

The  
**TENORSAX**  
of  
**CHARLES ROUSE**  
**“CHARLIE”**

Solographer: Jan Evensmo  
Last update: March 31, 2020

Born: Washington D.C., June 6, 1924  
Died: Nov. 30, 1988

*Introduction:*

Sorry to admit it, but Charles Rouse was not an issue in my early jazz days, nor was he particularly recognized in the Oslo Jazz Circle. Only much later I discovered how fine this underrated tenorsax player was!

*History:*

He studied clarinet before taking up tenor saxophone. Played in the bop big bands of Billy Eckstine (1944) and Dizzy Gillespie (1945), but made his first recordings as a soloist only in 1947, with Tadd Dameron and Fats Navarro. After playing rhythm-and-blues in Washington and New York, he was a member of the Duke Ellington orchestra (1949-50) and Count Basie's Octet (1950). He took part in Clifford Brown's first recordings in 1953, then worked with Bennie Green (1955) and played in Oscar Pettiford's sextet (ca. 1955); with Julius Watkins, also one of Pettiford's sidemen, he led Les Modes (later the Jazz Modes), a bop quintet (1956-59). Joined Buddy Rich briefly before playing in Thelonious Monk's quartet (1959-70), the association for which he is best known. During the 1970s he worked as freelance, and recorded three albums as a leader. In the early 1980s he was a member and joint leader of the quartet Sphere, which was dedicated to the performance of Monk's Music; he performed in Wynton Marsalis's group at the Concord Jazz Festival (California) in 1987 and the following year recorded compositions by Monk in San Francisco with Carmen McRae (ref. The New Grove Dictionary of Jazz).

## CHARLIE ROUSE SOLOGRAPHY

### TADD DAMERON SEXTET

NYC. Sept. 26, 1947

Fats Navarro (tp), Ernie Henry (as), Charlie Rouse (ts), Tadd Dameron (p), Nelson Boyd (b), Shadow Wilson (dm).

Four titles were recorded for Blue Note:

304	The Chase	Solo 34 bars. (F)
304	The Chase	As above. (F)
305	The Squirrel	Solo 24 bars. (M)
305	The Squirrel	As above. (M)
306	Our Delight	Solo 32 bars. (FM)
306	Our Delight	As above. (FM)
307	Dameronia	Solo 16 bars. (M)
307	Dameronia	As above. (M)

CR belongs to the "second batch" of early modern tenorsax players, and he gets off with a flying start in this session, sitting in with Tadd Dameron's quintet from the Onyx Club. He has his own style and plays with confidence, making fine variations on the alternate takes. Perhaps not yet familiar with all the chord regiments of bebop, he nevertheless establishes himself as one of the important performers on the instrument. No particular highlight to suggest, all items are quite interesting.

### FATS NAVARRO AND HIS BAND

NYC. Dec. 5, 1947

Fats Navarro (tp), Charlie Rouse (ts), Tadd Dameron (p), Nelson Boyd (b), Art Blakey (dm).

Four titles were recorded for Savoy, complete session with outtakes exists, not available, no CR on "Nostalgia" but:

S3484	Barry's Bop	Breaks. Solo 16+8 bars, (p) on bridge. (F)
S3484	Barry's Bop	As above. (F)
S3485	Bebop Romp	Solo 34 bars. (FM)
S3485	Bebop Romp	As above. (FM)
S3486	Fats Blows	Solo 32 bars. (F)

A fine follow-up session to the one two months earlier, and although the brilliant Navarro overshadows everybody else, CR solos competently in a reticent style but with a technique to exhibit when he wants to. We certainly can recognize his potential, and CR is a name to become more important in later decades.

### LEO PARKER

Detroit, March 23, 1948

Joe Newman (tp), Charlie Rouse (ts), Leo Parker (bar), Sir Charles Thompson (p), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Savoy, no CR on 847 "Sweet Talkin' Leo" but:

D846	Leo's Bells	Solo 16 bars. (F)
D848	Swingin' For Lowe	Solo 8 bars. (F)
D849	New Look Swing	Solo 16 bars. (FM)

Good tenorsax solo without being particularly remarkable.

Played with Duke Ellington May 1949 to March 1950. One CR-solo located according to The New Desor:

### DUKE ELLINGTON AND HIS ORCHESTRA

LA. March 6, 1950

Personnel including Jimmy Forrest, Charlie Rouse (ts).

Prerecording for Universal International Film soundtrack.

Eight titles, one reported to have CR:

**COUNT BASIE OCTET****NYC. May 16, 1950**

Clark Terry (tp, vo-43264-2 only), Buddy DeFranco (cl), Charlie Rouse (ts), Serge Chaloff (bar), Count Basie (p), Freddie Green (g), Jimmy Lewis (b), Buddy Rich (dm).

Four titles were recorded for Columbia, two have CR:

43263-1	Golden Bullet	Soli 4 and 4 bars. (FM)
43263-2	Golden Bullet	As above. (FM)
43263-3	Golden Bullet	As above. (FM)
43264-1	You're My Baby You	Solo 16 bars. (M)
43264-2	You're My Baby You	As above. (M)

A 'forgotten' Basie small band session! The recordings with Wardell Gray half a year later seem to have got most of the attention, therefore it is a pleasure to focus on CR here. "Golden ..." works like a 4/4 chase with good tenorsax and other contributions; nevertheless it is "... My Baby ..." which is the sensation of the day, lovely tenorsax, Wardell didn't make it any better!! Note the 'oriental touch' particularly on the second half of take 1 but also in the conclusion of take 2, surprising and deft!

**FRANKIE PASSIONS VOCAL ACC. BY****THELONIOUS MONK QUINTET****NYC. June 1950**

Idrees Sulieman (tp), Charles Rouse (ts), Thelonious Monk (p), Curly Russell (b), Art Blakey (dm). (Note: Lucky Thompson has been given on tenorsax here, wrong!).

Two titles were recorded for Washington, no CR on "Especially To You" but:

Nobody Knows	Break to solo 16 bars. (M)
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A most exciting record quite apart from the main road. The tenorsax solo is very interesting with a lot of fast fingering and a colourful introductory break.

**EDDIE VINSON****Cincinnati, July 7, 1952**

Slide Hampton (tb), Eddie Vinson (as, vo), Charlie Rouse (ts), Walter Hiles (bar), John Faire (g), Wilbert Hogan (dm), Jo Lawson, Carl Lee, Charles F. Lee (tp), (p), (b) in unknown order.

Four titles were recorded for King:

K9156-4	Lonesome Train	Obbligato 12 bars. (M)
K9157-4	Person To Person	Obbligato parts. (S)
K9158	I Need You Tonight	Intro 6 bars. Obbligato 8 bars. (S)
K9159-2	Good Bread Alley	Solo 12 bars. (M)

Interesting contributions from CR on this blues session! On "... Alley" he has a reticent but nice solo, while his background on "Lonesome ..." and "I Need ..." is rather different from what the ordinary blues tenorsax players usually are concepting.

CR records on (bar) with CHARLIE SINGLETON, ca. 1952, two titles for Atlas 1029.

**BULL MOOSE JACKSON****NYC. May 27, 1953**

Frank Galbraith (tp), Leon Comegys (tb), Burnie Peacock (as), Charlie Rouse (ts), Bull Moose Jackson (ts, vo), Don Abney (p), Lloyd Trotman (b), Panama Francis (dm).

Four titles were recorded for King, one has CR:

8414	Hodge Podge	Solo 16 bars (last (ts)-solo). (M)
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A very nice solo, outshining BMJ by far.

**CLIFFORD BROWN****NYC. Aug. 28, 1953**

Clifford Brown (tp), Gigi Gryce (fl, as), Charlie Rouse (ts), John Lewis (p), Percy Heath (b), Art Blakey (dm).

Six titles were recorded for Blue Note, no CR on "Brownie Eyes", "Cherokee" and "Easy Living" but:

523-0	Wail Bait	Solo 16 bars. (M)
523-2	Wail Bait	As above. (M)

524-1	Hymn Of The Orient	Solo 16 bars. (FM)
524-2	Hymn Of The Orient	As above. (FM)
528-0	Minor Mood	Solo 24 bars. (M)

CR's most important session in the early fifties, teamed with the unique Clifford Brown. Playing in a more reticent way than his predecessor Jimmy Heath on the session two months earlier, and in spite of being allotted rather brief solo space, he nevertheless puts his personal signature on the fine five items of which "Hymn ..." is a slight favourite.

#### ART FARMER SEPTET

**Hackensack, NJ. June 7, 1954**

Art Farmer (tp), Jimmy Cleveland (tb), Charlie Rouse (ts), Danny Bank (bar), Horace Silver (p), Percy Heath (b), Kenny Clarke (dm).

Four titles were recorded for Prestige, no CR on "Evening In Paris" and "Tiajuana" but:

583	Wildwood	Solo 34 bars. (FM)
584	Elephant Walk	Soli 4 and 4 bars. (M)

A fine trumpet session but with meagre tenorsax featuring, and "Wildwood", the only item of some solo length, is not quite successful.

#### JOE GORDON QUINTET

**NYC. Sept. 3, 1954**

Joe Gordon (tp), Charlie Rouse (ts), Junior Mance (p), Jimmy Schneck (b), Art Blakey (dm).

Four titles were recorded for EmArcy:

10952	Grasshopper	Solo 7 choruses of 12 bars. 6 choruses 4/4 with (dm/tp). (FM)
10953	Flash Gordon	Break to solo 64 bars. (M)
10954	Evening Lights	Solo 16 bars. (S)
11086	Xochimilco	Solo 64 bars. (M)

**NYC. Sept. 8, 1954**

Same. Four titles, no tenorsax solo on 10951 "Body And Soul" but:

10948	Boos Bier	Break to solo 64 bars. (M)
10949	Toll Bridge	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (dm/tp). (F)
10950	Lady Bob	Solo 4 choruses of 12 bars. (SM)

Fine sessions with brilliant trumpet by the most underrated JG, but which gives CR lots of opportunities to show he is one tenorsax performer of the middle fifties with excellent qualities.

#### OSCAR PETTIFORD

**NYC. 1954**

Julius Watkins (fth), Charlie Rouse (ts), Duke Jordan (p), Oscar Pettiford (b, celledubbed in later), Ron Jefferson (dm).

Six titles were recorded for Bethlehem, three have CR:

Sextette	Solo 64 bars. (F)
Tricotism	Solo 34 bars. (M)
Oscar Rides Again	Solo 14 bars. (FM)

The session as such is pleasant but not too exciting, and CR's contributions likewise; best is his up-tempo solo on "Sextette".

#### BENNIE GREEN

**Hackensack, NJ. June 10, 1955**

Bennie Green (tb), Charlie Rouse (ts), Cliff Smalls (p), Paul Chambers (b), Osie Johnson (dm), Candido Camero (cga).

Four titles were recorded for Prestige, issued as "Bennie Green Blows His Horn":

751	Sometimes I'm Happy	Soli 34 and 8 bars. (FM)
752	Laura	Solo 32 bars. Duet with (tb) 16 bars to long coda. (S)



**NYC. Dec. 4, 1956**

Personnel as above except Martin Rivera (b) replaces Chambers, Chino Pozo (c ga, bgo) added.

Eleven titles were recorded for Dawn:

Bohemia	Solo 48 bars. (FM)
Catch Her	Solo 32 bars. (F)
Baubles, Bangles And Beads	Solo 36 bars. (F)
Autumn Leaves	Solo 16 bars. (S)
Golden Charlot	Solo 24 bars. (FM)
Let's Try	Solo with ens 16 bars. Coda. (M)
Hoo-Tai	Solo 52 bars. (F)
Mood In Scarlet	Solo 16 bars. (S)
Linda Delia	Solo 32 bars. (FM)
I've Got You Under My Skin	Break to solo 32 bars. (M)
We Can Talk It Over	Duet 32 bars to solo 32 bars. (FM)

I was not acquainted with The Jazz Modes until I started on this tenorsax research, and I was quite amazed! At first I found the music completely different and out of ordinary mainstream/modern context, and I did not immediately feel any attraction towards it. However, after listening more closely I changed my attitude profoundly. The tight interplay in this group, the originality of compositions and arrangements, the enthusiasm, the obvious artistic proximity of CR and Julius Watkins, all this made me understand this is a treasure of excellent music. Many items could have found space on a 78 rpm. or almost, only one, "Hoo-Tai" breaks a six minutes limit, and they might be considered elements in a suite. To use my solography approach is not really fair, CR can be heard much more than noted above in the ensembles, I have only noted where he is taking something which might be called a real solo. And these cases are mainly excellent, showing how great and underrated he was! To highlight details here are different and unnecessary, but note the lightness of "Bohemia" or the beauty of "Autumn ..." and "... Scarlet"! The Jazz Modes really deserves more attention 50 years after their brief blooming!!

**ART TAYLOR****NYC. Feb. 25, 1957**

Donald Byrd (tp), Jackie McLean (as), Charlie Rouse (ts), Ray Bryant (p), Wendell Marshall (b), Art Taylor (dm).

Six titles were recorded for Prestige, five issued as "Taylor's Wailers":

1106	Exhibit A	Solo 32 bars. (FM)
1107	Cubano Chant	Solo 64 bars. (M)
1108	Well You Needn't	Solo 3 choruses of 32 bars. (FM)
1109	Batland	Solo 5 choruses of 12 bars. (M)
1110	Off Minor	Solo 32 bars. (FM)

With all the young talents coming up, it is easy to forget that CR is one of the most competent tenorsax performers around. In his slightly staccato style, he plays with inspiration, note as a good example the third chorus on "Batland", and Monk's "Well You ...", an indication of an important cooperation to materialize later.

**GERRY MULLIGAN CONCERT JAZZ BAND NYC. April 19&20, 1957**

Don Ferrara, Don Joseph, Jerry Lloyd, Phil Sunkel (tp), Bob Brookmeyer (vtb), Jim Dahl, Frank Rehak (tb), Lee Konitz, Hal Mckusick (as), Charlie Rouse, Zoot Simmons (ts), Gene Allen (bar, bcl), Gerry Mulligan (bar, p, arr), Joe Benjamin (b), Dave Bailey (dm).

Four titles were recorded for Columbia (two takes), one has CR:

Motel	Solo 32 bars. (F)
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A competent solo in uptempo.

**THELONIOUS MONK****NYC. Aug. 1957**

Thad Jones (tp), Charlie Rouse (ts), Thelonious Monk (p), John Ore (b), Billy Higgins (dm).

Three titles were recorded at concert, no CR on "Blue Monk" but:

Light Blue	Soli 56 and 16 bars. (S)
Evidence	Solo 4 choruses of 32 bars. (M)

This is a nice surprise on a recent CD! Inspired soloing both on "Evidence" and "... Blue"!!

**PAUL QUINICHETTE /  
CHARLIE ROUSE QUINTET**

**NYC. Aug. 29, 1957**

Paul Quinichette, Charlie Rouse (ts), Wynton Kelly (p), Wendell Marshall (b), Ed Thigpen (dm).

Six titles were recorded for Bethlehem::

Knittin'	Solo 3 choruses of 12 bars. (M)
Tender Trap	Break to solo 32 bars. (M)
The Things I Love	Solo 16 bars. (SM)
The Chase Is On	Solo 4 choruses of 12 bars. Soli 4, 4 and 4 bars. (F)
This Can't Be Love	Solo 64 bars. 64 bars 4/4 with (ts-PQ). (F)
Last Time For Love	Soli 8 and 16 bars. Brief duet to coda. (S)

**NYC. Sept. 8, 1957**

Same except Hank Jones (p) replaces Kelly, Freddie Green (g) added.

Two titles:

You're Cheating Yourself	Solo 36 bars. 36 bars 4/4 with (ts) to 36 bars 4/4 with (ts/dm). Duet with (ts-PQ) 36 bars to coda. (FM)
When The Blues Come On	Soli 8, 16 and 8 bars. Brief duet to coda. (S)

Fine cooperation between two important tenorsax players of the fifties. CR plays softer than usual, and he seems to enjoy the company of PQ; note the ensembles which are more like duets. He is particularly emotional in the slow tempo, listen to "... Blues ..." for some nice music!

**EDDIE VINSON VOCAL ACC. BY**

**NYC. Sept. 1957**

Personnel in Blues Records: Joe Newman (tp), Henry Coker (tb), Charlie Rouse (ts), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Ed Thigpen (dm). However Paul Quinichette (ts) is also present.

Four titles were recorded for Bethlehem, one has CR:

Caldonia	Solo 6 bars (2 <sup>nd</sup> (ts)-solo). (M)
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It seems that "Caldonia" is the only Vinson/Bethlehem item featuring CR, although briefly, and note that Paul Quinichette takes the first solo, he is not supposed to be present!

**THE JAZZ MODES**

**NYC. Oct. 28, 1957**

Julius Watkins (frh), Charlie Rouse (ts), Gildo Mahones (p), Martin Rivera (b), Ron Jefferson (dm), Chino Pozo (cga, bgo), Eileen Gilbert (vo).

Four titles were recorded for Atlantic:

2787	Glad That I Found You	Solo with vocal acc. 16 and 16 bars. Solo 32 bars. (S)
2788	Blue Flame	Solo 36 bars. (FM)
2789	Princess	Solo 8 bars. (S)
2790	Knittin'	Unacc. intro 12 bars to duet with (b) 12 bars. Solo 24 bars. Duet 12 bars. (S)

Fine follow-up to the 1956 sessions. Particularly "Glad ..." is a dramatic piece of music with exciting tenorsax playing, and also "Knittin'" should be particularly noted.

**THE JAZZ MODES****NYC. Nov. 7&11, 1957**

Personnel as above.

Nine titles were recorded for Atlantic, issued as "The Most Happy Fella":

2810	Like A Woman	Solo 8 bars. (S)
2811	Joey, Joey, Joey	Break to solo 32 bars. (FM)
2812	Warm All Over	Solo 18 bars. (S)
2813	Somebody Somewhere	Solo feature with ens. (S)
2826	Standing On The Corner	Solo 28 bars. (FM)
2827	My Heart Is So Full Of You	Solo 24 bars. (M)
2828	The Most Happy Fella	Solo 16 bars (F) to 8 bars (SM) to 16 bars. (F)
2829	Don't Cry	In ens only. (SM)
2830	Happy To Make Your Acquaintance	Solo 36 bars. 24 bars 4/4 with (frh). (FM)

This seems to be the least exciting of The Jazz Modes' sessions, slightly commercial and a bit boring at times. Nevertheless there are highlights like "Happy ..." and the very special feature number "... Somewhere". And several excellent piano soli!

**LOUIS SMITH****Hackensack, NJ. Feb. 9, 1958**

Louis Smith (tp), Charlie Rouse (ts), Sonny Clark (p), Paul Chambers (b), Art Taylor (dm). Date may be March 30.

Seven titles were recorded for Blue Note, issued as "Smithville":

tk8	There Will Never Be Another You	Solo 64 bars. (FM)
	There Will Never Be Another You (mono)	As above. (FM)
tk13	Smithville	Solo 2 choruses of 12 bars. (S)
tk16	Embraceable You	Acc. (tp) 16 bars to coda. (S)
tk17	Later	Solo 3 choruses of 40 bars. (F)
tk18	Wetu	Solo 2 choruses of 64 bars. (F)
	Tunesmith	Solo 64 bars. (FM)
	Au Privave	Solo 4 choruses of 12 bars. (M)

This is a real, swinging Blue Note session, as only that company could make them! And with Sonny Clark on piano we know very well the groove to expect!! The slow blues on the album title is enough to show CR's greatness, he is certainly no middle roader!!! On the other hand, excellent uptempo on "Wetu" (seems like a "Lover Come Back To Me" variation with Edvard Grieg elements!), although he has some problems in the bridge of the second chorus, and "Later" (an "Indiana" clone), some of the best CR there is. Not much CR in "Embraceable ..." but a fine chorus on "There Will ...". In total, one of the best CR sessions around!!! Postscript of July 22, 2016: Note an additional take of "... Another You"!

**HERBIE MANN****NYC. Feb. 14, 1958**

Herbie Mann (fl), Charlie Rouse (ts), Mal Waldron (p), Kenny Burrell (g), George Joyner (b), Art Taylor (dm).

Six titles were recorded for New Jazz, issued as "Just Wailin'":

1465	Minor Groove	Solo 32 bars. 64 bars 4/4 with (fl/g/p). (M)
1466	Gospel Truth	Solo 32 bars. (S)
1467	Blue Echo	Solo 3 choruses of 12 bars. (FM)
1468	Trinidad	Solo 32 bars. (FM)
1469	Jumpin' With Symphony Sid	Solo 24 bars. (M)
1470	Blue Dip	Soli 5 and 1 choruses of 12 bars. (M)

This is not Blue Note but others can too! We find a groovy, well planned and executed session with excellent results, and CR's soloing is remarkable. Note his blues on "Blue Dip" and the lovely, slow "Gospel ..."!!

**BENNIE GREEN****NYC. March 23, 1958**

Bennie Green (tb), Charlie Rouse (ts), Joe Knight (p), George Tucker (b), Louis Hayes (dm).

Six titles were recorded for Blue Note:

tk2	I Love You	Solo 64 bars. (M)
tk4	Melba's Mood	Solo 32 bars. (SM)
tk8	Just Friends	Soli 64 and 8 bars. (M)
tk12	Green Street	Break to solo 64 bars. (FM)
tk13	Bennie Plays The Blues	Solo 10 choruses of 12 bars. (FM)
tk15	You're Mine You	Solo 14 bars. (S)

Blue Note is best, again! Another session where everything seems to function, to swing. CR's contributions are all over excellent, he plays now with a rare confidence, note this in the fine medium tempo titles "I Love ..." and "... Friends". He seems to have some problems with "... Mine You", the end of the solo is a bit messy. But he has no problems with "... Mood", a fast medium blues, and a fine standard in "Green ...". A CR session to be noted!!

**THELONIOUS MONK QUARTET****NYC. Autumn 1958**

Charlie Rouse (ts), Thelonious Monk (p), Ahmed Abdul-Malik (b), Roy Haynes (dm), Nice de Koenigswater (announcer).

Seven titles were recorded live at The Five Spot, issued as "Live In New York":

9:52	Blue Monk	Solo 7 choruses of 12 bars. (SM)
6:46	Rhythm-A-Ning	Solo 7 choruses of 32 bars. (F)
4:53	Epistrophy	Solo 64 bars. (M)
4:54	Light Blue	Solo 40 bars. (S)
8:39	Off Minor	Solo 5 choruses of 32 bars. (M)
7:36	Friday The Thirteenth	Solo 3 1/2 choruses of 32 bars. (M)
1:07	Epistrophy (Theme)	No solo. (M)

Postscript of March 31, 2020: This is so 'live' that it spoils most of the pleasure; the audience is so noisy that it is a big shame. Therefore it is also difficult to evaluate the music properly. Monk manages better than CR, who is behind the piano, and his violent chords almost strangle the poor reed man. The group in general seems to be in magnificent shape, as far as it is possible to say, with great tenorsax playing particularly on "... Ning" and "... Minor".

**BILL HENDERSON****NYC. 1958**

Julius Watkins (fhr), Charlie Rouse (ts), Hank Jones (p), Wilbur Ware (b), Philly Joe Jones (dm), Bill Henderson (vo).

Two titles were recorded for Riverside, "How Long Has This ...?" not available but:

Busy Signal	Obbligato parts. Solo 12 bars. (M)
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**THE JAZZ MODES****NYC. 1959**

Julius Watkins (fhr), Charlie Rouse (ts), Sahib Shihab (bar), Gildo Mahones (p), Martin Rivera (b), Jimmy Wormsworth (dm). Is 1959 correct?

Four titles were recorded for Atlantic:

The Oblong	Solo 56 bars. (FM)
1-2-3-4-5 In Syncopation	Soli 8 and 16 bars. (FM)
Mood In Motion	Solo 48 bars. (SM)
This 'N That	Solo 4 choruses of 12 bars. (M)

At last TJM could afford to record with a baritonesax, long wanted, as stated in the LP liner notes! And this must be the most swinging of their sessions!! CR plays magnificently on these titles, a real must for a genuine CR collector!!

**THELONIOUS MONK ORCHESTRA****NYC. Feb. 28, 1959**

Donald Byrd (tp), Eddie Bert (tb), Robert Northern (frh), Jay McAllister (tu), Phil Woods (as), Charlie Rouse (ts), Pepper Adams (bar), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm), Hall Overton (arr).

Seven titles recorded at Town Hall, issued on Riverside, three have CR:

Friday The 13 <sup>th</sup>	Solo 60 bars. (M)
Monk's Mood	Solo 32 bars. (S)
Off Minor	Solo 64 bars. (M)

The first Rouse/Monk encounter? No, remember the 1950 session with the vocalist Frankie Passions! But from a wider perspective, their cooperation starts right here. It seems that CR thrives extremely good with TM's compositions and presence, and he solos with great inspiration whenever he is called; in medium tempo of which I find particularly "... Minor" most fascinating! And note the lovely solo with so exciting piano backing on "... Mood"!!

**THELONIOUS MONK QUARTET****same**

Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).

Same place. Three titles:

In Walked Bud	Solo 4 choruses of 32 bars. (M)
Blue Monk	Solo 8 choruses of 12 bars. (SM)
Rhythm-A-Ning	Solo 5 choruses of 32 bars. (F)

Three more items from Town Hall with the orchestra reduced to a quartet. Live performances with excellent copleying, and CR taking some very noteworthy soli. Choose "... Bud" as a particular highlight!

**DONALD BYRD****NYC. May 31, 1959**

Donald Byrd (tp), Charlie Rouse (ts), Pepper Adams (bar), Walter Davis (p), Sam Jones (b), Art Taylor (dm).

Six titles were recorded for Blue Note:

Witchcraft	Solo 40 bars. (M)
Here Am I	Solo 32 bars. (SM)
Devil Whip	Solo 64 bars. (FM)
Bronze Dance	Solo 56 bars. (FM)
Clarion Calls	Solo 48 bars. (M)
The Injuns	Solo 64 bars. (F)

A third brilliant CR Blue Note session! Although Byrd is firmly in charge here, and three horns, and quite elaborate arrangements, the tenorsax gets ample solo opportunities, and there are six very interesting contributions. Note in particular his interesting, almost stoptime chorusing on "Devil ..." and "Bronze ...", and the colourful "... Injuns" also with a trumpet solo you shouldn't miss!

**THELONIOUS MONK QUINTET****NYC. June 1&2, 1959**

Thad Jones (tp), Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).

Four titles were recorded for Riverside:

tk1	Played Twice	Solo 48 bars. (M)
tk2	Played Twice	Solo 64 bars. (M)
tk3	Played Twice	As take 2. (M)
	Straight No Chaser	Solo 5 choruses of 12 bars. (SM)
	I Mean You	Soli 32 and 32 bars. (M)
	Ask Me Now	Solo 32 bars. (S)

The quartet with Thad as an additional attraction! CR seems to fit as hand-in-glove with Monk, dig how they work together on the intriguing blues "... Chaser"! And his beautiful ballad playing on "Ask Me ..." is highly noteworthy!! Lots of fine tenorsax playing on the other two items, and again we are reminded that CR is a

much more competent and important modern tenorsax performer than seems to be commonly realized.

**ART TAYLOR****Hackensack, NJ. June 3, 1959**

Frank Foster, Charlie Rouse (ts), Walter Davis jr. (p), Sam Jones (b), Art Taylor (dm).

Six titles were recorded for New Jazz, issued as "Taylor's Tenors":

Rhythm-A-Ning	Solo 3 choruses of 32 bars (1 <sup>st</sup> (ts)-solo). 2 choruses 4/4 with (ts-FF). Soli 8, 4 and 4 bars. (F)
Little Chico	Solo 8 bars. Solo 3 choruses of 32 bars. (F)
Cape Millie	Soli 64, 4 and 4 bars. (FM)
Straight No Chaser	Solo 5 choruses of 12 bars. (M)
Fidel	Solo 64 bars. (FM)
Dacor	Soli 24 and 64 bars. 32 bars 4/4 with (ts-FF). Soli 8 and 8 bars. (F)

A typical "battle" session of the kind that made Dexter Gordon and Wardell Gray famous. The tempi are mostly up, no ballads, and with a dynamic drum background, there is bound to be some good tenorsax playing, lasting more than half-an-hour. CR seems to be in excellent shape on this date, and all his soli here are quite noteworthy. "Cape ..." and "Fidel" are two of my favourite items to pick some. Cross-comparisons are not really proper in this solography context, but I feel CR comes close to win the battle!

**THELONIOUS MONK QUINTET****NYC. June 4, 1959**

Personnel as June 1 & 2.

One title was recorded for Riverside:

Jackie-ing	Solo 3 choruses of 32 bars. (FM)
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A long, swinging solo with Thelonious giving fine support! A fine way to conclude the fifties!

**THELONIOUS MONK QUINTET****Philadelphia, March 3, 1960**

Steve Lacy (sop), Charlie Rouse (ts), Thelonious Monk (p), John Ore (b), Roy Haynes (dm).

Broadcast live, three titles:

Evidence	Solo 4 choruses of 32 bars. (FM)
Straight No Chaser	Solo 13 choruses of 12 bars. (M)
Rhythm A Ning	Solo 6 choruses of 32 bars. (F)

Exciting broadcast, and CR offers his best, for a particular highlight choose his long and inspired solo on "... Chaser", where Monk's piano accompaniment comes very clearly through.

**THELONIOUS MONK QUARTET****Newport, Rh. I., July 3, 1959**

Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).

Five titles were recorded at Newport Jazz Festival:

In Walked Bud	Solo 6 choruses of 32 bars. (M)
Blue Monk	Solo 9 choruses of 12 bars. (SM)
Crepuscule With Nellie	Straight ens. (S)
Well You Needn't	Solo 5 choruses of 32 bars. (M)
Rhythm A Ning	Solo 6 choruses of 32 bars. (FM)

Another very exciting live performance! The tension is there all through, the Monk/Rouse cooperation is one of the major events in modern jazz history. All items, every bar, are worth listening to, yeah!!

**THELONIOUS MONK****San Francisco, April 28/29, 1960**

Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Shelly Manne (dm).

Three titles were recorded for Riverside:

San Francisco Holiday	Solo 64 bars (1 <sup>st</sup> (ts)-solo). (M)
Just You, Just Me	Solo 32 bars (2 <sup>nd</sup> (ts)-solo). Soli 4 and 4 bars. (FM)
'Round Midnight	Solo 16 bars (3 <sup>rd</sup> (ts)-solo). (S)

Fine and exciting session with Gordon and Land supplementing the usual quartet.  
Good tenorsax playing (by both) on all three items.

**THELONIOUS MONK** **San Francisco, April 28/29, 1960**

Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Billy Higgins (dm).

Seven titles were recorded live at "The Blackhawk":

San Francisco Holiday tk 2	Solo 64 bars (1 <sup>st</sup> (ts)-solo). (M)
San Francisco Holiday tk 3	As above. (M)
I'm Getting Sentimental Over You	Solo 18 bars. (S). Solo 72 bars to coda. (M)
Evidence	Solo 64 bars (1 <sup>st</sup> (ts)-solo). (FM)
Epistrophy tk 1	In ens. (M)
Epistrophy tk 2	In ens. (M)
Epistrophy tk 3	Solo 64 bars. (M)
Four In One tk 1	Solo 64 bars (1 <sup>st</sup> (ts)-solo). (M)
Four In One tk 2	As above. (M)
Let's Call This	Solo 64 bars (1 <sup>st</sup> (ts)-solo). (M)
'Round Midnight	Straight 32 bars to solo 32 bars. Solo/straight 24 bars to coda. (S)

The group must have gone directly from the Riverside recording studio to The Blackhawk but changed drummer on the way. The presence of alternate takes indicates that the event was planned to be a live recording session and not a free for all club date. Everything is structured, Monk has everything under control. With regard to CR, he plays excellent as usual. As a possible highlight, his laidback solo on "Epistrophy" is a good candidate. Note the noise during his solo on "Evidence", is there a fight in the audiende? Finally note the difference between the "... Midnight" here, and the one in the studio; this one is four minutes longer, and the structure is quite different.

**CHARLIE ROUSE QUINTET** **NYC. May 11, 1960**

Blue Mitchell (tp), Charlie Rouse (ts), Walter Bishop (p), Earl May (b), Art Taylor (dm).

Six titles were recorded for Jazzland, issued as "Takin' Care Of Business":

Blue Farouq	Solo 5 choruses of 12 bars. (SM)
204	Solo 64 bars. (SM)
Upptankt	Solo 8 bars. Solo 3 choruses of 32 bars. Soli 8, 8 and 8 bars. (F)
Wierdo	Solo 5 choruses of 36 bars. (F)
Pretty Strange	Solo 64 bars to long coda. (S)
They Didn't Believe Me	Straight with (tp) 32 bars to solo 64 bars. Duet with (tp) 36 bars to coda. (M)

With a minor exception, this is CR's first recording session under his own name, and it is a very successful one. His companions support him to perfection, and the titles are groovy and well designed. All items here are of highest class with excellent tenorsax playing, but listening for highlights, the fast "Wierdo" is just great!

**NAT ADDERLEY** **NYC. Aug. 9, 1960**

Nat Adderley (cnt), Cannonball Adderley (as), Yusef Lateef (fl, oboe, ts), Jimmy Heath, Charlie Rouse (ts), Tate Houston (bar), Wynton Kelly (p), Jim Hall (g), Sam Jones (b), Jimmy Cobb (dm).

Three titles were recorded for Riverside, issued as "That's Right", one has CR:

Chordination Solo 64 bars (2<sup>nd</sup> (ts)-solo). (FM)

**NYC. Sept. 15, 1960**

Same except Les Spann (g) replaces Jim Hall. Five titles, two have CR:

That's Right Solo 36 bars (1<sup>st</sup> (ts)-solo). (M)

E. S. P. Solo 32 bars. (FM)

Fine session with some blowing space for all. For CR the highlight is a long and typical solo on "Chordination".

**DAVE BAILEY SEXTET NYC. Oct. 26/27, 1960**

Clark Terry (tp, flhrn), Curtis Fuller (tb), Charlie Rouse (ts), Horace Parlan (p), Peck Morrison (b), Dave Bailey (dm).

Four titles were recorded for Epic in studio with a live audience:

Slop Jah Solo 32 bars. (SM)

Little Old Mongoose Solo 8 choruses of 12 bars. (F)

Evad Smurd Solo 32 bars. (F)

Blues For J. P. Solo 8 choruses of 12 bars. (M)

Great session in all respects with a most swinging rhythm section. CR plays par excellence on all items, try as a highlight the fast "... Mongoose", and the 17 minutes long "Blues ..." is also a must.

**CHARLIE ROUSE QUARTET NYC. Dec. 20/21, 1960**

Charlie Rouse (ts), Billy Gardner (p), Peck Morrison (b), Dave Bailey (dm).

Six titles were recorded for Epic, issued as "Yeah!":

65727 Stella By Starlight Soli 64 and 32 bars to long coda. (S)

65728 Lil' Rousin' Straight 2 to solo 14 choruses of 12 bars.  
Straight 2 to solo 2 choruses to fade out. (F)

65728 Lil' Rousin' alt. Straight 2 to solo 10 choruses of 12 bars.  
Straight 2 ch to solo 8 bars to fade out. (F)

65729 There Is No Greater Love Solo 3 choruses of 32 bars.  
Solo 24 bars to coda. (SM)

65748 You Don't Know What Love Is Solo 3 choruses of 32 bars.  
Solo 24 bars to coda. (SM)

65749 Rouse's Point Straight 2 to solo 17 choruses of 12 bars.  
Solo 2 choruses to straight and fade out. (F)

65750 Billy's Blues Solo 6 choruses of 12 bars. (SM)

Trying to find CR's best non-Monk recording session, this is a very strong candidate! The majority of the items are in pretty slow tempi, and CR demonstrates that he can play ballads as good as anyone, both "... Starlight", "... Love", and "... Love Is" are magnificent ballad performances, dig these! As a contrast "Lil' ..." and "... Point" are very fast and colourful blues.

Charlie Rouse continues to work with Thelonious Monk for several years until 1968. To collect and analyse the numerous recording sessions and broadcasts is a too large task for the moment. Therefore I have in the following listed only the non-Monk sessions:

**CHARLIE ROUSE NYC. July 13, 1961**

Charlie Rouse (ts), Gildo Mahones (p), Reggie Workman (b), Art Taylor (dm).

Three titles were recorded for Epic, issued as "We Paid Our Dues",

67778 When Sunny Gets Blue Long free intro to to solo  
64 bars to long coda. (S)

67779 Quarter Moon Solo/Duet with (p) 32 bars (S) to 80  
bars (SM) to 8 bars and long coda. (S)

67780 I Should Care Soli 68 and 16 bars to long coda. (S)

Only three titles on this session, all in utterly slow tempi. The highly underrated piano player contributes strongly the very successful result, the blend of tenorsax and piano is superb here!

**SONNY CLARK ALL STARS** **Englewood Cliffs, NJ. Nov. 13, 1961**  
Tommy Turrentine (tp), Charlie Rouse (ts), Sonny Clark (p), Butch Warren (b), Billy Higgins (dm).

Six titles were recorded for Blue Note (CR replaced by Ike Quebec on tk24 "Deep In A Dream"), issued as "Leapin' And Lopin'":

tk5	Melody In C alt.	Solo 64 bars. (M)
tk7	Voodoo	Solo 32 bars. (SM)
tk11	Zellmar's Delight	Solo 64 bars. (FM)
tk12	Somethin' Special	Solo 6 choruses of 12 bars. (M)
tk17	Midnight Mambo	Solo 2 choruses of 40 bars. (FM)
tk18	Melody In C	Solo 64 bars. (M)
tk21	Eric Walks	Solo 58 bars. (FM)

It is interesting to note how CR could adapt to different environments; from Monk to own sessions with standards and ballads, and then to a typical groovy, excellent and well planned session as only Blue Note could produce them! A deluxe rhythm section gives him all he needs to create fluent, creative, swinging soli. All items here are highly noteworthy, and for a particular pleasure compare how he enters "Melody ..." very differently on the two takes. If you are not a CR-fan after listening to this session, you will never be!

**BENNY CARTER** **NYC. Nov. 13, 1961**  
Benny Carter (as, arr), Phil Woods (as), Coleman Hawkins, Charlie Rouse (ts), Dick Katz (p), John Collins (g), Jimmy Garrison (b), Jo Jones (dm).

Four titles were recorded for Impulse, issued as "Further Definitions", no CR on 10580 "The Midnight Sun Will Never Set" but:

10579	Honeysuckle Rose	Soli 34, 4 and 4 bars. (FM)
10581	Cherry	Soli 8 and 32 bars. (M)
10582	Crazy Rhythm	Solo 32 bars. (FM)

**NYC. Nov. 15, 1961**

Same. Four titles, no CR on 10587 "Blue Star" but:

10586	Doozy	Solo 24 bars. (M)
10588	Cotton Tail	Solo 32 bars. (F)
10589	Body And Soul	Solo 8 bars. (S)

Unusual surroundings for CR here, far from the world of Monk. However, he seems to enjoy this swinging mainstream session very much, and the presence of Hawk seems to inspire him. Fine soloing on all six items here.

**DUKE JORDAN QUINTET** **NYC. Jan. 12, 1962**  
Sonny Cohn (tp), Charlie Rouse (ts), Duke Jordan (p), Eddie Kahn (b), Art Taylor (dm).

Seven titles were recorded for Charlie Parker Records, issued as "Les Liaisons Dangereuses" (titles from the soundtrack of the famous movie), no CR on "No Problem Pt 2" but:

No Problem Pt 1	Solo 2 choruses of 56 bars. (M)
No Problem Pt 3	Solo 32 bars. (SM)
The Jazz Vendor	Solo 2 choruses of 36 bars. (F)
Subway Inn	Solo 24 bars. (M)
The Feeling Of Love Pt 1	Solo 32 bars. (S)
The Feeling Of Love Pt 2	Soli 16 and 8 bars. (SM)

CR has a prominent role on this Duke Jordan session with fine music material to work on. Typical and first rate soloing on all items, but particularly the slower ones like "... Problem Pt 3" and "... Love Pt 2" are very nice.

**CHARLIE ROUSE** **Englewood Cliffs, NJ. Nov. 26, 1962**

Charlie Rouse (ts), Kenny Burrell, Chauncey "Lord" Westbrook (g), Larry Gales (b), Willie Bobo (dm), Carlos "Patao" Waldes (cga), Garvin Masseaux (chekere). Seven titles were recorded for Blue Note, issued as "Bossa Nova Bacchanal":

tk4	Back To The Tropics	Solo/straight 3 and 1 choruses of 40 bars. (FM)
tk11	Meci Bon Dieu	Solo/straight 8 choruses of 24 bars. Solo/straight 2 choruses to fade out. (FM)
tk16	Samba De Orfeu	Solo/straight 2 choruses of 56 bars. Solo/straight 56+16 bars to fade out. (FM)
tk25	Velhos Tempos	Solo/straight 3 choruses of 32 bars. Solo/straight 32 bars to coda/fade out. (M)
tk31	Un Dia	Solo/straight 4 choruses of 36 bars. Solo/straight 36+24 bars to coda. (M)
tk32	In Martinique	Solo/straight 3 choruses of 32 bars. Solo/straight 2 choruses to fade out. (FM)
tk38	Aconteceu	Solo/straight 40 and 24 bars to fade out. (SM)

CR seems to try jumping on the jazz samba band wagon, to get some of Stan Getz' enormous success in the winter 1962 Others, like Ike Quebec, tried later the same year, and now CR. However, the session is a mere curiosity, although there are good moments, it simply is not exciting enough.

**CHARLIE ROUSE** **Englewood Cliffs, NJ. Jan. 22, 1965**

Freddie Hubbard (tp), Charlie Rouse (ts), Mccoy Tyner (p), Bob Cranshaw (b), Billy Higgins (dm).

Five titles were recorded for Blue Note, one issued on "The Lost Sessions":

1505	One For Five	Solo 64 bars. Coda to fade out. (M)
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Quoting the liner notes: "Two attempts at straight ahead sessions in 1963 (in fact Nov. 12, 1962 and April 17, 1963) and '65 proved disappointing, despite promising casts. Only his "One For Five", nailed in the first take of the '65 session, is worthy of issue". Yes, worthy of issue without being particularly noteworthy.

The Charlie Rouse solography takes a halt now. Note that he did not record in the period 1969 – 1973. Last recording session in 1988, only a few weeks before he passed away.

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