vibrations
# 11940	★★★★☆	1967	Live at the Lighthouse
# 11942	★★★★☆	1968	Coldwater Flat
# 11944	★★★★☆	1968	Elegant Soul
# 11946	★★★★☆	1969	Soul Symphony

**Bobby Timmons (1935–1974), pianoforte.**


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# 13764	★★★★☆	1960	This Here Is Bobby Timmons
# 12966	★★★★☆	1961	In Person
# 12968	★★★★☆	1966	The Soul Man!

**Lennie Tristano (1919-1978), pianoforte.**


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# 11408	★★★★★	1949	Intuition
# 11558	★★★★★	1956	Lennie Tristano
# 11950	★★★★★	1960	The New Tristano

**Stanley Turrentine (1934–2000), sassofono.**


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# 12970	★★★★☆	1960	Look Out!
# 11926	★★★☆☆	1960	Blue Hour
# 12974	★★★★☆	1961	Comin' Your Way
# 12976	★★★★☆	1961	Up at "Minton's", Vol. 1
# 12978	★★★★☆	1961	Up at "Minton's", Vol. 2
# 12980	★★★★☆	1961	Dearly Beloved
# 12982	★★★★☆	1961	ZT's Blues
# 12984	★★★★☆	1962	That's Where It's At
# 12986	★★★★☆	1962	Jubilee Shout!!!
# 12988	★★★★☆	1963	Never Let Me Go
# 12990	★★★★☆	1963	A Chip Off the Old Block
# 12992	★★★☆☆	1964	Hustlin'
# 12994	★★★★☆	1965	Joyride
# 12996	★★★☆☆	1966	Rough 'n' Tumble
# 12998	★★★☆☆	1966	Easy Walker
# 13000	★★★☆☆	1966	The Spoiler
# 13002	★★★☆☆	1968	The Look of Love
# 13004	★★★☆☆	1968	Common Touch
# 13006	★★★☆☆	1968	Always Something There
# 13008	★★★☆☆	1969	Another Story

**McCoy Tyner (1938–2020), pianoforte.**


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# 11952	★★★★☆	1962	Inception
# 11954	★★★★☆	1962	Reaching Fourth
# 11956	★★★★☆	1963	Nights of Ballads & Blues
# 11958	★★★★☆	1963	Today and Tomorrow
# 11960	★★★★☆	1963	Live at Newport
# 11962	★★★★☆	1964	Plays Ellington
# 11964	★★★★★	1967	The Real McCoy
# 11966	★★★★☆	1967	Tender Moments
# 11968	★★★★☆	1968	Expansions
# 11970	★★★★☆	1968	Time for Tyner

V

Sarah Vaughan (1924-1990), voce.

# 11142	★★★★☆	1949	Sarah Vaughan in Hi-Fi
# 11144	★★★★★	1954	Sarah Vaughan
# 11146	★★★★☆	1955	In the Land of Hi-Fi
# 11148	★★★☆☆	1956	Sassy
# 11150	★★★★☆	1957	At Mister Kelly's
# 13324	★★★★☆	1958	After Hours at the London House
# 11154	★★★★☆	1960	Count Basie/Sarah Vaughan
# 11152	★★★★☆	1963	Sassy Swings the Tivoli

Harold Vick (1936–1987), sassofono, flauto.

# 13010	★★★☆☆	1963	Steppin' Out!
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Leroy Vinnegar (1928–1999), contrabbasso.

# 10014	★★★★☆	1957	Leroy Walks!
# 13558	★★★☆☆	1962	Leroy Walks Again!!

VV.AA.

# 13678	★★★☆☆	1949	Conception
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# W

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**Mal Waldron** (1925–2002), pianoforte.

# 11972	★★☆☆☆	1956	Mal-1
# 11974	★★★★☆	1957	Mal/2
# 11976	★★★★☆	1957	The Dealers
# 11978	★★★★☆	1958	Mal/3: Sounds
# 11980	★★★★☆	1958	Mal/4: Trio
# 11982	★★★★☆	1959	Impressions
# 13514	★★★★☆	1961	The Quest

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**George Wallington** (1924–1993), pianoforte.

# 13878	★★☆☆☆	1955	At The Bohemia (Featuring The Peck)
# 13014	★★☆☆☆	1956	Jazz for the Carriage Trade
# 13016	★★☆☆☆	1957	The New York Scene

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**Bernard Ware** (1923–1979), contrabbasso.

# 13178	★★☆☆☆	1957	The Chicago Sound
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**Dinah Washington** (1924 – 1963), voce.

# 11514	★★★★☆	1953	After Hours with Miss “D”
# 11560	★★★★☆	1954	Dinah Jams
# 11984	★★★★☆	1956	The Swingin’ Miss D
# 11986	★★★★☆	1957	Sings Fats Waller
# 11988	★★☆☆☆	1957	Dinah Sings Bessie Smith
# 11990	★★★★☆	1958	Newport ’58
# 11992	★★☆☆☆	1959	What a Diff’rence a Day Makes!
# 11994	★★☆☆☆	1959	Unforgettable

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**Tyrone Washington** (1944), sassofono.

# 13018	★★☆☆☆	1967	Natural Essence
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**Douglas Watkins** (1934–1962), contrabbasso.

# 10622	★★★★☆	1956	Watkins at Large
# 10624	★★★★☆	1960	Soulnik

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**Ben Webster** (1909–1973), sassofono.

# 13388	★★★★★	1953	King of the Tenors
# 11222	★★☆☆☆	1954	Music for Loving
# 11224	★★★★☆	1956	The Art Tatum - Ben Webster Quartet
# 11230	★★★★☆	1957	Soulville
# 11232	★★★★☆	1957	Coleman Hawkins Encounters Ben Webster
# 12606	★★☆☆☆	1958	The Soul of Ben Webster
# 11234	★★★★☆	1959	and Associates
# 11228	★★★★☆	1959	Ben Webster Meets Oscar Peterson
# 13454	★★☆☆☆	1954	The Kid and the Brute [ <i>v. Illinois Jacquet</i> ]
# 11236	★★★★☆	1960	at the Renaissance
# 13246	★★★★☆	1962	Wanted To Do One Together
# 11226	★★☆☆☆	1964	See You at the Fair

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**Frank Wess** (1922–2013), sassofono, flauto.

# 11744	★★☆☆☆	1956	North, South, East....Wess
# 13860	★★☆☆☆	1957	Wheelin’ & Dealin’
# 13872	★★★★☆	1958	In a Minor Groove
# 11724	★★☆☆☆	1959	Opus de Blues
# 13252	★★★★☆	1960	The Frank Wess Quartet
# 11728	★★★★☆	1962	Southern Comfort
# 13254	★★☆☆☆	1963	Yo Ho! Poor You, Little Me

**Randy Weston** (1926–2018), pianoforte.

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# 13788	★★☆☆☆	1954	Cole Porter in a Modern Mood
# 13556	★★☆☆☆	1955	Trio and Solo
# 13524	★★☆☆☆	1955	Get Happy with the Randy Weston Trio
# 13562	★★☆☆☆	1956	With These Hands...
# 13560	★★☆☆☆	1956	Jazz à la Bohemia

**Joe Wilder** (1922–2014), tromba.

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# 13020	★★★☆☆	1956	Wilder 'n' Wilder
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**Barney Wilen** (1937–1996), sassofono.

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# 13172	★★☆☆☆	1959	Un Témoin Dans La Ville
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**Don Wilkerson** (1932–1986), sassofono.

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# 13022	★★★☆☆	1962	Elder Don
# 13024	★★★☆☆	1962	Preach Brother!
# 12202	★★☆☆☆	1963	Shoutin'

**Ernie Wilkins** (1922–1999), sassofono.

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# 10378	★★☆☆☆	1956	The Drum Suite
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**Baby Face Willette** (1933 –1971), organo.

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# 13026	★★★★☆	1961	Face to Face
# 13028	★★★★☆	1961	Stop and Listen

**Joe Williams** (1918–1999), voce.

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# 13030	★★★☆☆	1963	Jump For Joy
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**Tony Williams** (1945-1997), batteria.

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# 13032	★★★★☆	1964	Life Time
# 13034	★★★★☆	1965	Spring
# 13702	★★★★☆	1969	The Tony Williams Lifetime - Emergency!

**Valdo Williams** (1928–2010), pianoforte.

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# 13036	★★★☆☆	1966	New Advanced Jazz, 1966
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**Gerald Wilson** (1918 –2014), tromba.

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# 13038	★★★★☆	1962	Moment of Truth
# 13040	★★★★☆	1969	Eternal Equinox

**Jack Wilson** (1936–2007), pianoforte.

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# 13042	★★☆☆☆	1966	Something Personal
# 13044	★★★☆☆	1967	Easterly Winds
# 13046	★★☆☆☆	1968	Song for My Daughter

**Nancy Wilson** (1937–2018), voce.

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# 13048	★★★★☆	1961	Nancy Wilson/Cannonball Adderley
# 13050	★★☆☆☆	1963	Yesterday's Love Songs/Today's Blues

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**Reuben Wilson** (1935-2023), organo.

# 13052	★★★★☆	1968	On Broadway
# 13054	★★★☆☆	1969	Love Bug
# 13056	★★★★☆	1969	Blue Mode

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**Lem Winchester** (1928–1961), vibrafono.

# 13058	★★★★☆	1958	Perform a Tribute to Clifford Brown
# 11044	★★★★☆	1959	Winchester Special

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**Kai Winding** (1922-1983), trombone.

# 12610	★★★★☆	1956	Jay and Kay + 6
# 12614	★★★★☆	1960	The Great Kai & J.J.
# 13066	★★★★☆	1960	The Incredible Kai Winding Trombones

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**Phil Woods** (1931-2015), sassofono.

# 11614	★★★★☆	1955	Woodlore
# 13068	★★★★☆	1956	Pairing Off
# 10158	★★★★☆	1957	Bird Feathers
# 13072	★★★☆☆	1957	Four Altos
# 13074	★★★★☆	1961	Rights of Swing

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**John Wright** (1934-2017), pianoforte.

# 13350	★★★★☆	1960	South Side Soul
# 13352	★★★★☆	1960	Nice 'n' Tasty
# 13352	★★★★☆	1961	Makin' Out
# 13076	★★★★☆	1961	The Last Amen
# 13356	★★★★☆	1962	Mr. Soul

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**Larry Young** (1940–1978), organo.

# 11996	★★☆☆☆	1960	Testifying
# 11998	★★☆☆☆	1960	Young Blues
# 12000	★★☆☆☆	1962	Groove Street
# 12002	★★★★☆	1964	Into Somethin'
# 12004	★★★★★	1965	Unity
# 12006	★★★★☆	1966	Of Love and Peace
# 12008	★★☆☆☆	1968	Heaven on Earth
# 12010	★★☆☆☆	1969	Mother Ship

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**Lester Young** (1909–1959), sassofono.

# 11474	★★★★☆	1952	with the Oscar Peterson Trio
# 11616	★★★★☆	1955	Pres and Sweets
# 13798	★★★★☆	1956	The Jazz Giants '56

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**Webster Young** (1932–2003), tromba.



# 13648	★★☆☆☆	1957	For Lady
# 12628	★★★★☆	1957	Interplay for 2 Trumpets and 2 Tenors [ <i>v. Idrees Sulieman</i> ]













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