

The  
**TENORSAX**  
of  
**MILTON AUBREY MOORE**  
**“BREW”**

Born: Indianola, Mississippi, March 26, 1924  
 Died: Copenhagen, Aug. 19, 1973

*Introduction:*

Brew Moore seemed often to be forgotten when discussion raged on who was the best of the white early modern tenorsax players. Looking closely at this matter today, many years later, it is evident that he was one of the most exciting ones and perhaps the one who was closed to Pres, their great inspiration.

*History:*

First musical instrument was a harmonica given to him by his mother as a seventh birthday present. In high school band at 11 and first professional job with Fred Ford New Orleans Dixieland Band in 1942. To New York in 1943, formed own quartet, played with Claude Thornhill, Gerry Mulligan and Kai Winding. Played very irregularly in the late 1940s and 50s, occasional club dates 1955-60 in San Francisco. Came to Europe in early 1960s and played with Kenny Clarke for six months at Blue Note in Paris 1961, mostly active in Scandinavia in 1962, at Jazzhus Montmartre in Copenhagen and club dates in Sweden and Norway. After short stay in Germany returned for about one year to San Francisco but came back to Europe in March 1965, settled in Copenhagen and performed at jazz festivals all over Europe.

“Milton A. Moore jr. was a wanderer, a born loser, a hero of the beat generation and a brilliant saxophonist. Yes, he once remarked that any tenorman who did not play like Pres was playing wrong – that was the extent of his admiration”. (Mark Gardner, liner notes to Savoy LP “Brothers And Other Mothers”).

“Brew Moore looked like a tough old sailor or an exboxer. In truth, he was a wise, witty man. His letters were full of bon mots. While his playing was always earthy, beautifully basic, basically beautiful, and not what you would call intellectual, the man’s brightness always came through”. (Ira Gitler, liner notes to Savoy LP “Brothers And Other Mothers Vol. 2).

## BREW MOORE SOLOGRAPHY

**BREW MOORE QUARTET** **NYC. Dec. 22, 1947**  
 Brew Moore (ts), Harry Biss (p), Jimmy Johnson (b), Stan Levey (dm).  
 Six titles were recorded for Savoy, rejected, still existing somewhere?

**CLAUDE THORNHILL & HIS ORCHESTRA** **NYC. May 1948**  
 Johnny Napton, Johnny Carisi, Gene Roland (tp), Allan Langstaff, Leon Cox (tb),  
 Al Antonucci, Junior Collins (frh), Danny Polo (cl, as), Lee Konitz (as), Brew  
 Moore, Mario Rollo (cl, ts), Gerry Mulligan (bar), Claude Thornhill (p), Joe  
 Schulman (b), Bill Exiner (dm).  
 Four titles have appeared on Fresh Sound CD 365 (personnel taken from liner  
 notes), but no source is given, no BM on “The Song Is You” and “To Each His  
 Own” but:

Godchild	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (M)
Elevation	Solo 8 bars. (FM)

No doubt that these Claude Thornhill items present a new and highly competent  
 tenorsax player in the ‘white cool school’ tradition. The soloing is still a bit  
 unfinished but quite confident, particularly “Elevation” is nice.

**BREW MOORE QUARTET** **NYC. Oct. 22, 1948**  
 Brew Moore (ts), Gene DeNovi (p), Jimmy Johnson (b), Jimmy Dee (dm).  
 Four titles were recorded for Savoy, issued on “Brothers And Other Mothers”:

3912-X	Blue Brew	Intro 4 bars to solo 40 bars. Solo 40 bars. (M)
3912-Y	Blue Brew	As above. (FM)
3912-Z	Blue Brew	As above. (FM)
3913-X	Brew Blew	Part of intro 2 bars. Straight 32 bars. Solo 32 bars. (M)
3913-Y	Brew Blew	As above. (M)
3914-X	More Brew	Straight 32 bars to solo 32 bars. Solo 32 bars. (FM)
3914-Y	More Brew	As above but final solo 64 bars. (FM)
3915	No More Brew	Intro 4 bars to solo 48 bars. Solo 36 bars. (M)

This session puts Brew Moore firmly on the jazz tenorsax map! His sound is  
 somewhat less polished than many of his white tenorsax contemporaries, but  
 nevertheless he is the one whose style in my opinion is closest to that of Lester  
 Young. My favourite item is the last title, “No More ...” where he plays the blues  
 in a most convincingly and lovely way, Pres couldn’t have done it better these  
 days! Too bad there is only one take of this one. The three other titles are  
 standards, all have very nice tenorsax playing, BM has an elegant way of playing  
 his music, when he is in good physical shape as here, take “... Blew” as a good  
 example. And he can really wail, as evident on “More ...”! Note that on “Blue  
 ...” the first take is in even medium tempo, to be increased on the two other takes.  
 The rhythm section as such seems rather passive, except for the pianist which is  
 very exciting both as soloist as comping. To wrap it up: As Mark Gardner states  
 it: “This was some of the finest playing that Brew ever committed to wax”.

**CLAUDE THORNHILL & HIS ORCHESTRA** **NYC. Jan. 4-6, 1949**  
 Bigband personnel including Brew Moore (ts).  
 Eleven titles were recorded for Victor, but no BM.

**HARRY BELAFONTE VOCAL ACC. BY**  
**HOWARD MCGHEE & HIS ORCHESTRA** **NYC. prob. March 1949**

Howard McGhee (tp), Brew Moore (ts), Machito (ldr), others unknown but most probably similar to the Machito sessions below. Harry Belafonte (vo-2585,86). Date for "Cubop City" also given as Dec. 20, 1948, but presumably this is false. Four titles were recorded for Roost at the Royal Roost, no BM on 2586 "Recognition" and 2588 "Cubop City Pt 2" but:

2585	Lean On Me	Break to solo 16 bars. (M)
2587	Cubop City Pt 1	Solo 5 choruses of 12 bars. (FM)

Oh, what a tenorsax solo on "Lean ..."! BM plays magnificently after Belafonte's inspired vocal, and to me, this is the way Pres would have blown it, if he by the end of the forties still had had his abilities of the thirties. Nonsense of course, but I hope this can inspire you to listen, the item is available on the Machito Properbox. Also a fine tenorsax solo on "... Pt 1", while Howard McGhee is strong on "... Pt 2".

**MACHITO & HIS AFRO-CUBANS** **NYC. March 19, 1949**

Bigband personnel including Brew Moore (ts).

Two titles were recorded live at Royal Roost, no BM on "Blen, Blen, Blen" but:

Vacilando	Solo 3 choruses of 32 bars to coda. (FM)
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**NYC. March 26, 1949**

Same with Howard McGhee (tp) added.

Howard's Blues	Solo 64+16 bars. 60 bars 4/4 with (tp-HMG). (F)
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**NYC. April 2, 1949**

Same. Two titles:

Tanga	Solo 2 choruses of 36 bars to fade out. (FM)
Cubop City	Solo 7 choruses of 12 bars. (M)

Latin jazz can be quite interesting, and it is obvious that BM enjoys Machito and his men, playing long and inspired soli on at least four items, all highly noteworthy, with McGhee as an added attraction on "... Blues".

**STAN GETZ FIVE BROTHERS**

**BOP TENOR SAX STARS**

**NYC. April 8, 1949**

Stan Getz, Al Cohn, Allen Eager, Brew Moore, Zoot Sims (ts), Walter Bishop (p), Gene Ramey (b), Charlie Perry (dm).

Four titles were recorded for Prestige:

16E	Battleground	Solo 16 bars (last (ts)-solo). (FM)
16X	Battleground	As above. (FM)
17E	Four And One Moore	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (F)
17X	Four And One Moore	As above. (F)
18C	Five Brothers	Solo 16 bars (last (ts)-solo). (FM)
18D	Five Brothers	As above. (FM)
19B	Battle Of The Saxes	Solo 32 bars (1 <sup>st</sup> (ts)-solo). In 32 bars 4/4 chase. (F)

This session is quite a disappointment. Having the five most important white tenorsax players of the late forties, one should expect the occasion to be properly exploited. But oops, this is before the LP era, and thus everything is tailored to the 3 minutes limit. Soli of a mere 16 bars seem mostly as a joke. When this is said, of course this is exciting, and everybody plays highly competent. To know who's who is not evident, but BM's contributions seem either to start or to end the proceedings

**MACHITO & HIS AFRO-CUBANS**

**NYC. April 9, 1949**

Similar to above. One title was recorded at the Royal Roost:

Indianola	Solo 11 choruses of 12 bars. 6 choruses 4/4 with (tp). (F)
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Another strong Moore/Machito vehicle!

**KAI WINDING SEXTET****NYC. April 10, 1949**

Kai Winding (tb), Brew Moore (ts), Gerry Mulligan (bar), George Wallington (p), Curley Russell (b), Max Roach (dm).

Four titles were recorded for Roost:

2581	Bop City	Soli 32 and 4 bars. (F)
2582	Wallington's Godchild	Solo 16 bars. (FM)
2583	Crossing The Channel	Solo 44 bars. (F)
2584	Sleepy Bop	Solo 16 bars. (M)

The first of several session where BM plays together with the fine pianist George Wallington. The tenorsax soloing is great on all titles, note particularly the fast "... Channel"!

**KAI WINDING SEXTET****NYC. April 15, 1949**

Kai Winding (tb), Brew Moore (ts), Gerry Mulligan (bar), George Wallington (p), Curley Russell (b), Max Roach (dm).

Broadcast from Royal Roost, two titles:

Bop City	Soli 64, 4, 4 and 4 bars. (F)
Godchild	Soli 32, 4 and 4 bars. (M)

Two exciting items, recently supplied by James Accardi.

**MACHITO & HIS AFRO-CUBANS****NYC. April 23, 1949**

Personnel similar to above, including Howard McGhee (tp), Brew Moore (ts).

Broadcast from Bop City, two titles:

Indianola	Solo 3 choruses of 32 bars. 40 bars 4/4 with (tp-HMG). (F)
How High The Moon	Soli 64, 4 and 4 bars. (FM)

**same date**

Same/similar with Flip Philips (ts), Ella Fitzgerald (vo) added.

One title, "Flying Home" but no BM.

**NYC. April 30, 1949**

Same/similar to April 15. One title:

How High The Moon	Soli 64, 4 and 4 bars. (FM)
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More fine Latin jazz, both "Indianola" and "... Moon"s are highly notable.

**GEORGE WALLINGTON SEPTET****NYC. May 9, 1949**

Jerry Lloyd Hurwitz (tp), Kai Winding (tb), Brew Moore (ts), Gerry Mulligan (bar), George Wallington (p), Curley Russell (b), Charlie Perry (dm), Buddy Stewart (vo-4448).

Two titles were recorded for Regal/Savoy:

4448	Knockout	Break to solo 16 bars. (F)
4449	Igloo	Solo 24 bars. (FM)

A sparkling solo on "Knockout" in uptempo, very exciting!! "Igloo" is more ordinary, not that firm.

**BREW MOORE SEPTET****NYC. May 20 or 21, 1949**

As May 9, except Roy Haynes (dm) replaces Perry.

Four titles were recorded for Savoy:

36134-1	Mud Bug	Intro 8 bars. Solo 4 choruses of 12 bars. Solo 4 bars. (FM)
36134-6	Mud Bug	As above. (FM)
36135-1	Gold Rush	Solo 64 bars. (F)
36135-5	Gold Rush	As above. (F)
36136-4	Lestorian Mode	Solo 40 bars. (M)
36136-5	Lestorian Mode	As above. (M)



Collective personnel: Miles Davis, Fats Navarro (tp), J. J. Johnson (tb), Charlie Parker (as), Brew Moore (ts), Tadd Dameron, Walter Bishop (p), Curley Russell (b), Art Blakey (dm).

Ten titles recorded at Birdland, six have BM:

Band Warming Up	Faintly/briefly with (p). (S)
Max Is Making Wax	Solo 3 choruses of 32 bars. (F)
Ow! (Brew's Blues)	Solo 4 choruses of 32 bars. Solo 4 bars. (M)
Wee (Rambunctious Rambling)	Solo 7 choruses of 32 bars. (F)
Eronel (Overturia)	Solo 3 choruses of 32 bars. (M)
Hot House (Miles Midnight Breakaway)	Solo 3 choruses of 32 bars. Solo 4 bars. (FM)

Of course this is an exciting get-together, but the sound quality isn't that good, and Blakey's drums too heavily recorded. BM plays competently on all items, most interesting is "Wee" in a tempo definitely too fast, but I am impressed at how he manages to step on this one! But he does not make it on the even faster "... Wax". "Ow!" is almost a feature number but is not as coherent as one could wish for.

#### **BREW MOORE QUARTET**

**same date**

Brew Moore (ts), Tadd Dameron (p), Curley Russell (b), Art Blakey (dm).

Date also given as May 21. One title:

September In The Rain	Solo 4 choruses of 32 bars to coda. (M)
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Sorry, but by mistake this important and swinging BM item was omitted from the previous version of the solography!

#### **JAM SESSION**

##### **AT CHRISTY'S**

**Framingham, Ma., prob. mid-April 1951**

Howard McGhee, Joe Gordon (tp), Boots Mussulli, Charlie Mariano (as), Brew Moore (ts), unknown (rhythm).

8:09	All God's Children Got Rhythm (NC)	Soli xx and 32 bars. (FM)
9:42	Three Little Words	Solo x choruses of 32 bars. (FM)
16:23	Walkin'	Solo 11 choruses of 12 bars. (FM)

This session could have been the most exciting from Christy's, but there are segments missing in the various tunes, and the sound quality is so bad that it is difficult to hear details.

#### **KAI WINDING QUARTET**

**NYC. May 31, 1951**

Kai Winding (tb), Brew Moore (ts), Lou Stein (p), Jack Lesberg (b), Don Lamond (dm).

Four titles were recorded for Roost:

1067	Honey	Solo 32 bars. (M)
1068	Someone To Watch Over Me	Solo 16 bars. (S)
1069	Cheek To Cheek	With ens. Soli 16, 16 and 8 bars. (FM)
1070	Harlem Buffet	Soli 4, 34 and 4 bars. (FM)

This session is much more laidback than the previous ones with Winding, for once a lovely ballad, "... Watch ...", and it should have lasted four times as long, this is Brew at his emotional best! An excellent solo in medium tempo on "Honey" is also a memorable item. As if this was not enough; lovely tenorsax playing on "Harlem ..." and "... Cheek"!

#### **SLIM GAILLARD**

**NYC. June 2, 1951**

Brew Moore (ts), Billy Taylor (p), Slim Gaillard (g, vo), Clyde Lombardi (b), Charlie Smith (dm), Sid Torin (mc).

Two titles recorded live at Birdland, no BM present on "Fine And Dandy" but:

Oh, Lady Be Good	Solo 4 choruses of 32 bars. (F)
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**NYC. June 7, 1951**

Same. One title:

Imagination Solo 48 bars to coda. (S)

**NYC. June 16, 1951**

Same with Kai Winding (tb) added. One title:

Anthropology Solo 3 choruses of 32 bars.  
Soli 4, 4 and 4 bars. (F)

“Imagination” sounds rather strange, somewhat out of tune, can the recording be damaged, or what, or is BM just slightly indisposed? The piano accompaniment also seems to struggle on this item. Much more fun to hear straightforward blowing on the old “Lady ...”, although the noisy drummer reduces the fun substantially. Also “Anthropology” has some fine tenorsax playing.

**MACHITO & HIS AFRO-CUBANS** **NYC. June 16, 1951**

Bigband personnel including Brew Moore (ts).  
Broadcast from Birdland, one title (Properbox) has BM:

Tanga Solo 4 choruses of 36 bars to coda. (FM)

Big surprise, a long tenorsax solo when it is least expected!! BM seems to use his horn to both tease and interact with the rhythm section, to mutual benefit!

**JAZZ WORKSHOP** **Montreal, Feb. 5, 1953**

Collective personnel: Charlie Parker (as), Brew Moore (ts), Paul Bley (p), Dick Garcia (g), Neil Michaud (b), Ted Paskert (dm).  
CBC TV Broadcast “Jazz Workshop”, two titles have BM:

Bernie’s Tune Solo 64 bars. (F)

Wahoo / Perdido Solo 32 bars. (FM)

BM is the only horn on “... Tune” but Bird is joining him on “Wahoo”. The tenorsax playing is swinging and of high quality.

**CHUCK WAYNE** **NYC. April 1953**

Brew Moore (ts), Harvey Leonard (p), Chuck Wayne (g), George Duivivier (b), Ed Shaughnessy (dm).

Three (or four) titles were recorded for Progressive, alternate takes not available:

531-1 S. S. Cool As below? ( )

531-2 S. S. Cool As below? ( )

531-3 S. S. Cool Break to solo 30 bars. (M)

532-1 Mary Ann As below? ( )

532-2 Mary Ann Solo 16 bars. (FM)

533-1 You Brought A New Kind Of LTM As below? ( )

533-2 You Brought A New Kind Of LTM As below? ( )

533-3 You Brought A New Kind Of LTM Break to solo 32 bars. (F)

Butterfingers Possibly solo 64 bars. (F)

Pleasant copleying tenorsax/guitar and good soloing, particularly “... Cool” is exciting. With regard to “Butterfingers” I am not quite sure this item is from the same session, it could be from a later one with Zoot Sims, your opinion?

**KAI WINDING** **NYC. May 9, 1953**

Kai Winding (tb), Brew Moore, Phil Urso (ts), Cecil Payne (bar), unknown (rhythm).

Broadcast from Birdland, one title:

Sweet Miss (Nadine) Solo with ens 32 bars to solo 32 bars. (FM)

The recording quality here is not particularly good, but BM seems to be in reasonably good shape.

**TONY FRUSCELLA QUINTET** **NYC. mid 1953**

Tony Fruscella (tp), Brew Moore (ts), Bill Triglia (p), Teddy Kotick (b), Art Mardigan (dm).



Five titles were recorded by Paul Haines at the Open Door, issued as "Fru'n Brew":

Sometimes I'm Happy	Duet with (tp) 1 to solo 4 choruses of 32 bars. 32 bars 8/8 to 16 bars 4/4 to duet 16 bars to coda. (FM)
Blue Lester	Duet with (tp) 32 bars to solo 64 bars. 32 bars 4/4 with (tp) to coda. (SM)
Hackensack	Solo 8 bars. Solo 3 1/2 choruses of 32 bars. 32 bars 8/8 to 24 bars 4/4 with (tp). (M)
Donna (Lee)	Duet with (tp) 1 to solo 3 choruses of 32 bars. (F)
Imagination	Soli 8 and 16 bars. Duet with (tp) 12 bars to coda. (S)

BM teams up with the legendary Tony Fruscella, resulting in lots of memorable music, they seem to enjoy each other's company. Our tenorsax friend seems to be in fine shape here, as quite evident in his lovely and moving version of "... Lester", who could not have done it better, in this year of 1953 to be precise... He swings delicately in medium tempo on "Hackensack" and have no problems with higher tempi. Finally a magnificent, very slow version of "Imagination", so much soul, listen carefully to his longest solo. Quoting Dan Morgenstern's liner notes: "We've been exposed to a lot flawed music in recent years, as everything ever captured by somebody's tape recorder is issued on records but this session is a gem, warts and all. The Door is open: come on in".

#### **BREW MOORE QUINTET**

**NYC. March 22, 1954**

Tony Fruscella (tp), Brew Moore (ts), Bill Triglia (p), Teddy Kotick (b), Bill Heine (dm).

Six titles were recorded for Atlantic:

1241	Blues Medium I	Duet with (tp) 12 bars to solo 24 bars. Soli 4 and 4 bars to duet 12 bars. (M)
1241	Blues Medium II	As below. (M)
1241	Blues Medium III	Duet with (tp) 24 bars to solo 24 bars. 24 bars 4/4 with (tp) to duet 24 bars. (M)
1242	Minor Blues I	Duet with (tp) 12 bars to solo 24 bars. Duet 12 bars. (M)
1242	Minor Blues II	As above. (M)
1243	Bill Triglia's Original I	Soli 64 and 8 bars. (M)
1243	Bill Triglia's Original II	Solo 64 bars. (M)
1244	Slow Blues	Duet with (tp) 12 bars. Solo 24 bars. Duet 12 bars. (S)
1245	Fast Blues I	Duet 12 bars to solo 36 bars. Duet 12 bars. (FM)
1245	Fast Blues II	Solo 5 choruses of 12 bars. 6 choruses 4/4 with (tp). (FM)
1246	Brew's Nightmare I	Solo 24 bars. (M)
1246	Brew's Nightmare II	As above. (M)

If the previous Moore/Fruscella live session was very successful, this studio session, believed to be lost, is a real sensation! Believed to be lost, it turned up on a Fresh Sound CD quite recently and has been properly documented in the Tony Fruscella solography. To quote myself: "It presents a Brew Moore on the top of his great tenorsax swinging capabilities. The trumpet/tenorsax copleying is remarkable all through. Everything from this session is magnificent, and to pinpoint details is unnecessary. This CD is a strong candidate to the "Record of The Year"!!!".

#### **CAL TJADER QUINTET**

**San Francisco, June 6, 1955**

Brew Moore (ts), Cal Tjader (vib), Sonny Clark (p), Gene Wright (b), Bobby White (dm).

Six titles were recorded for Fantasy at Berkeley Little Theatre, issued as “Tjader Plays Tjazz”:

Brew’s Blues	Straight 24 bars to solo 48 bars. Straight 4, 4 and 16 bars. (M)
Imagination	Soli 36 and 12 bars to coda. (S)
A Minor Goof	Solo/straight 32 bars to solo 64 bars. Straight 16 and 12 bars. (FM)
Jeepers Creepers	Straight 32 bars to solo 32 bars. Straight 16 and 12 bars to coda. (FM)
Moten Swing	Straight 32 bars to solo 32 bars. Straight 16 and 12 bars to coda. (M)
There Will Never Be Another You	Solo 32 bars. Acc. (vib) 16 bars. (SM)

This first session with Tjader gives me a bit of disappointment, although there is much good music there, and just to look at the red and transparent Fantasy LP is of course an event in itself! A title like “Moten ...” should swing, but it doesn’t, really. The rhythm section seems not to be much of a motor. Possibly it is the recording balance, same feeling on “... Goof” and “... Creepers”. But by all means, there are fine tenorsax soli here, as well as piano and vibraphone, they just don’t really get it together. Some strong tenorsax blues on “Brew’s ...”. My definite favourite highlight is the slow “Imagination”, fine feeling here!

**BREW MOORE QUINTET** **San Francisco, Aug. 1955**  
Brew Moore (ts), John Marabuto (p), Eddie Duran (g), Max Hartstein (b), Gus Gustafson (dm).

One title was recorded for Fantasy at University of California:

Fools Rush In	Solo 64 bars to coda. (S)
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A lovely ballad performance, this is BM at his very best!

**BREW MOORE QUARTET / QUINTET** **San Francisco, Jan. 15, 1956**  
Brew Moore (ts), John Marabuto (p), Max Hartstein (b), Gus Gustafson (dm).  
Four titles were recorded for Fantasy at concert in Marines Memorial Hall:

Them There Eyes	Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm) to solo 32 bars to coda. (F)
Tea For Two	Straight 32 bars to solo 64 bars. Straight/solo 32 bars to coda. (M)
Five Planets In Leo	Straight 1 to solo 3 choruses of 32 bars. Straight 32 bars. (FM)
I Can’t Believe That You’re ILWM	Solo 4 choruses of 32 bars. Solo/straight 16+12 bars, (b) on bridge, to coda. (FM)

**San Francisco, Feb. 22, 1956**

Same with Dickie Mills (tp) added. Four titles:

Them Old Blues	Solo 24 bars. (S)
Rose	Soli 64 and 8 bars. (FM)
Rotation	Solo 64 bars. (FM)
I Want A Little Girl	Solo 48 bars to long coda. (S)

These concerts have the same accompaniment as on the “Fools ...” in Aug. 1955 above, ‘by and large the same group with which he worked off and on during most of 1955-56 in San Francisco’ and it swings BM to the best of his capabilities, this is great! His beautiful interpretation of “... Little Girl” is unforgettable as are his blues choruses on “... Blues”, oh yeah! However, not let the beauty overshadow the incredible swinging in upper tempi! Whether you take “Five Planets ...” (yes do), or any of the other items, you are bound to be excited by this extremely hard swinging tenorsax playing. Quoting liner notes again: ‘These all swing and even Brew, who is most critical of his own work (“I guess I never have been happy with anything I did”) had to say of this album, “It swings. You can say that”’.





**BREW MOORE****Stockholm, June 25, 1962**

Brew Moore (ts), Bengt Hallberg (p), Rune Gustafson (g), Georg Riedel (b), Egil Johansen (dm), Olle Helander (mc).

Two titles were recorded at Solliden (Johan Helø collection):

Zonky	Straight 1 to solo 4 choruses of 32 bars. 32 bars 4/4 with (dm) to straight 16 and 8 bars to coda. (FM)
Tiny's Blues	Straight 2 to solo 15 choruses of 12 bars. 4 choruses 4/4 with (dm) to solo/straight 4 choruses to coda. (F)

Great tenorsax playing on these two titles!!

**BUD POWELL****Copenhagen, Aug. 1962**

Brew Moore (ts), Don Byas (ts-item 2), Bud Powell (p), Niels-Henning Ørsted Pedersen (b), Jørn Elniff (dm).

Two titles were recorded for Danish Radio:

5:42	Hackensack	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm). (FM)
6:17	Anthropology	Solo 3 choruses of 32 bars. 64 bars 8/8 and 4/4 with (ts-DB). (F)

Postscript of Dec. 1, 2021: But here we get a chase with Don Byas, exciting! And BM is in very good shape on this session, particularly on "Hackensack" he gets things going. The presence of the great Bud Powell also increases the pleasure.

**BREW MOORE****Copenhagen, Sept. 26, 1962**

Sahib Shihab (as-item 7,8), Brew Moore (ts), Lars Gullin (bar-item 3,4, arr), Bent Axen (p), Niels-Henning Ørsted Pedersen (b), William Schiöppfe (dm), Louis Hjulmand (vib-item 5,6).

Eight titles were recorded for Danish Debut, issued as "Brew Moore In Europe":

4:44	Svinget 14	Straight 2 to solo 4 choruses of 12 bars. 2 choruses 4/4 with (b) to straight 2 choruses to coda. (M)
6:21	Ergo / Zonky	Straight 1 to solo 4 choruses of 32 bars. 2 choruses 4/4 with (dm) to straight 1 chorus to coda. (F)
6:32	You Stepped Out Of A Dream	Solo 2 choruses of 32 bars. 4 choruses 8/8, 4/4, 2/2 and duet with (bar). (FM)
5:51	Allt Under Himmelens Faste	Solo 2 choruses of 24 bars. (M)
5:03	Run Away And Play	Solo 2 choruses of 44 bars. (F)
5:26	Laverne Walk	Solo 64 bars. (FM)
6:42	Girls	Solo 8 choruses of 14 bars. (FM)
11:22	The Monster	In ens. Solo 3:11. (S/SM)

Exciting session this one with BM in excellent shape and teaming out with other greats. Although we are missing some ballads here, he swings happily with full control. All items are quite noteworthy here, for some particular highlights, "... Dreaan" and "... Faste" will do excellently! Also "Run ..." in fast tempo is quite impressive. It might be true that BM generally lived hard, but his playing here shows no influence from unhealthy life style.

**BREW MOORE****Bergen, Oct. 2-14, 1962**

Brew Moore (ts), (p), (b), (dm).

Residence at Hotel Neptun, recordings may exist.

**BREW MOORE****Malmø, Nov. 1962**

Brew Moore (ts), Paul Godske (vtb-item 4, p-items 1-3), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm). Date also given as probably 1966.

TV-show, four titles (Johan Helø collection):

Scrapple From The Apple (NC)	64 bars 4/4 with (dm)
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	to straight and coda. (F)
Zonky	Straight 1 to solo 3 choruses of 32 bars. 64 bars 4/4 with (b) to straight 32 bars to coda. (M)
My Funny Valentine	Soli 36 and 20 bars to long coda. (S)
Unknown Blues	Solo 7 choruses of 12 bars. 7 choruses 4/4 and 2/2 with (vtb). (F)

The highlight is a beautiful version on "... Valentine", but also uptempo is treated very well here, like "Zonky", obviously one of BM's favourite tunes from this period.

#### **BREW MOORE QUARTET**

**Copenhagen, April 15, 1965**

Brew Moore (ts), Atli Bjørn (p), Benny Nielsen (b), William Schiöppfe (dm).  
Seven titles were recorded live at Montmartre Jazzhus, five issued as "If I Had You":

Svinget 14 / Gene's Blues	Straight 2 to solo 18 choruses of 12 bars. 6 choruses 4/4 with (dm) to straight 2 choruses. (M)
If I Had You	Soli 64 and 16 bars to long coda. (S)
Zonky	Straight 1 to solo 7 choruses of 32 bars. 3 choruses 8/8, 4/4, 2/2 to straight 32 bars. (FM)
It's You Or No One	Straight 1 to solo 6 choruses of 32 bars. 2 choruses 8/8 and 4/4 to straight 32 bars. (FM)
Blue Monk (NC)	Straight 24 bars to solo 24 bars (NC). (S)

**Copenhagen, April 29, 1965**

Same. Four titles, issued as "I Should Care":

Brew's Blues	Straight 2 to solo 13 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 24 bars. (FM)
I Should Care	Soli 32 and 32 bars to coda. (S)
Manny's Tune	Straight 1 to solo 5 choruses of 32 bars. 64 bars 4/4 with (dm) to straight 32 bars. (FM)

#### **In A Mellow Tone**

Two and one half years have passed since last BM recording, and possibly this has had a negative effect on his playing in general. While still capable of making good music, and with the same joy of playing having particularly long soli here, his tone in upper register seems more strained, and the choices he makes are not always to the best taste. Also one peculiar thing must be mentioned; the three ballads here are played in an unusual and much too slow tempo, lowering the expected emotional contents.

#### **BREW MOORE**

**Berlin, Oct. 29, 1965**

Brew Moore (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Alan Dawson (dm).

One title was recorded at Philharmonie (Johan Helø collection):

Jumpin' With Symphony Sid	Solo 11 choruses of 12 bars. 24 bars 4/4 with (dm). (M)
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Even and good playing without being particularly noteworthy.

**same date**

As above with Don Byas, Ben Webster (ts) added. One title, not available:

#### **Perdido**

#### **BYAS / MOORE / WEBSTER**

**Copenhagen, Dec. 9, 1965**

Don Byas, Brew Moore, Ben Webster (ts), Atli Bjørn (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).

Broadcast from Jazzhus Montmartre by Danish Radio, four titles have BM (two other titles without BM), not available:

In A Mellotone

Sunday

Perdido

I Should Care

**BREW MOORE**

**Copenhagen, Feb. 17, 1966**

Brew Moore (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Makaya Ntshoko (dm).

Four titles were recorded for Danish Radio at Montmartre Jazzhus, issued on "Steeplechase" as "Zonky":

15:57	Gene's Blues	Solo 20 choruses of 12 bars. Duet with (b) 5 choruses. (M)
10:35	I Should Care	Soli 64 and 32 bars to long coda. (S)
13:42	Donna Lee	Solo 9 choruses of 32 bars. (F)
7:49	Zonky	Solo 7 choruses of 32 bars. (FM)

The sound quality of this program is not the best, but there is a lot of good music to be enjoyed, starting with a very long blues performance. Nice ballad playing on "... Care", although the accompaniment is pretty noisy, here and other items. No particular problems with the upper tempi, and Brew is obviously inspired on this date.

**BREW MOORE**

**Oslo, May 27, 1966**

Carmell Jones (tp), Brew Moore (ts), probably Terje Bjørklund (p), Per Løberg (b), Jon Christensen (dm).

Concert in Klingenberg cinema, arranged by "Rødrussen". No recordings were made. This entry is nevertheless included, because I was present in the audience. I remember that BM was not in particularly good shape...

**CARMELL JONES & BREW MOORE**

**Copenhagen, June 21, 1966**

Carmell Jones (tp), Brew Moore (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).

Two titles were recorded at Montmartre (others without BM) (Johan Helø collection):

I Love You	Duet with (tp) 32 bars to solo 7 choruses of 32 bars. 3 choruses 4/ with (dm/tp) to duet 40 bars to coda. (M)
The Theme Song (NC)	Solo 5 choruses of 32 bars. (FM)

There is something lacking in BM's playing now compared to a few years ago; lack of precision and taste, although he is still swinging with many nice details.

**RAY NANCE**

**NYC. May 1969**

Ray Nance (vln, vo, arr), Brew Moore (ts), Jaki Byard (p), Tiny Grimes, Tommy Lucas (g), Carl Pruitt (b), Steve Little (dm).

Two titles were recorded for Solid State (others without BM), issued as "Body And Soul":

Sunny	Solo 16 bars. In ens. (M)
A Hard Day's Night	Soli 8 and 24 bars. In ens. (M)

Exciting session back in the US for a visit, but BM's contributions are modest, nice though.

**BREW MOORE**

**WITH DANISH RADIO BIG BAND**

**Copenhagen, 1970**

Rolf Ericson (tp), Brew Moore (ts) and others. Only (tp), (ts) and (rhythm) on "... No One". Johan Helø collection:

Broadcast, five titles:

Groovin' High	Solo with orch 64 bars. (FM)
Lady Bop	Soli 24 and 26 bars. (M)
It's You Or No One	Duet 32 bars to solo 3 choruses of





		8/8, 4/4 and 2/2 with (dm). (FM)
7:30	No More Brew	Solo 6 choruses of 32 bars. 3 choruses 8/8, 4/4 and 2/2 with (dm). (F)
9:04	Blue Monk	Solo 5 choruses of 12 bars. (S)

Successful Swedish session this one, with fine variations on tunes and pretty long performances, thus giving BM the blowing space he wants. Opening up with a "... Blues", the other musicians get their chance before BM gets into a good groove. Wonderful ballad playing on "Old ...", and listen also closely to the piano here and on the other titles on this session (dig "... Dews"!)

Then note particularly the fascinating "Baite", written by BM's old friend trumpeter Tony Fruscella, excellent tenorsax playing here. Hot swinging also in the fast "...Dews". However, an item like "... Happen ..." is not equally successful, and one might wish for more slower tempi and less active drums. Therefore is the slow "... Monk" a fine conclusion.

**BREW MOORE's NEW QUARTET** **Copenhagen, March 1971**

Brew Moore (ts), Atli Bjørn (p), Erik Molbach (b), Jual Curtis (dm).

Eight titles were recorded at Soborg, four issued as "No More Brew":

4:49	Special Brew	Straight 1 to solo 3 choruses of 36 bars. Straight 1 chorus to coda. (FM)
8:00	I Remember You	Straight 1 to solo 3 choruses of 36 bars. Straight 1 chorus to coda. (M)
8:18	Samba De Orfeu	Straight 1 to solo 3 choruses of 28 bars. Straight 1 chorus to coda. (SM)
11:24	Straight No Chaser	Solo 16 choruses of 12 bars. 4 choruses 4/4 with (dm). (FM)

There is nothing wong with this session, based upon a fine trio, and BM is in good shape. Neverthelss the music has difficulties with setting the listener on fire, there seems to be elements of routine here.

**BERNIE PREVIN / BREW MOORE** **Stockholm, April 25, 1971**

Bernie Previn (tp), Brew Moore (ts), Bertil Johansson (p), Arne Wilhelmson (b), Egil Johansen (dm).

Five titles were broadcasted by Swedish radio from "Stampen" (Norwegian Jazz Archives) (a sixth title "East Of The Sun" is without BM):

6:55	Exactly Like You	Duet with (tp) 32 bars to solo 3 choruses of 32 bars. (FM)
7:50	Medley: On The Sunny Side OTS into: Pennies From Heaven	Solo 32 bars. (S) Duet with (tp) 32 bars. (S)
7:40	I Found A New Baby	Duet with (tp) 32 bars to solo 3 choruses of 32 bars. 64 bars 4/4 with (tp) to ens/(dm). (FM)
6:45	All Of Me	Solo 64 bars. Duet with (tp) 32 bars to coda. (SM)
8:10	Blues	Duet with (tp) 2 choruses to Solo 18 choruses of 12 bars. 24 bars 4/4 with (tp) to duet 12 bars to fade out. (FM)

An exciting broadcast of almost fortyfive minutes with excellent cooperation between Brew and Bernie. Good sound, and pleasant listening. Brew is generally playing very good although he is somewhat uneven, compared to his highlight years. However, all items are noteworthy, and if you have the opportunity to hear him blow the "Blues", you will remember how great he was. Note that the medley starts with Bernie playing "Someday Sweetheart".

**BREW MOORE** **Horsens, Denmark, July 1971**

Brew Moore (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Jual Curtis (dm).

Two titles (Johan Helø collection):

Moods Blues	Straight 2 to solo 14 choruses of 12 bars. 6 choruses 4/4 with (b) to straight 12 bars to coda. (M)
Softly As In A Morning Sunrise	Straight 1 to solo 6 choruses of

32 bars. 32 bars 8/8 and 32 bars 4/4  
with (dm) to straight 40 bars to coda. (FM)

Quite good soloing although occasionally slightly sluggish on "... Blues".

**ARNVID MEYERs ORKESTER**

**Copenhagen, July 9, 1971**

Arvid Meyer (tp), John Darville (tb), Brew Moore (ts), Hans Fjelsted (p), Torben Munk (g), Hugo Rasmussen (b), Hans Nymand (dm).

Two titles were recorded for Jazzhus Montmartre:

Alphonse & Gaston

Duet with (tb) 7 choruses of  
12 bars. Solo 17 choruses. (FM)

C Jam Blues

Break to solo 4 choruses of 12 bars. (FM)

This seems to be Brew's final session, although he had another two years left before he died in a tragic accident. He is in fine shape here and really goes for it, swinging like he used to in the old days with good help from an excellent Danish rhythm section. His soli are somewhat longer than they should have been, there is occasionally some lack of concentration, causing the flow seemingly to stop, and there are some less successful musical choices, but then he goes on, and there are lots of fascinating details, particularly on "Alphonse ...", making you treasure this great tenor saxophone artist!

No further recording sessions.

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