

The
TRUMPET
of
CLIFFORD BROWN
“BROWNIE”

Born: Wilmington, Delaware. Oct. 30, 1930
 Died: Pennsylvania, June 26, 1956

Introduction:

Oslo Jazz Circle loved Clifford Brown from the very beginning! Since it still was difficult to find US records in our local music jobs due to currency restrictions after World War II, we had to find other solutions. Some of us got jobs on the ocean liners between Oslo and New York, buying records upon arrival. My first attempt however was as early as in 1956, hitchhiking to Gothenburg in Sweden, where the shops were full of goodies. Bought Art Blakey at Birdland with Clifford Brown, oh what a treasure!!

History:

Took up trumpet at the age of 13, and under the tutelage of his band director at high school, Harry Andrews, developed an extraordinary technical facility. While studying mathematics at Delaware State College and music at Maryland State College he attracted attention through his exceptional performances with the college jazz bands and his brief appearances in Philadelphia with such leading jazz musicians as Fats Navarro, Dizzy Gillespie and Charlie Parker, all of whom praised and encouraged him. Navarro's style was particularly important as a model for Brown, and the two men formed a close friendship. Brown spent a year in the hospital after an automobile accident in June 1950, but thereafter resumed his career in Philadelphia, and in March 1952 made his first recordings, with Chris Powell's Blue Flames. He joined Tadd Dameron's band for a recording sessions and for appearances in summer 1953 at Atlantic City, New Jersey. In September of that year Brown toured Europe with Lionel Hampton's big band and made a number of recordings with American and European jazz musicians; Hamp's trumpet section at the time consisted of Art Farmer, Quincy Jones, Walter Williams and Brown, all of whom were superb players. On his return to USA Brown performed with several East Coast groups, including a newly formed ensemble led by Art Blakey. In 1954, with Max Roach, he formed the Brown-Roach Quintet, with which he was associated until he was killed two years later in an automobile accident. The quintet, whose other members were Harold Land (replaced in December 1955 by Sonny Rollins), George Morrow and Richie Powell, was one of the most significant groups in the 1950s, and had a major influence on the establishment of the style later known as hard bop (ref. New Grove Dictionary of Jazz).

CLIFFORD BROWN SOLOGRAPHY

PRACTICE **Wilmington, Delaware, ca. 1946**
Clifford Brown (tp), Robert "Boysie" Lowery (as).
One title, acetate:

3:08 Ornithology Soli 32 and 32 bars. (M)

This is more than a curiosity, many trumpeters through their whole life did not make things as exciting like this, although it is just a practice by a young man with his teacher. CB was certainly already quite far along the road to fame, a serious student learning fast. This acetate opens with an ensemble chorus then one chorus by CB, another by RL, to finish with another CB until the acetate runs out. Give this item some serious listening, the sound quality isn't that bad, and this is the first example of the playing of one of the most important trumpet voices in all jazz history!!

CHRIS POWELL & HIS BLUE FLAMES **Chi. March 21, 1952**
Clifford Brown (tp), Vance Wilson (as, ts), Harold "Duke" Wells (p), Eddie Lambert (g), James Johnson (b), Osie Johnson (dm), Chris Powell (perc, vo-5322,23), Johnny Echo (vo-5324,25).
Four titles were recorded for Okeh, no CB on 5324 "Blue Boy" and 5325 "Dam That Dream" but:

5322 Ida Red Solo 16 bars (mute). (FM)

5323 I Come From Jamaica Solo 32 bars. (FM)

Now CB has learnt his lessons well!! "... Jamaica" is a fireworks of trumpet upon a typical Caribbean background, not at all a beginner but a full professional wailing his heart out, a magnificent piece of music!! "Ida ..." is also very interesting with mute. In all, nor these are curiosities but highly artistic and valuable treasures. If the terrible car crash had happened after this session, CB still would have been mentioned in the jazz dictionaries!!

CHRIS POWELL & HIS BLUE FLAMES **Chi. late March/April 1952**
Personnel as above. Broadcast, one title:

I Come From Jamaica Solo 64 bars. (FM)

Wow, what a discovery, worth the whole CD! A broadcast performance following the same pattern as the Okeh recording around the same time, but twice as long, and even hotter, dig this!!!

CLIFFORD BROWN GROUP **ca. 1952**
Clifford Brown (tp), unknown (ts), (p), (b), (dm).
Live session, privately recorded, two titles, issued on CD "The Lost Rehearsals", no (tp) solo on "Body And Soul" but:

5:35 Perdido Solo 3 choruses of 32 bars. (FM)

The tenorsax player here is definitely not Sonny Rollins. The trumpet solo, although not of the most exciting kind, sounds very much like CB, and since it then his first solo in a pure jazz context, it should merit some attention. What do you think?

LOU DONALDSON / CLIFFORD BROWN **NYC. June 9, 1953**
Clifford Brown (tp), Lou Donaldson (as), Elmo Hope (p), Percy Heath (b), Philly Joe Jones (dm).
Six titles were recorded for Blue Note:

489-1 tk2 Bellarosa Soli 32 and 8 bars. (M)

490-1 tk4 Carving The Rock As below. (FM)

490-3 tk6 Carving The Rock Solo 36 bars. (FM)

490-5 tk14 Carving The Rock As above. (FM)

491-0 tk7 Cookin' As below. (FM)

491-1 tk8 Cookin' Solo 36 bars. (FM)

492-0 tk9 Brownie Speaks Solo 3 choruses of 32 bars. (F)

493-0 tk10 De-Dah Solo 64 bars. (M)

494-0 tk11 You Go To My Head Solo 24 bars, partly with
(as) acc., to coda. (S)

This is the true beginning, and of course it is Blue Note that creates it! Not yet 23 years old, the young trumpeter shows that already is something quite out of the ordinary. His phrasing is yet quite staccato, but his playing has a rare element of continuity, typical in the fast "... Speaks". He is sovereign in the medium tempo, "Bellarosa" and particularly "De-Dah", one of my favourite soli from this session. "Carving ..." and "Cookin'" have alternate takes, but I cannot see they stem for CB. Note the exciting solo introduction on the latter, best solved on the master. Finally but equally foremost "... My Head", the very first opportunity to hear CB in ballad tempo. After a beautiful altosax performance, CB let us hear his unique sound in his horn and immense selfconfidence in his playing. A session necessary to follow the development in CB's art.

TADD DAMERON

NYC. June 11, 1953

Clifford Brown, Idrees Sulieman (tp), Herb Mullins (tb), Gigi Gryce (as), Benny Golson (ts), Oscar Estelle (bar), Tadd Dameron (p, arr), Percy Heath (b), Philly Joe Jones (dm).

Four titles were recorded for Prestige:

490	Philly JJ	Solo with orch 64 bars. (FM)
491-1	Choose Now	Solo 18+8 bars, orch on bridge. (M)
491-2	Choose Now	Solo 18+40 bars, orch on 1 st bridge. (M)
492	Dial "B" For Beauty	Intro with orch. (S)
493	Theme Of No Repeat	Solo 32 bars (mute). (M)

A heavily arranged Dameron session with CB 'only' as a sideman, but of course he will always be utilized as the great soloist he was. Sovereign playing on "Choose ..." and "Philly ...", note particularly the last half of the latter, so elegant performed! Finally a lovely muted solo on "... No Repeat". A reflection passing by; this was CB's first encounter with Benny Golson who three years later should conceive "I Remember Clifford", the beautiful memorial...

REHEARSAL

NYC. June 1953

Clifford Brown, (tp), Herb Mullins (tb), Gigi Gryce (as), Benny Golson (ts), Tadd Dameron (p), Percy Heath (b), Philly Joe Jones (dm).

Possibly rehearsal before session above or around same time. Five titles:

3:21	Somebody Loves Me	Solo 3 choruses of 32 bars. (FM)
4:15	Indiana	Soli 24, 32 and 12 bars. (FM)
6:30	I'll Remember April	Acc. (p) to solo 52 bars. With ens 32 and 8 bars. (M)
3:27	A Night In Tunisia	Straight. Soli 32 and 4 bars. (FM) Long coda. (S)
2:19	Bula-Beige Blues	Solo 24 bars. (M)

same date

Clifford Brown (tp), Tadd Dameron (p), Percy Heath (b-item 1,2).

Three titles:

7:08	Sometimes I'm Happy vs1	Straight. Break to solo 64 bars. Solo 6 bars. (M)
2:11	Sometimes I'm Happy vs2	Solo 6 bars. (M)
2:13	Blues In F	Solo 5 choruses of 12 bars. (M)

Although this is rather unstructured even to be a rehearsal, the occasion has more than enough good CB to merit a CD issue. The trumpet highlights are to be found foremost on the very compact and decisive "Somebody ...", dig this one!! Also "Sometimes ..." has a high quality solo as soon as they get going after a long introduction. Some good blues playing also on two items. "Indiana" is in general a mess, with some good trumpet occasionally, as is also "... April". "A Night ..." is disappointing, more strength than good composition, fine coda though. Note also how the "usual" altosax break and solo is edited out here, as on "Bula-Beige ..." the altosax solo disappears, shame on you! Otherwise, the sound quality is not particularly good but yet good enough for listening, and after all, anything with CB is worth preserving!

J. J. JOHNSON SEXTET

NYC. June 22, 1953

Clifford Brown (tp), J. J. Johnson (tb), Jimmy Heath (ts, bar), John Lewis (p), Percy Heath (b), Kenny Clarke (dm).

Five titles were recorded for Blue Note (CB not present on 507 "It Could Happen To You"), no CB solo on 504-0 "Lover Man" but:

503-2	Capri	Solo 36 bars. (F)
503-3	Capri	As above. (F)
505-0	Turnpike	Break to solo 64 bars. (F)
505-2	Turnpike	As above. (F)
506-2	Sketch One	Solo 16 bars (mute). (SM)
508-0	Get Happy	Solo 64 bars. (F)
508-1	Get Happy	As above. (F)

A second Blue Note session but with the trombonist firmly as the leader. Mostly the tempi is quite fast, which obviously fits CB well; there is no hesitation throwing himself into "Capri", and note how he treats the bridge, particularly on the master! He wails "Get Happy" with great conviction on both takes. "Turnpike" is some of the fastest you can get, but CB starts and develops it with no problems. Finally an odd number carefully arranged, "Sketch One", with CB playing muted trumpet, well determined staccato phrasing. A bizarre reflection; if the fatal car crash had taken place three years earlier, it would have been four days after this session. My contrafactual opinion is that CB nevertheless already would have had a legendary position in jazz history!

TADD DAMERON

ORCHESTRA & REVUE

Atlantic City, NJ., June or July 1953

Clifford Brown, Johnny Coles (tp), Steve Pulham (tb), Gigi Gryce (fl, as), Benny Golson (ts), Kellyce Swaggerty (bar), Tadd Dameron (p, ldr, arr), Jymie Merrit (b), Philly Joe Jones (dm), Bob Bailey (vel, me), Anita Eccles (vel), Betty Carter, unidentified male (vo), Bobbie Ephram (dancer), Stump & Stumpy (Harold Cromer & James Cross) (comedy duo).

Fourteen minutes were recorded at Club Paradise, but no CB soli.

JAM SESSION

Atlantic City, NJ., ca. July 6-19, 1953

Clifford Brown, Art Farmer, Joe Gordon and others (tp), Steve Pulham (tb), Wild Bill Davis (p), Clarence Johnson (dm), Tommy Dwayne Jr (conga).

One title, (unknown) "Blues" (7:25) was recorded privately at Club Harlem, private collection, not available.

CLIFFORD BROWN SEXTET

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:

524-0	Wail Bait	As below. (M)
524-2	Wail Bait	Break to solo 32 bars. Solo 8 bars. (M)
525-1	Hymn Of The Orient	Break to solo 64 bars. 32 bars 4/4 with (dm). (F)
526-1	Brownie Eyes	With ens 4 bars to solo 32 bars with (fl) acc.. Solo 18 bars to coda. (S)
527-0	Cherokee	Break to solo 2 choruses of 64 bars to 1 chorus 4/4 with (dm) to solo 64 bars. (F)
527-1	Cherokee	Break to solo 2 choruses of 64 bars to 1 ½ choruses 4/4 with (dm) to solo 32 bars. (F)
528-0	Easy Living	Solo 46 bars to ens/coda. (S)
529-0	Minor Mood	Break to solo 36 bars. (M)
525-3	Hymn Of The Orient	As above. (F)

A third Blue Note session for CB, just before he leaves for Europe with Lionel Hampton. His name is now as leader, obviously it had been recognized that his name 'sold'. Nevertheless don't forget the drummer here, who also and always was a leader no matter the formalities, and who came strongly back with CB one half year later. There is all kinds of music material here; in fast tempo with excellent CB the fascinating "... Orient", and "Cherokee", which (I don't mean to criticize) in my opinion is played too fast, the only trap that the genius once in a while could fall into. Easy swinging on "Wail ..." and particularly "Minor ...". In slow tempo both "... Eyes" and "... Living" we get CB in the very best ballad tempo, playing beautifully, although better if they had left out background arrangement, just let him play (and dig Gigi Gryce on "... Eyes"!!). Fine session!!

LIONEL HAMPTON & HIS ORCHESTRA**Oslo, Sept. 6, 1953**

Personnel as Sept. 15 below.

Two concerts in Colosseum (cinema) but no recordings were made.

**CLIFFORD BROWN / ART FARMER
WITH THE SWEDISH ALL STARS****Stockholm, Sept. 15, 1953**

Clifford Brown, Art Farmer (tp), Åke Persson (tb), Arne Domnerus (as), Lars Gullin (bar), Bengt Hallberg (p), Gunnar Johnson (b), Jack Noren (dm), Quincy Jones (arr, cnd).

Four titles were recorded for Swedish Metronome:

524	Stockholm Sweetnin'	With ens. Solo 32 bars to ens. (M)
525-1	'Cuse These Blues	Solo 12 bars (mute) to 48 bars 4/4 with (tp-AF). (FM)
525-2	'Cuse These Blues (NC)	As above but 24 bars 4/4. (FM)
526	Falling In Love With Love	Solo 32 bars (2 nd (tp)-solo). (M)
527-1	Lover Come Back To Me	Solo 64 bars (1 st (tp)-solo). (FM)
527-2	Lover Come Back To Me	As above. (FM)

Sweden was far ahead of Norway at this time, understanding the importance of inviting two of the currently best modern trumpeters to meet with the best of locals (and they were good, the best in Europe!!) to meet and record. Although today we should wish them to have done much more, one should be grateful for what was made. Apart from the cultural integration, and the beautiful tune "Stockholm ..." written by Quincy Jones (who could also play trumpet!), the main focus was on the interaction between Clifford Brown and Art Farmer. They play in the same style, and it is to the latter's honour that you really have to listen carefully to know who's who. It must have been frustrating for the latter, also a great artist, to listen and know that whatever he could do, CB could do even better. They both solo on three tunes, and in particular don't forget to listen to their long muted chase on "... Blues", interesting cooperation! Bravo, Sweden!

LIONEL HAMPTON & HIS ORCHESTRA**Stockholm, Sept. 15, 1953**

Clifford Brown, Art Farmer, Quincy Jones, Walter Williams (tp), Jimmy Cleveland, Buster Cooper, Al Hayse (tb), Gigi Gryce, Anthony Ortega (as), Clifford Solomon, Clifford Scott (ts), Oscar Estelle (bar), Lionel Hampton (vib, vo), George Wallington (p), Billy Mackel (g), Monk Montgomery (b), Alan Dawson, Curley Hamner (dm).

Concert in Konserthuset, broadcast, eight titles were recorded, one has CB:

Blue Boy	Solo 64 bars (2 nd (tp)-solo). (FM)
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Zürich, Sept. 24, 1953

Personnel as above, except Wallington omitted.

Concert, four titles, "Stompin' At The Savoy", "Vibes Boogie", "Blues" and "The Chase", were recorded, but no CB.

Basel, Sept. 25, 1953

Same. Concert in Mustermesse, fourteen titles were recorded, three have CB:

Flying Home	Solo 32 bars (2 nd (tp)-solo). (F)
Air Mail Special	Solo 64 bars. (F)
Gryce Suite Brown Skin	Solo with orch 2 choruses of 64 bars. Solo 36 bars to coda. (FM)

Paris, Sept. 27, 1953

Same. Concert in Palais de Chaillot, three titles were recorded, but no CB.

Much can be said about Lionel Hampton, lots of it very nice (recording sessions for Victor, and Benny Goodman 4, to mention some), but his idea about bigband eludes me. Obviously his narcissism thrived in crowd surroundings, but why not consider what kind of style one wants to play? For Europe he has collected many of the very best modern musicians, including a fantastic trumpet session, and what did he do with them? Let them sit there. Easy to understand that the band broke up! WE have to look closely for trumpet soli, luckily we found some, mostly by CB. Most exciting are "Blue Boy" and "Gryce Suite ...", no problem with the embouchure sitting there.

GIGI GRyce & HIS ORCHESTRA**Paris, Sept. 28, 1953**

Clifford Brown, Art Farmer, Quincy Jones, Walter Williams, Fernand Verstraete, Fred Gerard (tp), Jimmy Cleveland, Bill Tamper, Al Hayes (tb), Gigi Gryce, Anthony Ortega (as), Clifford Solomon, Henri Bernard (ts), Henri Jouat (bar), Henri Renaud (p), Pierre Michelot (b), Alan Dawson (dm).

Three titles were recorded for French Vogue (CB not present on 4657 “Strike Up The Band”), no CB on 4656 “Deltitnu” but:

4655-1	Brown Skins	Solo with orch 32 bars. (S) Solo 4 choruses of 32 bars. Solo with orch 40 bars to coda. (FM)
4655-2	Brown Skins	As above. (S/FM)
4657-1	Keepin’ Up With The Jonesy	32 bars 8/8 to 32 bars 4/4 with (tp-AF). (M)
4657-2	Keepin’ Up With The Jonesy	As above. (M)

It has been reported that Lionel Hampton did not permit his musicians to record, but of course they did not bother, and French Vogue was of course very happy. This first session is almost as having the full Hampton band with some local supplements. The suite-like “Brown ...” concentrates upon CB for six minutes, initially quite heavy music with the trumpet in the background, but when he goes into swing tempo, wow! “... The Jonesy” is more conventional bigband music, highlighting the contrast between two great trumpeters which in fact are so much alike, their muted chasing during two takes is worth hearing into!

GIGI GRyce / CLIFFORD BROWN SEXTET **Paris, Sept. 29, 1953**

Clifford Brown (tp), Gigi Gryce (as, arr), Henri Renaud (p), Jimmy Gourley (g), Pierre Michelot (b), Jean-Louis Viale (dm).

Four titles were recorded for French Vogue at Vogue Studio, Schola Cantorum:

4659-1	Conception (Blue Concept)	Solo 36 bars. (M)
4659-2	Conception (Blue Concept)	As above. (M)
4660-1	All The Things You Are	With ens. Solo 36 bars. (FM)
4660-2	All The Things You Are	As above plus 24 bars 4/4 with (as) to ens 8 bars. (M)
4661-1	I Cover The Waterfront	Solo 32 bars. (S)
4662-1	Goofin’ With Me	Break to solo 64 bars (mute). Soli 4 and 4 bars. (FM)

The day after; time for a small group, CB and the extremely talented Gigi Gryce with French rhythm section. The result a pleasant almost soft bebop session with fine soloing in a variety of settings. “Conception” is a blues (note the start of the trumpet on take 1), and “All The Things ...” has some nice guitar playing preceding remarkable trumpet soli. And of course CB (and GG) in true ballad mood on “... The Waterfront”. Nevertheless the highlight is the muted swinging trumpet solo on “Goofin’ ...”, almost as he needed it after a very pretty session.

LIONEL HAMPTON & HIS ORCHESTRA **Berlin, Oct. 4, 1953**

Personnel as above with Quincy Jones (p).

Concert in Sportpalats, six titles, one CB:

Air Mail Special	Solo 64 bars. (F)
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A strong version this one!

Mannheim, Oct. 6, 1953

Same. Concert. Two titles recorded privately but no CB.

Paris, Oct. 7-11, 1953

Same. Concert in Theatre de Paris, seven titles recorded but no CB.

GIGI GRyce / CLIFFORD BROWN SEXTET **Paris, Oct. 8, 1953**

Clifford Brown (tp), Gigi Gryce (as), Henri Renaud (p), Jimmy Gourley (g), Pierre Michelot (b), Jean-Louis Viale (dm).

Four titles were recorded for French Vogue:

tk1	Minority	Soli 64 and 4 bars. (FM)
tk2	Minority	As above. (FM)
tk3	Minority	As above. (FM)
tk1	Salute To The Band Box	Soli 48 and 4 bars. (FM)
tk2	Salute To The Band Box	As above. (FM)
tk1	Strictly Romantic	Solo 32 bars. (S)
tk1	Baby	Soli 64 and 4 bars. (FM)

tk2 Baby (NC) As above. (FM)

The Sept. 29 group assembles again for a new session with equally, maybe even better results, because there is a lot of quite long and well played trumpet soli on three titles in fast medium tempo, just go along and listen! Some beautiful trumpet in ballad mood on "... Romantic" is also to enjoy.

GIGI GRyce & HIS ORCHESTRA Paris, Oct. 9, 1953

Clifford Brown, Art Farmer, Walter Williams, Quincy Jones (tp), Jimmy Cleveland, Al Hayse, Benny Vasseur (tb), Gigi Gryce (as, arr), Anthony Ortega (as), Andre Debonneville, Clifford Solomon (ts), William Boucaya (bar), Henri Renaud (p), Pierre Michelot (b), Jean-Louis Viale (dm).

Two titles were recorded for French Vogue:

tk1	Quick Step	As below. (FM)
tk2	Quick Step	As below. (FM)
tk3-mx	Quick Step	Solo 32 bars. (FM)
tk1	Bum's Rush	As below. (FM)
tk2	Bum's Rush	As below. (FM)
tk3-mx	Bum's Rush	Solo with orch 32 bars. (FM)

Back to the 'quasi-Hampton' bigband. Only two titles were recorded, maybe because they struggled with them, needing three takes of each. It seems that CB has problems with assimilating the arrangements properly, and although he always plays professionally, these are not so exciting as much other from Paris.

LIONEL HAMPTON & HIS ORCHESTRA Paris, Oct. 10, 1953

Personnel as above.

Concert in Theatre de Paris, eleven titles recorded, one has CB:

7:20	Boogie Woogie	Solo 3 choruses of 32 bars (2 nd (tp)-solo). (FM)
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Maybe somewhat untypical, but seems to be CB in an untypical tune.

GIGI GRyce / CLIFFORD BROWN Paris, Oct. 10/11, 1953

Collective personnel: Clifford Brown (tp), Jimmy Cleveland (tb), Anthony Ortega, Gigi Gryce (as), Clifford Solomon (ts), William Boucaya (bar), Henri Renaud, Quincy Jones (p), Jimmy Gourley (g), Marcel Dutrieux (b), Jean-Louis Viale (dm). Three titles were recorded for French Vogue ("No Start ..." is a rehearsal to "... Moi"):

11:47	No Start, No End (NC)	Solo 6 choruses of 32 bars to fade out. (FM)
7:50	Chez Moi	Break to solo 64 bars. (FM)
4:22	Hello	No (tp)-solo. (S)
tk1-mx	All Weird	Solo 3 choruses of 32 bars. (M)
tk2	All Weird (NC)	Solo 60 bars (NC). (M)
tk3	All Weird	Solo 2 choruses of 32 bars. (M)

There are a variety of personnel combinations used here, and it seems that they did not produce much on the session really. "Chez Moi" has a fine solo, while the rehearsal called "No Start ..." is rather unconcentrated. Good but not outstanding CB on "... Weird".

CLIFFORD BROWN QUARTET Paris, Oct. 15, 1953

Clifford Brown (tp), Henri Renaud (p), Pierre Michelot (b), Benny Bennett (dm). Six titles were recorded for French Vogue:

4718-1	Blue And Brown	Solo 3 choruses of 44 bars to 8 bars. (M)
4719-1	I Can Dream, Can't I?	Straight 32 bars to solo 32 bars to straight 32 bars to long coda. (FM)
4719-2	I Can Dream, Can't I?	As above. (FM)
4719-3	I Can Dream, Can't I?	As above. (FM)
4720-1	The Song Is You	Solo 3 choruses of 64 bars. (F)
4720-2	The Song Is You	As above. (F)

4721-1	Come Rain Or Come Shine	Solo 3 choruses of 32 bars. (SM)
4721-2	Come Rain Or Come Shine	Solo 4 choruses of 32 bars. (SM)
4722-1	It Might As Well Be Spring	Solo 80 bars to long coda. (S)
4722-2	It Might As Well Be Spring	As above. (S)
4723-1	You're A Lucky Guy	Straight 34 bars to solo 64 bars to straight 16+10 bars, (p) on bridge, to coda. (FM)
4723-2	You're A Lucky Guy	As above but solo 96 bars. (FM)
4723-3	You're A Lucky Guy	As take 2. (FM)

Quoting Henri Renaud, the brain and motor of these great Paris recordings: "The quartet date was the very last session Brownie made in Paris. It was absolutely unprepared and we did it in three hours one afternoon which turned out to be his final day in Paris. Brownie did not have a lot of time because he had to take a plane or a train with the Hampton Band". Most likely most listeners will put this session as the best, or at least most pleasant of the Paris recordings, because one has chosen older material, not so 'modern', and it is easier to follow the various takes and note how he improvises and how different they are. Just play the three takes of "I Can Dream ..." and "... Lucky Guy" and be enchanted. (Read Mark Gardner's liner notes on Prestige, just in case you have them, very enlightening of details!). Or "The Song ...", what a tempo chosen, no problems of course! Or the fascinating ("puckish charm") "Come Rain ...", is it possible that a kid of 23 years can play things like this? Or "Blue ..." (an AABA with A=12, B=8)? Note also the beautiful "... Spring", also having two takes for some reason, a fluff at the end of the second take perhaps. To sum up: Lots of efforts were made in Paris to record CB and companions, much excellent music were made in various combinations, but down to basics; this simple quartet session is the one that moves me the best.

LIONEL HAMPTON & HIS ORCHESTRA **Oslo, Nov. 7, 1953**

Personnel similar to before.

Two concerts in Colosseum (cinema), but no recordings were made.

JAM SESSION **Copenhagen, Nov. 12, 1953**

Personnel including Clifford Brown, Art Farmer, Jørgen Ryg (tp), Jimmy Cleveland (tb), Gigi Gryce, Anthony Ortega (as), Clifford Solomon (ts), Max Bruel (bar), Jørgen Bengtson (p), Erik Moseholm (b), Ole Jørgensen (dm).

Three titles were recorded live at "Forsvarsbrødrenes Hus", no CB reported on unissued "Perdido" and "All The Things You Are", but:

10:51 Indiana (NC) Solo 6 and 3 choruses of 32 bars. (FM)

This item is reported to be forty minutes long but is edited on the LP, again vandalism, so many other good musicians! The sound is not very good, microphone obviously far from the action, the proceedings somewhat disorganized, and the rhythm section is not good enough for this challenge. Nevertheless, having said that, listening closely to long CB choruses in the background, he is as good ever!

ART BLAKEY QUINTET **NYC. Feb. 21, 1954**

Clifford Brown (tp), Lou Donaldson (as), Horace Silver (p), Curly Russell (b), Art Blakey (dm).

Five sets, many titles were recorded live at "Birdland" (five titles are marked with * below and rejected, do they exist?):

1 st set	Wee-Dot	Solo 12 choruses of 12 bars. (F)
	Now's The Time	Solo 8 choruses of 12 bars. (M)
*	Quicksilver	
2 nd set	Confirmation	Solo 4 choruses of 32 bars. (F)
	Once In A While	Solo 64 bars to long coda. (S)
	Mayreh	Solo 3 choruses of 32 bars. (F)
3 rd set *	Our Delight	
	If I Had You	No solo. (S)
	Split Kick	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (FM)
	Lou's Blues	Solo 9 choruses of 12 bars. (F)
4 th set *	Wee Dot	
	A Night In Tunisia	Solo 3 choruses of 32 bars.

		Long coda. (FM)
	Quicksilver	Solo 2 choruses of 60 bars. (F)
*	Confirmation	
5 th set	Blues	Solo 4 choruses of 12 bars. In ens 12 bars. (S)
	The Way You Look Tonight	Solo 3 choruses of 64 bars. (F)
	Wee-Dot alt.	Solo 10 choruses of 12 bars. (F)
	Quicksilver alt.	Solo 3 choruses of 60 bars. (F)
	Lullaby Of Birdland (Theme)	No solo. (FM)

Have you ever heard a trumpet solo like the one on “Quicksilver” (shortest version)? There is in fact nothing like it, a tsunami of energy and creativity, every bar a solid pleasure!! As fantastic as CB’s early career has been, now back in the U.S., a new chapter begins in CB’s book! Now at Birdland!! The drummer wizard behind this fantastic marathon session should be firmly honoured because his charismatic presence and energy flow out to his younger companions, and the result is one of the most memorable events in the jazz history of the fifties (if not more). Much of the music goes in white hot fast tempi, treated by CB as if it was the most simple task. “Mayreh”, “Confirmation”, “Split Kick” and the others, just go ahead, pick your choice! Or go down to the medium blues and dig “... Time”, or up again to the incredible fast “Lou’s Blues”, or notice that there also are two slow items here, the groovy “Blues” and the beautiful “... While”. I will leave to the experts to say more about this session, I simply am out of words. Just play it, again and again.

**CLIFFORD BROWN SOLO REHEARSAL/
THE PRACTICE TAPES**

Philadelphia, 1954

Clifford Brown (tp). Rehearsing at home, two titles:

Variations On Cherokee	13:20
Variations On Dizzy Atmosphere	17:25

These are fascinating historical documents, well worth preserving, and in fact, interesting to listen to, even for non-trumpet-performers!!

CLIFFORD BROWN

Philadelphia, ca. 1954

Clifford Brown (tp), unknown (pupil?) (p).
Two titles were probably recorded in CB’s home:

2:28	There’ll Never Be Another You (NC)	Solo 16+32 bars (NC). (S)
5:24	Our Love Is Here To Stay	Solo 48 and 16 bars. (S)

These have been issued as belonging to the meeting at Eric Dolphy’s home, but it seems more likely they belong here. As above, they are fascinating historic documents.

CLIFFORD BROWN / MAX ROACH

LA. April 1954

Clifford Brown (tp), Teddy Edwards (ts-“All ...”, “Sunset ...”), Carl Perkins (p), George Bledsoe (b), Max Roach (dm).

Four titles were recorded live, possibly at “California Club”,

6:06	All God’s Chillun Got Rhythm	Solo 5 choruses of 32 bars. (F)
6:35	Sunset Eyes	Solo 64 bars. (M)
7:14	Clifford’s Axe	Solo 4 choruses of 32 bars to 3 choruses 4/4 with (dm). Solo 48 bars to long coda. (M)
5:12	Tenderly	Solo 64 bars to very long coda. (S)

CB is now in California with a new group, and he is now so confident in his playing, that one just marvels. His interpretation of “Tenderly” is magnificent, dig this!! On the other tempo side he flashes through five choruses of “... Chillun ...” as if it was nothing to bother about. Noting that he goes through “... Axe” and “... Eyes” in swinging medium tempo, the former most exciting (note the ending chorus!), the conclusion is that here we have a fine session not to be forgotten among all the others coming up.

CLIFFORD BROWN / MAX ROACH

LA. April 1954

Personnel same/similar to above?

Four titles, issued on CD “The Lost Rehearsals” RLR 88651, no further info:

5:58	Pennies From Heaven	Break to solo 64 bars. (M)
8:21	Second Balcony Jump	Solo 3 choruses of 32 bars. Soli 4, 4 and 4 bars. (FM)
6:12	Lullaby In Rhythm	Solo 2 choruses of 40 bars. (M)
0:34	Dewey Square (fragment)	Warming up. (M)

Interesting session inasmuch that CB never recorded these tunes. Reasonably good sound, and CB plays very well on all items, note particularly the superb runs from the end of first chorus and continuing into the second chorus on "... Jump".

JAM SESSION

LA. June/July 1954

Clifford Brown (tp), Eric Dolphy (as), Harold Land (ts), Richie Powell (p), George Morrow (b), Max Roach, unknown (dm).

Two titles were recorded in Eric Dolphy's home (others with CB playing (p)):

15:35	Deception	Solo 3 choruses of 48 bars. (FM)
21:43	Fine And Dandy	Solo 15 choruses of 32 bars. (F)

Homemade jam sessions can be very exciting but not always, and this one looks much better, even sensational, than it sounds. Regarding sound, it is quite mediocre here, and what is of good music never penetrates the fog. "Deception" is a strange piece, and I never get head-and-tail on it. "Fine ..." is much more interesting with a long CB solo, however, it runs and runs in very fast tempo but never seems to go anywhere. Thus some disappointment can be felt. Note however that there are many examples of CB's piano playing here, probably worth its own chapter.

CLIFFORD BROWN ENSEMBLE

LA. July 11 or 12, 1954

Clifford Brown (tp), Stu Williamson (vtb), Zoot Sims (ts), Bob Gordon (bar), Russ Freeman (p), Joe Mondragon (b), Shelly Manne (dm), Jack Montrose (arr).

Three titles were recorded for Pacific Jazz:

Daahoud	With ens. Break to solo 64 bars. (FM)
Finders Keepers	With ens. Break to solo 40 bars. (M)
Joy Spring	With ens. Break to solo 32 bars. (M)

CB truly meets with the West Coast here, the arrangements are typical. He is the main (but not the only soloist) and plays with brilliance on all three items. Note that here is the first version of the famous "Daahoud"!

CLIFFORD BROWN

Quebec, Canada, July 28, 1954

Clifford Brown (tp), Rob McConnell (tb), unknown (ts), (p).

Year falsely given as 1955. (CB is on the West Coast in this period, so what is he doing in Eastern Canada? Sure this date is correct?).

Five titles, issued on CD "The Lost Rehearsals" RLR 88646, private recording, no further info:

7:59	All The Things You Are	In ens to solo 2 choruses of 36 bars (mute). In ens (open). (FM)
9:23	Lady Be Good / Hackensack	Solo 4 choruses of 32 bars. Chase. (FM)
3:26	Strike Up The Band (extract)	Solo 64 bars. (F)
12:01	Ow!	Solo 3 choruses of 32 bars. Soli 4, 4 and 4 bars (chase). (M)
6:14	Sippin' At Bells (NC)	Solo 9 choruses of 12 bars. (FM)

One has to admit that this homemade session, as well as several others coming later, is mainly for particularly interested listeners. With so much perfect studio sessions with the very best of sound, and of copartners, it is difficult to give much attention to unrehearsed dates like this. But of course it is interesting to study how a great artist like CB met with many kinds of musicians and different material. And his playing always have interest, almost. "Lady ..." and "Strike ..." are good examples of the first, while "Ow!" and "... Bells" are closer to the second.

CLIFFORD BROWN / MAX ROACH QUINTET

LA. Aug. 2-6, 1954

Clifford Brown (tp), Harold Land (ts), Richie Powell (p, arr), George Morrow (b), Max Roach (dm).

Ten titles were recorded for EmArcy (CB not present on 10857-2 "Damn That Dream", 10868-1 "I'll String Along With You" and 10879-6 "These Foolish Things"):

10856-2	Delilah	In ens (mute). Solo 64 bars. Soli 4 and 4 bars. (M)
10858-2	Paris Thoroughfare	In ens. (F). Soli 64, 4 and 4 bars. (M) In ens. (F/M)
10859-3	Jordu	Soli 64, 4 and 4 bars. (M)
10860-?	Clifford's Fantasy (NC)	As below but fade out. (F)
10860-10	Sweet Clifford	Solo 5 choruses of 32 bars. (F)
10861-6	Ghost Of A Chance (NC)	Solo 64 bars to fade out. (S)
10861-7	Ghost Of A Chance	Soli 64 and 16 bars to long coda. (S)
10866-8	Stompin' At The Savoy	In ens. Solo 64 bars. (M)
10867-4	I Get A Kick Out Of You	Solo 3 choruses of 64 bars. Solo 8 bars. (F)
10867-5	I Get A Kick Out Of You	Solo 4 choruses of 64 bars. Solo 8 bars. (F)
10877-3	Joy Spring	As below. (M)
10877-4	Joy Spring	Solo 64, 4 and 4 bars. (M)
10878-2	Mildama	Solo 0:57. (M)
10878-4	Mildama	Solo 0:24. (M)
10878-5	Mildama	Solo 0:27. (M)
10878-6	Mildama	Solo 0:42. (M)
10878-SII	Mildama	Solo 0:45. (M)
10878-SIII	Mildama	No solo. (M)
10878-ed	Mildama	Solo 0:38. (M)
10880-?	Daahoud	As below. (FM)
10880-5	Daahoud	Solo 64 bars. (FM)

The first recording session with the new group, co-led with drummer Max Roach, but not to forget one of the very greatest tenorsax players Harold Land (very much underrated), pianist Richie Powell (brother of Bud and excellent writer and accompanist) and bassist George Morrow. Together these musicians made jazz history, and their music could be discussed from many points of view (ex check the HL solo-graphy). Now we are dealing with Clifford, and it is both easy and difficult. The latter because CB had already made immortal music, so where are the new adjectives one needs? Easy because everything is truly magnificent, and let it be with that? Anyway, start with the simple, "Mildama" is essentially a vehicle for Roach, "Ghost ..." is beautiful ballad playing, "... Savoy" shows that CB also can improvise remarkably on old vintage tunes. Violent uptempo with perfect execution can be found in "Paris ...", "... Kick ..." (too much drum soloing) and "10860" which is nothing less than "Sweet Georgia Brown". Then we are left with four tunes (+ two alternates) which mean something special to many of us, because the tunes itself are so rich and almost hypnotic that the blend with the individual improvisations are unforgettable. The orient-flavoured "Delilah", Duke Jordan's fine "Jordu" and CB's own compositions "Daahoud" and "Joy Spring", they all have so many surprising and creative details, and in fact they are as fresh as new sixtyfive years after I bought them. CB's number 1 session?

CLIFFORD BROWN ALL STARS

LA. Aug. 11, 1954

Clifford Brown (tp), Herb Geller, Joe Maini (as), Walter Benton (ts), Kenny Drew (p), Curtis Counce (b), Max Roach (dm).

Four titles were recorded for EmArcy:

10885-reh	(Blues) Coronado (NC)	12 choruses chase with (as/as/ts). (FM)
10885-6	Coronado	Solo 8 choruses of 12 bars. 14 choruses chase with (as/as/ts). (FM)
10885-10	Coronado	Solo 10 choruses of 12 bars. 13 choruses chase with (as/as/ts). (FM)
10886-1	You Go To My Head	Solo 80 bars to long coda. (S)
10887-1	Caravan (The Boss Man) (NC)	Solo 4 choruses of 64 bars to fade out. (F)
10887-2	Caravan	Solo 4 bars. Solo 4 choruses of 64 bars.

Soli 4, 4, 4 and 4 bars. Coda. (F)

10888 Autumn In New York Solo 64 bars. (S)

EmArcy invites to a jam session, and nothing is more natural than to put CB's name on it! Now the seventeen minutes of "... My Head" does not really become a true jam but a beautiful piece where CB rides out the last six minutes. Nor do the twentyone minutes "Autumn ..." sounds like a jam; here CB opens the deal with almost four minutes of sunshine. Nor can "Caravan" be considered a jam vehicle, played in as fast as possible and some more, with CB taking four choruses on straight arm, having time for including unexpected details here and there, incredible. If you want to have a good example of his playing, this can be it! Then we are left with "Coronado" which is nothing but a fast medium blues, altogether ¾ hour of it, perhaps nothing out of the ordinary here, to put it that way, with lots of unneeded riffs behind the lovely blues choruses of out hero.

CLIFFORD BROWN ENSEMBLE**LA. Aug. 12, 1954**

Personnel as July 11 (or 12) but Carson Smith (b) replaces Mondragon.

Four titles were recorded for Pacific Jazz:

1648	Tiny's Capers	With ens. Solo 64 bars. (FM)
1648-alt.	Tiny's Capers	With ens. Solo 32 bars. (FM)
1650	Gone With The Wind	With ens. Solo 32 bars. (M)
1650-alt.	Gone With The Wind	As above. (M)
	Blues For Jones	With ens. Solo 64 bars. (M)
	Blueberry Hill	With ens. Break to solo 32 bars. (FM)

Fine follow up of CB's first 'west coast session' one month earlier. After some of the firework-sessions earlier, it might be a good idea to cool it down somewhat with these arrangements, and a series of excellent trumpet soli. A brief but sad story: When Norwegian radio had jazz quizzes some half-a-century before now, I goofed on the question of who is playing /tp) and (ts) here, because I did not remember that CB had played with Zoot, even if I had played this session the day before. I lost and came in second and lost the top prize, will never forget it.

JAM SESSION / MERCURY JAZZ CONCERT**LA. Aug. 14, 1954**

Collective personnel: Clifford Brown, Clark Terry, Maynard Ferguson (tp), Herb Geller (as), Harold Land (ts), Junior Mance, Richie Powell (p), Keeter Betts, George Morrow (b), Max Roach (dm), Dinah Washington (vo).

Eleven titles were recorded live for EmArcy, no CB on 10904-3 "Dam That Dream", 10908-2 "Medley", 10909-2 "Crazy He Calls Me" and 10910-1 "There Is No Greater Love" but:

10900-1	What Is This Thing Called Love?	Solo 3 choruses of 32 bars (2 nd (tp)-solo). (FM)
10901	I've Got You Under My Skin	Solo 24 bars (3 rd (tp)-solo). 32 bars 4/4 with (tp/tp). (M)
10902	No More	Obbligato 36 bars. (S)
10903-2	Move	Solo 5 choruses of 32 bars. (F)
10905-2	You Go To My Head	Solo 40 bars (2 nd (tp)-solo). (M)
10906-1	Medley: It Might As Well Be Spring	Solo 40 bars to long coda. (S)
10907-5	Lover Come Back To Me	Solo 64 bars (2 nd (tp)-solo). (F)
10911-3	I'll Remember April	Solo 2 choruses of 48 bars (1 st (tp)-solo). (M)

Here you can have all kinds of music, though many involving Dinah and her vocals, and I suggest you start with "No More" which has lovely trumpet obbligato by CB, and then continue with the very beautiful "... Spring", part of a medley with CB at the end. After that pick your choice, but note that there are two other very good trumpeters here who deserve your attention, and even, believe it or not, make you occasionally wonder who is who. No problems I guess with Terry, but in very high tempo like "... This Thing ...", "Lover ..." and "Move", concentrate, Ferguson is certainly no amateur and can fight on some of CB's playgrounds!! Relax in medium tempo with "... My Head". Not all studio constructed jam sessions are successful, but this one really makes it.

CLIFFORD BROWN / MAX ROACH**LA. Aug. 30, 1954**

Clifford Brown (tp), Harold Land (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Four titles were recorded, possibly at the Crescendo Club, for Gene Norman Presents:

Jordu	Solo 3 choruses of 32 bars. Solo 4, 4 and 4 bars. (M)
I Can't Get Started	Solo 48 bars to long coda. (S)
I Get A Kick Out Of You	Solo 3 choruses of 64 bars. Solo 8 bars. (F)
Parisian Thoroughfare	In ens. (F). Solo 3 choruses of 32 bars. (M). In ens. (F)

Fine concert with three tunes recorded at the first studio session, interesting comparisons, CB never plays the same thing twice. Nevertheless the highlight must be the beautiful rendering of "... Started", the only example of CB playing this tune. The sound in the lower register is something special, nobody can challenge CB on that. However, the use of the higher register is risky, and sometimes he is stretching it a bit too far.

SARAH VAUGHAN **NYC. Dec. 16&18, 1954**
Clifford Brown (tp), Herbie Mann (fl), Paul Quinichette (ts), Jimmy Jones (p), Joe Benjamin (b), Roy Haynes (dm), Ernie Wilkins (arr, dir), Sarah Vaughan (vo).
Eight titles were recorded for EmArcy (CB not present on 11085 "Embraceable You"):

11077-8	September Song	Solo 16 bars (mute). (S)
11078	Lullaby Of Birdland	Solo 4 bars (mute). (SM)
11078-8/9	Lullaby Of Birdland (edited)	As above. (SM)
11079-6	I'm Glad There Is You	Obbligato 8 bars (mute). (S)
11080-7	You're Not The Kind	Intro 8 bars. Solo 32 bars. (M)
11081-5	Jim	Solo 18 bars. (S)
11082-5	He's My Guy	Solo 16 bars. (SM)
11083-8	April In Paris	Solo 8 bars (mute). Obbligato 8 bars (mute). (S)
11084-4	It's Crazy	Solo 32 bars. (M)

With this legendary session some fantastic weeks follow in the brief life of CB. Away from the conventional groups he now gets the rare opportunity to record full sessions with great vocalists and even a string orchestra. This one with Sarah Vaughan has been a favourite for more than sixty years. She is in full control, and CB does not get more solo space than found convenient, there are other great musicians present, but he does the maximum out of it. All items whether with open or muted horn, or in slow or medium tempo, have beautiful trumpet playing. My personal favourite is the very slow "Jim", but don't bother, choose your own! I wish he could have had more on "... Birdland", but anyway he gets two takes here, different. This one of those sessions one really wish for having everything of alternate takes...

HELEN MERRILL **NYC. Dec. 22, 1954**
Clifford Brown (tp), Danny Bank (fl, bar), Jimmy Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), Quincy Jones (arr, cnd), Helen Merrill (vo).
Four titles were recorded for EmArcy:

11087-5	Don't Explain	Solo 16 bars. (S)
11088-3	Born To Be Blue	Solo 16 bars. (S)
11089-6	You'd Be So Nice To Come Home To	Solo 32 bars. (SM)
11090-10	'S Wonderful	Solo 64 bars. (F)

NYC. Dec. 24, 1954
Same, except Oscar Pettiford (b), Bobby Donaldson (dm) replace Hinton and Johnson.

Three titles:

11091-7	Yesterdays	Intro 4 bars. Solo 16 bars. (S)
11092-10	Falling In Love With Love	Solo 16 bars. (M)
11093-1	What's New?	Solo 16 bars. (S)

While Sarah Vaughan was an established star by now, nobody had heard about Helen Merrill. After this session everybody had. Even without this famous accompaniment, she probably would have made it anyway with her extremely sensitive and personal voice. To have CB with her was a recipe for more than six stars, but a world hit. Everybody know "... Explain", just ask around, even Norwegian radio still plays it regularly. Although "... Love" and "... Wonderful" have fine trumpet playing, the emotional secret lies in the four slow tunes, with vocal almost hypnotizing, and with magnificent trumpet soli. Whether "... Explain" is the best one or not is completely uninteresting, "Yesterdays" (the opening sounds like CB believes they are playing "Summertime"!)) and "... Blue" and by all means "... New?", they are all unforgettable treasures. Again, did they erase the tapes of all the unissued material?...

CLIFFORD BROWN WITH STRINGS **NYC. Jan. 18-20, 1955**

Clifford Brown (tp), Richie Powell (p), Barry Galbraith (g), George Morrow (b), Max Roach (dm), (strings), Neal Hefti (arr, cnd).

Twelve titles were recorded for EmArcy:

11116-6	Portrait Of Jenny	Soli 32 and 12 bars to lc. (S)
11117-5	What's New?	Soli 32 and 8 bars to lc. (S)
11118-4	Yesterdays	Soli 26 and 8 bars to lc. (S)
11119-8	Where Or When?	Soli 40 and 10 bars to lc. (S)
11120-7	Can't Help Lovin' That Man	Solo 48 bars to lc. (S)
11121-11	Smoke Gets In Your Eyes	Soli 32 and 12 bars to lc. (S)
11122-8	Laura	Soli 32 and 12 bars to lc. (S)
11123-4	Memories Of You	Soli 32 and 12 bars to lc. (S)
11124-6	Embraceable You	Soli 32 and 8 bars to lc. (S)
11125-7	Blue Moon	Soli 32 and 12 bars to lc. (S)
11126-4	Willow Weep For Me	Soli 32 and 12 bars to lc. (S)
11127-7	Star Dust	Solo 48 bars to lc. (S)

This session is also something quite special; not many jazz musicians have got such an opportunity (Lester Young never got one), to record with a full string orchestra, even with fine and proper arrangements (Charlie Parker never got them). We know by now that CB was a master of ballads, where his incredibly beautiful tone really could shine. Here we have twelve evergreens, all with trumpet playing like nobody ever heard before, a perfect blend of true jazz and commerce. No particular item stands forth, and that is an observation that worries, sounding the same me somewhat. All items are in the same tempo, have the same structure (note the same for Bobby Hackett with Jackie Gleason, same time period). I wonder how alternate takes would have sounded. Also an even more memorable session would have had six titles, with twice the duration, to give more space for improvisations and surprises. But that was not of course the purpose of the session. So play it and enjoy and be happy what you get!

CLIFFORD BROWN / MAX ROACH QUINTET **Boston, Feb. 11, 1955**

Personnel as below.

Broadcast "John McLellan's Top Shell" from the Storyville Club, two titles:

4:22	Gerkin' For Perkin'	Solo 48 bars. 24 bars 4/4 with (dm/ts). (FM)
3:15	It Might As Well Be Spring	Solo 36 bars to very long coda. (S)

It seems CB was fond of "... Spring", since there are several examples. This is a brief one but nevertheless worth noticing.

CLIFFORD BROWN / MAX ROACH QUINTET **NYC. Feb. 23-25, 1955**

Clifford Brown (tp), Harold Land (ts), Richie Powell (p, arr), George Morrow (b), Max Roach (dm).

Eleven titles were recorded for EmArcy:

11358-7	Gerkin' For Perkin	Solo 36 bars. (FM)
11359-7	Take The A Train	Soli 64 and 4 bars. (F)
11360-12	Lands End	Solo 16 bars. (M)
11360-14	Lands End	Solo 32 bars. (M)
11361-15	Swingin'	Solo 32 bars. (F)

11362	George's Dilemma	Solo 64 bars. (M)
11363-15	If I Love Again	Solo 38 bars. (F)
11364-5	The Blues Walk	Solo 7 choruses of 12 bars. 6 choruses duet with (ts). (F)
11364-8	The Blues Walk	Solo 6 choruses of 12 bars. 24 bars 4/4 to 12 bars 2/2 to duet 24 bars with (ts). (F)
11365-13	What Am I Here For?	Solo 32 bars. (F)
11366-2	Cherokee	In ens. Solo 128 bars. In ens. (F)
11367	Jacqui	In ens. Solo 36 bars. In ens. (M)
11368-4	Sandu	Break to solo 24 bars. (M)

The second and already the last of this quintet session's studio appearances. When writing this, I seemed to remember that the Brown/Land cooperation has been underestimated compared with the Brown/Rollins coming up soon. However, the collective efforts here is so elegant, so perfect, that one just marvels. CB's trumpet playing is so outstanding that when I played all the soli here in sequence to suggest some highlights, I just gave up, they are all gems. But anyway, try "... Dilemma", not bad is it!?

CLIFFORD BROWN / MAX ROACH QUINTET NYC. May 6, 1955

Personnel as above.

Two titles were recorded live at Carnegie Hall:

I Get A Kick Out Of You	Solo 2 choruses of 64 bars. Solo 8 bars. (F)
Variations (The Blues Walk)	Solo 11 choruses of 12 bars. 6 choruses 4/4 and less with (ts). (F)

This session with the Brown/Roach quintet has a driving concert version of "... Blues Walk", recorded a few months before. The recording quality is however not good with drums too noisy. "... Kick ..." seems too fast even for CB to make music.

JAM SESSION /

MUSIC CITY ALL STARS

Philadelphia, May 31, 1955

Clifford Brown (tp), Mel "Ziggy" Vines, Billy Root (ts), Sam Dockery (p), Ace Tesone (b), Ellis Tolin (dm).

Date falsely given (on purpose to promote sales?... if so, proper words to characterize it does not exist) as June 25, 1956, the day before CB's death.

Three titles were recorded live at the Music City Club:

11:39	Walkin'	Solo 7 choruses of 12 bars. Soli 5 x 4 bars. (M)
11:04	A Night In Tunisia	Solo 8 bars. Break 4 bars to solo 5 choruses of 32 bars. Soli 64 and 8 bars. (M). Long coda. (S)
7:13	Donna Lee	Soli 5 and 5 choruses of 32 bars. (F)

This is a jam you can't miss! Acceptable sound quality, and CB starts by giving an interpretation of the blues in "Walkin'", and it seems that he takes a humorous perspective on it. Funny as it is, the next tune make you your chair firmly not to fall off! A magnificent version of "... Tunisia", exciting details everywhere, you won't believe it! Compare it with the famous Art Blakey version and be happy that we have both!! Finally a fast version of "Donna "Indiana" Lee", a fireworks of trumpet playing, crisp and clean, don't forget that one after digesting "... T...!"

CLIFFORD BROWN / MAX ROACH QUINTET Chi. June 30, 1955

Personnel as above.

Six titles were recorded live at The Bee Hive (CB not present on "My Funny Valentine" and "Darn That Dream"):

21:53	After You've Gone	Intro 8 bars to ens and 6 choruses of 40 bars. 2 choruses 4/4 with (dm/ts). 5 choruses 8/8 with (ts) to ens/coda. (F)
15:07	Blues	Solo 5 choruses of 12 bars. (S)
14:07	Jordu	Solo 3 choruses of 32 bars.

		64 bars 4/4 with (dm/ts).
		64 bars 4/4 with (ts). (M)
17:38	The Song Is You	In ens. Solo 5 choruses of 64 bars. 2 choruses 8/8 with (dm/ts). (F)
3:48	It Might As Well Be Spring	Solo 36 bars to very long coda. (S)
13:04	What Am I Here For?	Solo 6 choruses of 32 bars. 3 choruses 4/4 with (dm/ts). 4 choruses 4/4 with (ts). (F)

Postscript of Aug. 31, 2019 (Harold L): This session is just incredible!! Having heard so much brilliant trumpet and tenorsax playing with this group, I never expected to hear another 1 ½ hours of it on yet another high level. Comments of Jan. 2023: First "After . . .", an unlikely tune to play for these guys, and more than twenty minutes. but CB treats it like it belongs to his current repertoire, pouring out chorus by chorus, and later there are a lot of chasing, both with Land and Roach. Then the slow "Blues", a surging performance, starting with strong bass and piano, then lovely tenorsax, to let CB try to cross borders with strong emphasis on the upper register, not completely successful, but thanks for trying!! Then the loveliest tune "Jordu", always a fine vehicle for DB, and note his suprising start of his solo here. On "The Song . . ." he really goes uptempo, dancing along, chorus by chorus, with great ease. His choice of "... Spring" for the medley is a very wise one, beautiful, and note the fantastic unaccompanied ending! And possibly the highlight comes at the end when everybody are all warmed up, because "... Am I Here . . ." has some exquisite soling as well as solid chases, dig this! To repeat, a magnificent session!

CLIFFORD BROWN / MAX ROACH **Newport, Rh. I., July 16, 1955**

Personnel as above.

Four titles were recorded at the Newport Jazz Festival:

6:58	Daahoud	Solo 64 bars. (FM)
8:29	Jacqui	Solo 2 choruses of 36 bars. Soli 4 and 4 bars. (FM)
11:25	I Get A Kick Out Of You	Solo 3 choruses of 64 bars. Solo 8 bars. (F)
4:28	Ghost Of A Chance	Solo 48 bars to long coda. (S)

You may not have realized it, but the quintet has already come to an end! Harold Land will be leaving shortly. It had a life time of one year, during which it put an everlasting mark on the jazz of the fifties, and also contained a large part of the treasures given us by the genius Clifford Brown. It is only proper that they have chosen four old vehicles, all with exciting variations on studio recordings. Be surprised but my highlight seems to be "... Kick . . .", really kicking!

DAVE BRUBECK WITH GUESTS

same date

Chet Baker, Clifford Brown (tp), Paul Desmond (as), Gerry Mulligan (bar), Dave Brubeck (p), Bob Bates (b), Max Roach, Joe Dodge (dm).

One title was recorded at the Newport Jazz Festival:

9:40	Tea For Two	With ens at the end. (FM)
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Lousy sound and very noisy. There is a trumpet solo of two choruses but by Baker. However, if you listen closely, you hear CB at the end, perhaps one can call it a solo chorus before the ride out. No evaluation can be made.

CLIFFORD BROWN / MAX ROACH / JAM SESSION **Chi. Nov. 7, 1955**

Clifford Brown (tp), Sonny Rollins, Nicky Hill (ts), Billy Wallace (p), Chris Anderson (p-"Cherokee"), Leo Blevins (g), George Morrow (b), Max Roach (dm).

Five titles amateur recorded live at the Bee Hive, issued as "Raw Genius":

31:18	I'll Remember April	In ens. Solo 10 choruses of 48 bars. Chase with (ts/ts/g/dm). In ens. (F)
13:24	Woody'n You (NC)	Solo 9 choruses of 32 bars. (FM)
12:25	Hot House (NC)	Solo 8 bars. Solo 9 choruses of 32 bars. (M)
20:02	Cherokee	With ens. (M). Solo 10 choruses of 64 bars. 16/16 and 4/4 bars chases. With ens to coda. (F)
20:31	Walkin'	Solo 18 choruses of 12 bars. (M)

CB's first recorded meeting with Sonny Rollins, and obviously they knew each other well before forming their quintet. This is however a jam session, and I would like to quote Max Roach's liner notes: "These tapes are very special in that they reflect an element in the evolutionary process of African-American music seldom heard in the public. This element has to do with the impromptu late night or early morning musical events that have been an integral part of the development of African-American music and musicians since the Music's inception. These events, commonly called "Jam Sessions" provide performers and composers with the opportunity not only to exchange ideas but also to measure their own development through comparative competitiveness". Yes, that is exactly what we have here, with duration of up to half-an-hour for one title, and we get a precise idea of what's going on. And be sure, the fact that a piece of music is nightly and cultural interesting, it does not necessarily mean the music played is exceptional. Here we are dealing with CB, and we definitely have heard him better. He seems not to get much out of "... April", and he is often tempted to go to the top of the instrument range, something which is risky and often does not pay off. His way of playing very staccato phrases is not always successful, as in "Walkin'" (although note the surprising start of the fifth and seventh chorus), and it played almost as inspired by "Blues March" (not composed yet). "Caravan" is immensely impressing for CB's ability to do whatever he wants in very high tempo, but is it really something you listen to several times? I know it is highly risky to say something slightly negative about CB's music, but nobody should be exempted from critique. I think he uses a jam session like this one to test out ideas and technical details for future use, knowing what he does here would not be accepted in a recording studio. To finish off; there is much trumpet playing to enjoy here, particularly "Hot House", but you are likely to play other sessions. Try, and let me know what you think!

same date?

Personnel as above (Sonny Rollins not present).

Broadcast from the Bee Hive, three more titles have appeared on CD:

7:41	Night In Tunisia	Straight 8 bars. Soli 64, 2 and 2 bars. (M) In ens to coda. (S)
6:05	Billie's Bounce	Solo 5 choruses of 12 bars. (M)
1:06	Fine And Dandy (NC)	Solo 4 bars. (FM)

Two very valuable items in civilized tempi! Fine laidback soloing on "... Tunisia", perhaps not what you would expect, but a guitar can mean so much. Also pleasant blues on "... Bounce", shorter solo than expected, possibly constrained by broadcast programming. Note also the tenorsax player here!

CLIFFORD BROWN**Chi. 1956**

Collective personnel: Clifford Brown (tp), Sonny Rollins (ts), Richie Powell, Jodie Christian (p), George Morrow, Wilbur Ware (b), Max Roach, Chuck Lampkin (dm). Private recording at a night club, two titles (earlier believed to be recorded at the Cotton Club, Cleveland, May 29 and June 1, 1956 respectively):

14:09	Untitled Blues	Solo 26 choruses of 12 bars. 10 choruses 4/4 with (dm/ts). (FM)
14:58	Diggin' For Diz / Lover	Solo 4 bars. Solo 6 choruses of 64 bars. (F)

Nothing wrong with these, although quantity not necessarily means corresponding excitement. CB gives us chorus upon blues chorus, well played as always, but there are so many other items competing for our attention. "Lover" is one of them, more exciting with its high tempo.

CLIFFORD BROWN / MAX ROACH QUINTET**NYC. Jan. 4, 1956**

Clifford Brown (tp), Sonny Rollins (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Three titles were recorded for Mercury/EmArcy:

12421-4	Gertrude's Bounce	Solo 64 bars. (F)
12422-10	Junior's Arrival (Step Lightly)	Solo 20 bars. (M)
12423-12	Powell's Prances	Solo 48 bars. (F)

NYC. Feb. 16&17, 1956

Same. Six titles:

12459-1	I'll Remember April	In ens. Solo 2 choruses of 48 bars.
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		48 bars 8/8 and 48 bars 4/4 with (ts). Solo 8 bars. In ens. (F)
12459-2	I'll Remember April (NC)	In ens. (F)
12459-3	I'll Remember April	In ens. Solo 2 choruses of 48 bars. 2 choruses 8/8 with (ts). 16 bars 4/4 with (ts). In ens. (F)
12460-8	Time	Straight with (ts) 32 and 16 bars. (S)
12461-16	The Scene Is Clean	Solo 32 bars. (M)
12462-R	Flossie Lou	As below. (M)
12462-3	Flossie Lou	As below. (M)
12462-7	Flossie Lou	As below. (M)
12462-8	Flossie Lou (NC)	As below. (FM)
12462-9	Flossie Lou	Solo 32 bars. (FM)
12463-6	What Is This Thing Called Love?	With ens. Solo 64 bars. 64 bars 8/8 and 4/4 with (ts). (F)
12463-7	What Is This Thing Called Love?	As above. (F)
12464-1	Love Is A Many Splendoured Thing (NC)	Solo 4 bars (NC). (F)
12464-2	Love Is A Many Splendoured Thing (NC)	As below. (F)
12464-14	Love Is A Many Splendoured Thing	Solo 64 bars. (F)

The new quintet has its studio debut, and whether Rollins is more important than Land can be discussed elsewhere if needed. The main point is that the earlier tight, almost organic cooperation of the group members is continued. CB's soli are again magnificent, and new tunes like "... Bounce" and "... Prances" should be particularly noted, incredible! The tempi are generally high here, dig"... April", "... Love?" and "... Thing" for colourful trumpet playing, and obviously Rollins enjoys himself being thrown into 8/8s and 4/4s on the two first items. Sorry to say it, but I find "Time" rather boring. Interesting it is to have many takes of "Flossie ..." for comparison. Why not for other tunes too, take numbers indicate that a lot of alternates must have existed, are they erased? Anyway, this is jazz history!! Sad to know that fate did not allow this quintet more studio activity (with one special exception) before it was too late.

**CLIFFORD BROWN /
MAX ROACH QUINTET**

Buffalo, NY. Feb. 26, 1956

Personnel as Jan. 4.

Broadcast from Town Casino, three titles:

6:53	Daahoud	Solo 64 bars. 32 and 32 bars 4/4 with (dm/ts). (FM)
8:27	'Round Midnight	Soli 32 and 24 bars to very long coda. (S)
8:13	The Blues Walk	Solo 10 choruses of 12 bars. 5 choruses 4/4 with (ts), destroyed by announcer. (F)

These are valuable additions to the CB treasury chest! There are not many "Daahouds"s around, and this one has of course Rollins instead of Land. Also an exciting version of the fast "... Blues Walk". Nevertheless the highlight is of course "... Midnight", the only example of DB playing this great Monk composition! Beautiful trumpet playing, and the value of this rare item is certainly not diminished by remarkable tenorsax and piano playing.

**CLIFFORD BROWN /
MAX ROACH QUINTET**

possibly Chi. Feb./March 1956

Personnel as Jan. 4.

Live recordings from unknown club, five titles, issued as "Pure Genius":

3:54	What's New?	Solo 48 bars to very long coda. (S)
19:14	I'll Remember April	In ens. Solo 6 choruses of 48 bars. 3 choruses chase with (dm/ts). (F)
10:23	Daahoud	Solo 4 choruses of 32 bars.

		64 and 64 bars 4/4 wth (dm/ts). (F)
6:32	Lover Man	Soli with (ts) acc. 16 and 16 bars to very long coda. (S)
6:09	52 nd Street Theme	Intro. In ens. Solo 3 choruses of 32 bars. In ens. (F)

Again the preference for high tempo is highly prominent, and there are some magnificent examples here, "... April" is simply unbelievable! On the other hand there is some beautiful and remarkable ballad playing in excellent sound on "... New?" and "Lover Man" (note the introduction by Richie Powell, immensely underrated), shared with Rollins. One never gets tired of new versions of "Daahoud", and there is nothing wrong with this one! However, when they go as fast as on "52nd Street ...", music collapses into sound, even CB cannot make music out of this.

CLIFFORD BROWN **LA. early 1956**
Clifford Brown (tp), Richie Powell (p), George Morrow (b), Max Roach (dm).
TV-broadcast "Soupy Sales", two titles:

1:31	Lady Be Good	Solo/straight 32 bars to solo 32 bars to coda. (FM)
2:52	Memories Of You	Solo 32 bars to long coda. (S)

Nothing wrong with the brief "Lady ...", and exciting to hear something out of the ordinary but it remains a curiosity. "Memories ..." is a nice piece of music though, although the sound of the trumpet seems slightly distorted to me.

CLIFFORD BROWN / MAX ROACH QUINTET **NYC. early 1956**
Personnel as Jan. 4.
Live, unknown details, four titles:

14:53	I'll Remember April (NC)	Chase/ens. (F)
3:51	More Than You Know	No solo. (S)
3:13	Embraceable You (NC)	Solo 32 bars. (S)
8:48	Wee Dot (NC)	8 choruses of 12 bars 4/4 with (ts). (FM)

prob. NYC. early 1956

Same personnel. Live, unknown details, three titles:

6:05	52 nd Street Theme	Intro. Solo 3 choruses of 32 bars. (F)
4:53	I'll See You In My Dreams	Duet with (ts) 32 bars. Solo 32 bars. Duet 32 bars. (M)
3:16	These Foolish Things	No solo. (S)

NYC. 1956

Same personnel. Rehearsal (for what?), taped by CB, two titles:

13:57	Perdido / Wahoo no. 1	Solo 8 choruses of 32 bars. (M) Chase/ens. (M/F)
6:19	Perdido / Wahoo no. 2	Chase/ens. (M/F)

unknown loc. 1956

Personnel given on CD as 'possibly SR (ts)', but this is definitely wrong.
Broadcast, two titles:

1:17	Body And Soul (fragment)	No solo. (F)
4:05	Perdido / Wahoo	Solo 3 choruses of 32 bars. (FM)

The programs above have so bad sound that they are almost unplayable, and certainly not pleasant to listen to. Clifford's trumpet comes sometimes through (and also piano soli, note the long and very good one on "... April!"), and it is possible to follow the chase on "Wee Dot". Luckily the sound on "Embraceable ..." is quite good, because here we get a very nice chorus in very slow tempo. There is some interesting soloing on the longest "Perdido", but I am not happy with the use of the upper register of his instrument. "... Street ..." is another example of hopeless uptempo, of course challenging for the musicians on a club date, but of little interest to the ordinary listener to CDs.

SONNY ROLLINS PLUS FOUR

Hackensack, NJ. March 22, 1956

Clifford Brown (tp), Sonny Rollins (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Four titles were recorded for Prestige (CB is not present on a fifth title 871 "Count Your Blessings"), issued as "3 Giants!":

867	I Feel A Song Comin' On	In ens. Solo 48 bars. 48 bars 8/8 with (ts). In ens. (F)
868	Pent-Up House	Solo 3 choruses of 32 bars. 32 bars 2/2 with (dm/ts). (FM)
869	Valse Hot	Solo 2 choruses of 40 bars. (M)
870	Kiss And Run	Solo 16 bars. Break. Solo 2 choruses of 48 bars. 48 bars 4/4 with (dm/ts). 48 bars 4/4 with (ts). (F)

Prestige also wants a part of the Brown/Roach success, and it gets it and creates a new name for the group, but possibly you don't realize that this sadly enough is CB's last visit to a recording studio!! There is fine variation in the music material, and it seems that all tunes are new for the occasion, have not appeared in earlier studio sessions or broadcasts. The trumpet playing is first class and the most interesting conventional contribution is his solo on "... House", magnificent!! Don't forget however the hypnotic waltz "... Hot", also with some excellent trumpet. Of the remaining two, "... Run" is my favourite.

**CLIFFORD BROWN /
MAX ROACH QUINTET**

NYC. April 28, 1956

Personnel as Jan. 4.

Two titles were recorded at the "Basin Street Club":

7:44	Valse Hot	Solo 2 choruses of 40 bars. (M)
5:17	I Feel A Song Coming On	In ens. Solo 3 choruses of 48 bars. In ens. (F)

NYC. May 11, 1956

Same as Jan. 4. Possibly Willie Jones (dm) replaces Roach.
Broadcast from Basin Street. Date may possibly be May 6.

Three titles:

3:19	What's New?	Solo 48 bars to long coda. (S)
5:33	Sweet Clifford	Soli 8 and 64 bars. 64 bars 4/4 with (ts). (F)
5:22	Daahoud	Solo 3 choruses of 32 bars. (F)

Colourful soli here, with reasonable good sound. The highlight is the magnificent "... New?", a most unbelievable, one of the CB soli you will never forget!! Next is an interesting alternative to the "Valse ..." from the Prestige session. Finally three well known tune in a very fast tempo. My first impression was that the tempo was too high, stretching the limits to what is decent music! However, upon further listening, I realized that this was some of the hottest stuff in the CB book, an almost jumping "Daahoud", is there any better versions (and dig Richie here!)?! Also "... Song ..." and "Sweet ..." thrill you to the bone. The conclusion is that these Basin Street sessions are some of the most exciting ones in this solography, no less.

**CLIFFORD BROWN /
MAX ROACH QUINTET**

Cleveland, Ohio, May 28, 1956

Personnel as Jan. 4.

Four titles were recorded at the Cotton Club:

13:39	Take The A Train	Solo 6 choruses of 32 bars. (F)
4:28	Darn That Dream	Not present. (S)
18:52	Nice Work And You Can Get It	Solo 8 choruses of 32 bars. 5 choruses 4/4 with (dm/ts). (F)
16:36	Jordu	Solo 4 choruses of 32 bars. 2 and 1 choruses 4/4 with (dm/ts). (M)

Cleveland, Ohio, May 29, 1956

Same. Three titles:

3:44	Valse Hot (NC)	36 bars 2/2 with (dm/ts) (NC). (FM)
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23:25 Get Happy Solo 7 choruses of 32 bars.
9 choruses 8/8 with (dm/ts). (F)

Cleveland, Ohio, June 1, 1956

Same. Six titles,

3:48 What's New? Solo 48 bars to very long coda. (S)
13:27 Delilah Solo 4 choruses of 32 bars.
2 choruses 4/4 with (dm/ts). (FM)
6:01 Lover Man Soli 16 and 16 bars to long coda. (S)
10:42 Daahoud Solo 4 choruses of 32 bars.
64 and 64 bars 4/4 with (dm/ts). (F)
19:04 I'll Remember April In ens. Solo 6 choruses of 48 bars.
80 bars 8/8 with (dm/ts).
2 choruses 8/8 with (ts)
16 bars 4/4 with (ts). In ens. (F)

The Cotton Club sessions are sensational and the best out-of-studio demonstrations of this legendary group! The sound quality is generally not at all bad and should not frighten anybody from enjoying the music of these giants. Of course not everything is perfect in a club setting, but the music is general monumental. The contents may be considered a solid summing up of many great CB performances through his short life, with Rollins replacing Land. The highlight must be "Delilah"; this version is the only one after the famous studio recording (and could initiate a Richie Powell solography!), which also contained "Jordu" and "Daahoud", also having magnificent versions here. Fine and very long soli on unrecorded tunes like "Nice Work ..." and "Get Happy" (dig this one!) and recorded ones like "... A Train" and "... April". Two beautiful ballads, "Lover Man" with important contributions by Rollins, and "... New?", cannot get enough of them. This triple-CD is definitely something you should purchase and play and study!

**CLIFFORD BROWN /
MAX ROACH QUINTET**

Norfolk, Virginia, June 18, 1956

Clifford Brown (tp), Sonny Rollins (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Nine titles were recorded at Continental Restaurant (three more, "Someone To Watch Over Me", "One For My Baby" and "These Foolish Things" without CB):

21:09 Just One Of Those Things Solo 5 choruses of 64 bars.
3 choruses 8/8 with (ts). (F)
8:14 You Go To My Head Soli 16 and 24 bars to very long coda. (S)
15:58 Good Bait (NC) Solo 8 bars.
Solo 3 ½ choruses of 32 bars. (M)
24:35 I Get A Kick Out Of You Solo 5 choruses of 64 bars.
4 choruses 8/8 with (dm/ts). (F)
4:06 What's New? Solo 48 bars to very long coda. (S)
11:25 I Get A Kick Out Of You No. 2 Solo 3 choruses of 64 bars.
Soli 8 and 4 bars. (F)
6:58 Daahoud Soli 64, 4, 4, 4 and 4 bars. (FM)
4:28 Ghost Of A Chance Solo 48 bars to long coda. (S)
8:29 Jacqui Soli 72, 4 and 4 bars. (FM)

Note: The CD2 contains a track "Tea For Two" with baritone sax and a first trumpet solo who cannot be CB. What is this???

This is the end then. Norfolk may sure be a nice place, but what a reputation to have; the last place to present CB's music. A quite noisy place, does not sound like a restaurant (can you imagine eating in all that noise?), more some concert arena. The sound varies in quality but is generally not so bad. There are some very fast items, note particularly the longest version of "... Kick ...", on the one hand it demonstrates CB's fantastic technique and ability to improvise ad infinitum, on the other hand it runs too fast to be meant for ordinary people to enjoy as music. This "Daahoud" is not among the most exciting ones. We may prefer to say goodbye to Clifford Brown through his three ballads, beautiful as ever. May he rest in peace.

Final note: After creating this solography with great efforts, I feel it still is rather unfinished. Particularly I should like to take some of his major vehicles with several versions and make a deeper study and comparisons between them, but time is not there. I hope somebody can take the challenge and expand this pilot project.

No further recording sessions. He was killed eight days later.

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