The TENORSAX

of

CHARLES ROUSE
“CHARLIE”

Solographer: Jan Evensmo
Last update: July 23, 2016
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 Marsali’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:

History Of Jazz
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)

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 conceiving.

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)

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)
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:

- **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)

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.  
- **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.  
- **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 (frh), Charlie Rouse (ts), Duke Jordan (p), Oscar Pettiford (b, cel-dubbed 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 Solo 34 and 8 bars. (FM)
- **752** Laura Solo 32 bars. Duet with (tb)  
- 16 bars to long coda. (S)
753 Body And Soul  Soli 64 and 24 bars. (FM)
754 Say Jack  Solo 3 choruses of 12 bars. (FM)

CR has been around for a long time, being now 31 years old. There have been many interesting contributions, but it seems that the middle fifties is a turning point. Modern jazz is moving away from bebop to new forms, suiting CR well. This session is rather conventional but with excellent musicians (I dig BG’s trombone!), and the overall atmosphere is nice. CR plays in a slightly staccato style but with fine ideas, and all items are quite noteworthy, from the beautiful ballad “Laura”, a possible highlight of the session, to a “… Soul” with slow trombone but up-tempo tenorsax. Don’t forget CR, he belongs to the more important tenorsax players around these days and to the future!

BENNIE GREEN  Hackensack, NJ. Sept. 22, 1955
Personnel as June 10 without Candido.
Three titles were recorded for Prestige (no CR present on 795 “Travelin’ Light”):

794-1 Groovin’ The Blues Solo 2 choruses of 12 bars. (SM)
794-2 Groovin’ The Blues As above. (SM)
796 Hi-Yo Silver Solo 2 choruses of 12 bars. (FM)
797 One Track  Break to solo 3 choruses of 12 bars. (FM)

Another fine Green/Rouse session, maybe not quite as voluminous tenorsax-wise as the previous one but fine contributions, all blues.

CHARLIE ROUSE  NYC. March 1956
Charlie Rouse (ts), Billy Taylor (p), George Duvivier (b), Kenny Clarke (dm).
One title was recorded for ABC-Paramount:

But Not For Me  Intro 4 bars to solo 3 choruses of 32 bars to 1 chorus 4/4 with (dm) to solo 1 chorus to long coda. (F)

This is a magnificent tenorsax item, CR can pick cherries with anyone!

LES JAZZ MODES  NYC. June 1956
Julius Watkins (frh), Charlie Rouse (ts), Gildo Mahones (p), Paul West (b), Art Taylor (dm).
Six titles were recorded for Dawn:

Dancing On The Ceiling  Solo 16 bars. (FM)
Legend  Solo 36 bars. (FM)
Temptation  Soli 8, 16 and 8 bars. (M)
Episode  Soli 8, 10, 8 and 8 bars. (FM)
Dancing In The Dark  Solo 18 bars. (F)
Goodbye  With ens. (S)

NYC. June 12, 1956
Julius Watkins (frh), Charlie Rouse (ts), Gildo Mahones (p), Paul Chambers (b), Ron Jefferson (dm), Janet Putman (harp), Eileen Gilbert (vo).
Ten titles were recorded for Dawn:

Town And Country  Solo 64 bars. (F)
When The Blues Comes On  Soli 8 and 8 bars. (S)
Blue Modes  Solo 44 bars. (M)
You Are Too Beautiful  Solo 8 bars. (S)
So Far  Solo 32 bars. (F)
Idle Evening  Solo with ens 30 bars. (M)
Garden Delights  Breaks. Solo 32 bars. (M)
Strange Tale  Break to solo 32 bars. (S)
Two Songs  Soli 32 and 16 bars. (F)
Stallion  Solo with ens 16 bars. (FM)
NYC. Dec. 4, 1956

Personnel as above except Martin Rivera (b) replaces Chambers, Chino Pozo (cga, bgo) added.
Eleven titles were recorded for Dawn:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bohemia</td>
<td>Solo 48 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Catch Her</td>
<td>Solo 32 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Baubles, Bangles And Beads</td>
<td>Solo 36 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Autumn Leaves</td>
<td>Solo 16 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Golden Charlot</td>
<td>Solo 24 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Let’s Try</td>
<td>Solo with ens 16 bars. Coda. (M)</td>
<td></td>
</tr>
<tr>
<td>Hoo-Tai</td>
<td>Solo 52 bars. (F)</td>
<td></td>
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<tr>
<td>Mood In Scarlet</td>
<td>Solo 16 bars. (S)</td>
<td></td>
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<tr>
<td>Linda Delia</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
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<tr>
<td>I’ve Got You Under My Skin</td>
<td>Break to solo 32 bars. (M)</td>
<td></td>
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<tr>
<td>We Can Talk It Over</td>
<td>Duet 32 bars to solo 32 bars. (FM)</td>
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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”:

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<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Album</th>
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<tbody>
<tr>
<td>Exhibit A</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Cubano Chant</td>
<td>Solo 64 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Well You Needn’t</td>
<td>Solo 3 choruses of 32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Batland</td>
<td>Solo 5 choruses of 12 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Off Minor</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
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</tbody>
</table>

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 (vib), Jim Dahl, Frank Rehak (tb), Lee Konitz, Hal McKusick (as), Charlie Rouse, Zoot Sims (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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Album</th>
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<tbody>
<tr>
<td>Motel</td>
<td>Solo 32 bars. (F)</td>
<td></td>
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</tbody>
</table>

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 (2nd (ts)-solo). (M)

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”:

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

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).
Seven titles were recorded for Blue Note, issued as “Smithville”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>tk8 There Will Never Be Another You</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>tk13 Smithville</td>
<td>Solo 2 choruses of 12 bars. (S) As above. (FM)</td>
</tr>
<tr>
<td>tk16 Embraceable You</td>
<td>Acc. (tp) 16 bars to coda. (S)</td>
</tr>
<tr>
<td>tk17 Later</td>
<td>Solo 3 choruses of 40 bars. (F)</td>
</tr>
<tr>
<td>tk18 Wetu</td>
<td>Solo 2 choruses of 64 bars. (F)</td>
</tr>
<tr>
<td>Tunesmith</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>Au Privave</td>
<td>Solo 4 choruses of 12 bars. (M)</td>
</tr>
</tbody>
</table>

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”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>1465 Minor Groove</td>
<td>Solo 32 bars. 64 bars 4/4 with (fl/g/p). (M)</td>
</tr>
<tr>
<td>1466 Gospel Truth</td>
<td>Solo 32 bars. (S)</td>
</tr>
<tr>
<td>1467 Blue Echo</td>
<td>Solo 3 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>1468 Trinidad</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>1469 Jumpin’ With Symphony Sid</td>
<td>Solo 24 bars. (M)</td>
</tr>
<tr>
<td>1470 Blue Dip</td>
<td>Soli 5 and 1 choruses of 12 bars. (M)</td>
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</tbody>
</table>
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**  
**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, not available.

**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, not available.

**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 (fhr), 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 13th  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 coplaying, 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 (1st (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)

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 (1st (ts)-solo). (M)
Just You, Just Me Solo 32 bars (2nd (ts)-solo). Soli 4 and 4 bars. (FM)
‘Round Midnight Solo 16 bars (3rd (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 (1st (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
Epistrophy tk 1
Epistrophy tk 2
Epistrophy tk 3
Four In One tk 1
Four In One tk 2
Let’s Call This
‘Round Midnight

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 audience? 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 (2nd (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 (1st (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, flhn), 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.
65728  Lil’ Rousin’ alt.          Straight 2 to solo 10 choruses of 12 bars.
65729  There Is No Greater Love   Solo 3 choruses of 32 bars.
65748  You Don’t Know What Love Is Solo 3 choruses of 32 bars.
65749  Rouse’s Point              Straight 2 to solo 17 choruses of 12 bars.
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 fastand colourfull 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
67779  Quarter Moon               Solo/Duet with (p) 32 bars (S) to 80
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**

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honeysuckle Rose</td>
<td>Soli 34, 4 and 4 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Cherry</td>
<td>Soli 8 and 32 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Crazy Rhythm</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
</tr>
</tbody>
</table>

**NYC. Nov. 15, 1961**

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doozy</td>
<td>Solo 24 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Cotton Tail</td>
<td>Solo 32 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Body And Soul</td>
<td>Solo 8 bars. (S)</td>
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</tbody>
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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**

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Problem Pt 1</td>
<td>Solo 2 choruses of 56 bars. (M)</td>
</tr>
<tr>
<td>No Problem Pt 3</td>
<td>Solo 32 bars. (SM)</td>
</tr>
<tr>
<td>The Jazz Vendor</td>
<td>Solo 2 choruses of 36 bars. (F)</td>
</tr>
<tr>
<td>Subway Inn</td>
<td>Solo 24 bars. (M)</td>
</tr>
<tr>
<td>The Feeling Of Love Pt 1</td>
<td>Solo 32 bars. (S)</td>
</tr>
<tr>
<td>The Feeling Of Love Pt 2</td>
<td>Solo 16 and 8 bars. (SM)</td>
</tr>
</tbody>
</table>

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 “Patato” Waldes (cga), Garvin Masseaux (chekere).

Seven titles were recorded for Blue Note, issued as “Bossa Nova Bacchanal:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back To The Tropics</td>
<td>Solo/straight 3 and 1 choruses of 40 bars. (FM)</td>
</tr>
<tr>
<td>Meci Bon Dieu</td>
<td>Solo/straight 8 choruses of 24 bars. Solo/straight 2 choruses to fade out. (FM)</td>
</tr>
<tr>
<td>Samba De Orfeu</td>
<td>Solo/straight 2 choruses of 56 bars. Solo/straight 56+16 bars to fade out. (FM)</td>
</tr>
<tr>
<td>Velhos Tempos</td>
<td>Solo/straight 3 choruses of 32 bars. Solo/straight 32 bars to coda/fade out. (FM)</td>
</tr>
<tr>
<td>Un Dia</td>
<td>Solo/straight 4 choruses of 36 bars. Solo/straight 36+24 bars to coda. (M)</td>
</tr>
<tr>
<td>In Martinique</td>
<td>Solo/straight 3 choruses of 32 bars.</td>
</tr>
</tbody>
</table>
Solo/straight 2 choruses to fade out. (FM)

Solo/straight 40 and 
24 bars to fade out. (SM)

tk38 Aconteceu

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)

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.

...ooo...