

**The**  
**PIANO**  
**of**  
**CLYDE HART**

Solographer: Jan Evensmo

Last update: Jan. 31, 2018, Jan. 27, June 24, Jan. 10, 2024

Note: This is a complete solography with comments to all sessions.

Born: Baltimore, Maryland, 1910  
Died: NYC. March 19, 1945

*Introduction:*

Clyde Hart is a great and fascinating piano player with so many surprises in his soloing, that he always has been one of my piano favourites and much more interesting than many much more well known names. He belongs to the great swing pianists and also as one of the modern pioneers but passed away before he could establish himself properly in this style. CH really deserves a solo-graphy to preserve his memory for the aftermath.

*History:*

First professional work with Gene Coy's band, then two years as pianist-arranger with Jap Allen's band (1930 to April 1931). With Blanche Calloway until 1935, briefly with McKinney's Cotton Pickers (1935). Settled in New York (1936), led own quartet at the Brittwood Club, arranged for Andy Kirk, also played solo piano in various clubs and did recordings with Henry Allen, Billie Holiday, etc., etc. Joined Stuff Smith late 1936 until 1938, then with Roy Eldridge, Lester Young, Frankie Newton, before joining John Kirby in late 1942. Worked briefly with Wilbur De Paris and Walter "Foots" Thomas, then several months in Tiny Grimes' Band (summer 1944). With Don Byas until early 1945, then ill health curtailed regular playing, he then did arranging for Paul Baron's C.B.C. Orchestra. Died of tuberculosis (ref. John Chilton).

## CLYDE HART SOLOGRAPHY

**BLANCHE CALLOWAY  
& HER JOY BOYS****Camden, NJ. March 27, 1931**

Edgar Battle (tp, arr), Joe Keyes (tp), Clarence Smith (tp, vo-68440), Alton Moore (tb), Booker Pitman (cl, as), Leroy Hardy (as), Ben Webster (ts), Clyde Hart (p), Andy Jackson (bjo, g), Joe Durham (tu), Cozy Cole (dm), Bill Massey (vo-68939,40), Blanche Calloway (vo, ldr).

Five titles were recorded for Victor:

68938-1	Just A Crazy Song	As below. (M)
68938-2	Just A Crazy Song	Acc. only. (M)
68939-1	Sugar Blues	Solo 2 bars. Acc. With ens. (M)
68939-2	Sugar Blues	Acc. With ens. (SM)
68940-1	Sugar Blues	Acc. With ens. (SM)
68941-1	I'm Getting' Myself Ready For You	Acc. only. (M)
68941-2	I'm Getting' Myself Ready For You	As above? ( )
68942-1	Loveless Love	As below? ( )
68942-2	Loveless Love	Solo 16 bars. (M)

**Camden, NJ. May 8, 1931**

Same. Blanche Calloway (all vo). Three titles:

69025-1	Misery	As below? ( )
69025-2	Misery	As below? ( )
69025-3	Misery	Break 2 bars to acc. (M)
69026-1	It's Right Here For You	As below? ( )
69026-2	It's Right Here For You	Break to acc. Solo 10 bars. (SM)
69027-3	Make Me Know It	As below (next session)? ( )

**Camden, NJ. June 11, 1931**

Same plus Herb Alvis (tb). Four titles:

68234-3	It Looks Like Susie	Acc. only. (FM)
68235-1	Without That Gal!	Acc. only. (SM)
68236-1	When I Can't Be With You	Acc. only. (M)
69027-4	Make Me Know It	Break to acc. (M)

**Camden, NJ. Nov. 18, 1931**

Same as May 8 except Henri Mason (tp), Ernest Purce (cl, as), Charles Frazier (ts) replace Keyes, Pitman and Webster. Clyde Hart (arr-69787).

Five titles:

69786-1	I Got What It Takes	Strong acc. (M)
69787-1	Growlin' Dan	Strong acc. (M)
69788-1	Concentratin' On You	Soft acc. (M)
69789-1	Last Dollar	Strong acc. (FM)
69790-1	Blue Memories	Strong acc. (SM)

The piano of the great Clyde Hart is an important contribution to the 1931 Blanche Calloway sessions, but only as accompanist, excellent as such but possibly not that exciting. Only "It's Right Here ..." has a solo of some length, and while competent does not have any particular originality pointing to his later status a major piano artist of the swing era.

**BLANCHE CALLOWAY & HER BAND****NYC. Nov. 6, 1935**

Richard Jones, Tommy Stevenson, Archie Johnson (tp), Eli Robinson, Vic Dickenson (tb), Chauncey Haughton, Joe Eldridge (as), Alvin Campbell, Prince Robinson (ts), Clyde Hart (p), Earl Baker (g), Abbie Baker (b), Percy Johnson (dm), Blanche Calloway (vo, ldr).

Four titles were recorded for Vocalion:

18239-1	You Ain't Livin' Right	Soft acc. (FM)
18240-1	Louisiana Liza	Soft acc. (FM)
18241-1	I Gotta Swing	Solo 24 bars. (FM)
18242-1	Line-A-Jive	Soft acc. (FM)

A magnificent bigband session, should be collectors' items!! Four years have passed since the previous Blanche Calloway sessions, and CH has matured. He cannot be heard on three titles but takes a long, fine solo on "... Swing" in the style we will know better later, compact, a bit heavy but pushing as a machine!

**HENRY ALLEN & HIS ORCHESTRA** **NYC. Aug. 31, 1936**

Henry Allen (tp, vo), Albert Nicholas (cl), Pete Clark (as), Ted McRae (ts), Clyde Hart (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion:

19780-2	Darling, Not Without You	Break to acc. (vo) 32 bars. (SM)
19781-1	I'll Sing You A Thousand Love Songs	Acc. (vo) 32 bars to solo 32 bars. (FM)
19782-1	Picture Me Without You	Acc. (vo) 30 bars to break 2 bars. (SM)
19783-1	Out Where The Blue Begins	Acc. (vo) 30 bars. (SM)

This is where CH's recording career really takes off! Mostly he accompanies Henry's vocal, but he does it in a very active way, kind of "semi-soloing", and the listener should be very attentive to pick up the nice details. He takes only one pure solo, on "... Love Songs", and here you have his style "in a nutshell", a swing machine, tight, dynamic, rolling. He concentrates on the middle of the piano register, and his playing is not the sparkling Teddy Wilson or later Mel Powell kind of style, but nevertheless he brings forth exciting runs when he wants, there is nothing wrong with his technique!

**PUTNEY DANDRIDGE & HIS ORCHESTRA** **NYC. Sept. 1, 1936**

Henry Allen (tp), Joe Marsala (cl, as), Clyde Hart (p), Eddie Condon (g), John Kirby (b), Cozy Cole (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

19794-1	Sing, Baby, Sing	Intro 4 bars. Acc. (vo) 32 and 16 bars. (FM)
19795-1	You Turned The Tables On Me	Acc. (vo) 32 and 16 bars. (SM)
19796-1	It's The Gypsy In Me	Acc. (vo) 32 bars. Solo 16 bars. (FM)
19797-1	When A Lady Meets A Gentleman DS	Intro 4 bars. Acc. (vo) 32 and 8 bars. (M)

As on the Allen session, there is not much soloing but a lot of piano behind the vocal, and with delightful details. CH should have a substantial part of the honour for the excellent rhythm section! His only solo on "... Gypsy ..." is typical; a bit heavy, massive, churning, possibly not particularly exciting for newcomers to his music, but his soli get better with each repeated listening, they contain so much sophisticated details. Note also the intro on "Sing ...", very typical.

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. Sept. 29, 1936**

Bunny Berigan (tp), Irving Fazola (cl), Clyde Hart (p), Dick McDonough (g), Artie Bernstein (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

19971-1	A Fine Romance	Acc. (vo) with (g/tp/cl) 32 and 32 bars. (SM)
19972-1	I Can't Pretend	Intro 4 bars. Acc. (vo) with (tp/cl) 32 bars to solo 16 bars. Acc. (vo) with (cl) 16 bars. (SM)
19973-1	One, Two, Button Your Shoe	Acc. (vo) 32 bars to solo

- 16+10 bars, (g) on bridge.  
Acc. (vo) with (tp) 16 bars. (M)
- 19974-2 Let's Call A Heart A Heart Acc. (vo) with (g/cl/tp) 32 bars.  
Solo 8 bars. Acc. (vo)  
with (g/tp) 8 bars. (SM)

One might argue that CH does not quite lift Billie to her greatest heights like Teddy Wilson did with his sessions, the accompaniment seems a bit heavy for her particular artistry. His highlight here is "... Shoe" with a fine solo, dig in particular the last 10 bars, great! Also a brief solo on "... Heart" and a solid intro on "... Pretend" should be noted.

**STUFF SMITH** **NYC. Oct. 3, 1936**  
Jonah Jones (tp), Stuff Smith (vln, vo), probably Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm).  
WABC CBS broadcast "Saturday Night Swing Club", three titles, "I'se A Muggin'" and "Here Comes The Man With The Jive" are unissued, but:

Lady Be Good Solo 32 bars. (F)

This fine, compact piano solo sounds very much like CH to me. Too bad the Stuff Smith Vocalion recording session era was over before he joined the band.

**SHARKEY BONANO & HIS SHARKS OF RHYTHM** **NYC. Oct. 7, 1936**  
Sharkey Bonano (tp, vo), Santo Pecora (tb), Irving Fazola (cl), Clyde Hart (p), F. Frederics (g), T. Teague (b), Ben Pollack (dm).  
Four titles were recorded for Vocalion:

- 20013-2 I'm Satisfied With My Gal Solo 4 bars and acc. (FM)  
20014-1 High Society Acc. only. (FM)  
20015-1 Mudhole Blues Acc. only. (SM)  
20016-2 Swing In, Swing Out Acc. only. (FM)

A "Dixieland" session with strong rhythm but not much to be heard from CH.

**HENRY ALLEN & HIS ORCHESTRA** **NYC. Oct. 12, 1936**  
Henry Allen (tp, vo), Gene Michaels (cl), Tab Smith (as), Ted McRae (ts), Clyde Hart (p), Danny Barker (g), John Kirby (b), Cozy Cole (dm).  
Four titles were recorded for Vocalion:

- 20049-1 Midnight Blue Break to acc. (vo) 32 bars. (SM)  
20050-1 Lost In My Dreams Acc. (vo) 30 bars. (M)  
20051-1 Sitting On The Moon Intro 4 bars. Break to  
acc. (vo) 30 bars. (FM)  
20052-1 Whatcha Gonna Do When There ANS? Break to acc. (vo) 30  
bars to solo 10 bars. (SM)

Again lots of fine piano backing, very well recorded except in "Lost ...". Not much soloing though, but note an Earl Hines influenced solo on "... Swing?". In general, this is a lovely session!

**PUTNEY DANDRIDGE & HIS ORCHESTRA** **NYC. Oct. 14, 1936**  
Personnel as Sept. 1 except Ernest Meyers (b) replaces Kirby.  
Four titles were recorded for Vocalion:

- 20069-2 A High Hat, A Piccolo And A Cane Acc. (vo) 32 bars. Solo 8  
bars. Acc. (vo) 16 bars. (FM)  
20070-1 Easy To Love Intro 4 bars. Acc. (vo) 30 bars.  
Soli 10 and 8 bars.  
Acc. (vo) 16 bars. (M)  
20071-1 You Do The Darnedest Things, Baby Acc. (vo) 32 bars. Solo  
16+8 bars, (as) on bridge.  
Acc. (vo) 32 bars. (FM)  
20072-1 The Skeleton In The Closet Acc. (vo) 40 bars. Solo 24 bars.  
Acc. (vo) 16 bars. (FM)

A magnificent swing session built upon Clyde, Cozy and the rest of the rhythm! More piano in fact here than on the previous Dandridge session, and he is heard to great advantage behind the vocal on all sides. "Easy ..." is not so flashing as the faster titles, but note the magnificent piano here! And also "... Baby" and "Skeleton ...", dynamic soli with smart harmonies! Finally, not so much due to CH, but "A

High Hat ...” is some of the most violently swinging items of the middle thirties, says a lot does it!!

**HENRY ALLEN & HIS ORCHESTRA**  
Personnel probably similar to Oct. 12, 1936  
Four titles were recorded for Vocalion:

**NYC. Nov. 17, 1936**

20267-1	Did You Mean It?	Acc. (vo) 30 bars. (FM)
20268-1	In The Chapel In The Moonlight	Break to acc. (vo) 30 bars. (SM)
20269-1	Here's Love In Your Eye	Break to acc. (vo) 30 bars to solo 18 bars. (FM)
20270-1	When My Dreamboat Comes Home	Intro 4 bars. Acc. (vo) 30 bars. (FM)

As the previous Allen session with regard to production and fine accompaniment to the vocal. Not much CH soloing but listen to fancy start of his solo on "... Eye"!

**STUFF SMITH & HIS LUCIDIN ORCHESTRA** **NYC. Jan. 1937**  
Jonah Jones, Mario Bauza, Bobby Stark, Taft Jordan (tp), Sandy Williams, Nat Story (tb), Garvin Bushell, Andrew Brown (cl, as), Edgar Sampson (as, arr), Walter Thomas, Ben Webster (ts), Stuff Smith (vln), Clyde Hart (p), Bobby Bennett (g), John Kirby (b), Cozy Cole (dm), Ella Fitzgerald (vo).  
WMCA broadcasts from Hotel Biltmore, "Let's Listen To Lucidin" eye lotion commercials:

**Jan. 6, 1937**

Five titles (plus "Theme"s), three have CH:

Stardust	Intro 4 bars. (S)
Stompin' At The Savoy	Solo 8 bars. (FM)
The World Is Waiting For The S	Intro 4 bars. Acc. (tb). (FM)

**Jan. 8, 1937**

Five titles (plus "Theme"s), four have CH:

I Got Rhythm	Solo 8 bars. (FM)
Goodnight My Love	Acc. (vo). (SM)
Make Believe Ballroom	Intro 4 bars. Solo 8 bars. (FM)
Blue Prelude	Intro 4 bars. Acc. (tb) 38 bars to break 2 bars. (SM)

**Jan. 11, 1937**

Two titles (incomplete program) (plus "Theme"):

Love Marches On	Acc. (vo). (SM)
The Organ Grinder's Swing	Straight. (M)

**Jan. 15, 1937**

Four titles (plus "Theme"s), three have CH:

I've Found A New Baby	Soli 4 and 4 bars. (FM)
Oh Say, Can You Swing	Break 2 bars. Acc. (vo). (M)
Roses Of Picardy	Acc. (tb) 32 bars. (S)
It's De Lovely	Acc. (vo). (FM)

**Jan. 18, 1937**

Five titles (plus "Theme"s), four have CH:

That Man Is Here Again	Acc. (vo). (FM)
Clouds	Acc. (vln). (SM)
In The Chapel In The Moonlight	Acc. (vo). (SM)
Honeysuckle Rose	Solo 8 bars. (FM)

**Jan. 22, 1937**

Four titles (plus "Theme"s), all have CH:

Make Believe Ballroom	Intro 4 bars. Solo 8 bars. (FM)
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Copper Colored Gal	Acc. (vo). (M)
My Last Affair	Acc. (vo). (M)
Shine	Solo 32 bars. (F)
You Dropped Me Like A Red Hot P (trl)	Acc. (vo). (S)

**late Jan./early Feb. ? 1937**

Two titles (incomplete program) (plus "Theme"):

Make Believe Ballroom	Intro 4 bars. Solo 8 bars. (FM)
Copper Colored Gal	Acc. (vo). (M)

A terrific discovery!!! In general the most important discovery in many years before the Bill Savory collection. To have so many of the jazz greats together in their prime with so many programs is really a happening of the very greatest jazz importance. And: Clyde Hart seems to be the corner stone of the whole Lucidin affair!!! He can be heard with his excellent accompaniment on numerous items, not for example his fine contributions in Sandy Williams' "... Prelude" or "Roses ...". Or behind Ella on many occasion! And upon all that he takes a lot of excellent intros and soli, expanding our knowledge of CH substantially. Mostly they are pretty brief, but yet they make us so happy, a great piano performer! But he takes a full chorus on "Shine", dig this one!! And by the Lucidin CD as soon as you can!!

**HAVEN JOHNSON & HIS ORCHESTRA NYC. Jan. 27, 1937**

Jonah Jones (tp), Russell Procope (cl, as), Stanley Payne (as), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Ira Bolling (dm), Haven Johnson (vo).

Two titles were recorded for Vocalion:

20586-1	Before We Part	Acc. (ts), (vo), (tp), (as). (M)
20587-1	There Is No Moon	Intro 4 bars. Acc. (vo) with (cl). Solo 10 bars. (M)

Here we have CH all the way through, on both sides! Nice small band session although there are more important vocalists. The piano contributions are most noteworthy on "... Moon", smart solo here, but one may enjoy as much the fine accompaniment.

**DICK PORTER & HIS ORCHESTRA NYC. Feb. 16, 1937**

Jonah Jones (tp), Edgar Sampson (as), Clyde Hart (p), Bobby Bennett (g), John Kirby (b), Cozy Cole (dm), Dick Porter (vo).

Four titles were recorded for Vocalion:

20682-1	Swing, Boy, Swing	As below. (M)
20682-2	Swing, Boy, Swing	Intro 4 bars. Solo 8 bars. Strong acc. (M)
20683-1	May I Have The Next Romance WY?	Acc. (cl) 16 bars to solo 16 bars. Strong acc. (M)
20683-2	May I Have The Next Romance WY?	As above. (M)
20684-1	There's No Two Ways About It	As below. (FM)
20684-2	There's No Two Ways About It	Straight intro 4 bars to acc. (tp) and (cl) 32 bars. Solo 16+8 bars, (tp-mute) on bridge. Strong acc. (FM)
20685-1	Poor Robinson Crusoe	Strong acc. Acc. (vo) 56 bars. (F)
20685-2	Poor Robinson Crusoe	As above. (F)

One of Clyde Hart's most important sessions!! He can be heard almost all through the four titles, and alternate takes exist also, showing his creativity. Possibly "... Two Ways ..." is the best title, brilliant soloing, and the takes are very different. As a detail, dig the last note of the solo on take 2 (Vocalion 78 rpm. issue)!! Sparkling accompaniment on "... Crusoe", a rather corny song but that does not matter. And the soloing "... Romance ...", vow, you will understand why a Clyde Hart solography is very necessary!!

**STUFF SMITH & HIS ONYX CLUB BOYS NYC. May 4, 1937**

Jonah Jones (tp, vo?), Stuff Smith (vln, vo), Buster Bailey (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm).

Four titles were recorded for Decca:

62172-A	Twilight In Turkey	Soft acc. (F)
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62173-A	Where Is The Sun?	Acc. (vo) with (tp). Solo 2 bars. (SM)
62174-A	Upstairs	Solo 42 bars.(F)
62175-A	Onyx Club Spree	Soli 4 and 8 bars. (M)
62175-B	Onyx Club Spree	As above. (M)

The session as such is not very interesting, and only two sides are of importance with regard to CH. However, there is nice soloing on “Onyx ...”, and “Upstairs” has a solo of greater duration than usual, so note these!

**LIONEL HAMPTON & HIS ORCHESTRA**      **Hollywood, Aug. 16, 1937**  
Jonah Jones (tp), Eddie Barefield (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm-except 9645), Lionel Hampton (vib, vo-9644, p-9646, dm-9645).

Four titles were recorded for Victor:

9644-1	Confessin’	Solo 2 bars. Acc. (vo) 30 bars. (SM)
9645-1	Drum Stomp	Solo 34 bars. (F)
9646-1	Piano Stomp	Soft acc. (F)
9647-1	I Surrender, Dear	Soft acc. (SM)

A nice break on “Confessin’” and active backing of Hampton’s vocal. The sole solo item “Drum ...” is straight forward swinging without being particularly exciting, note however the surprising and “modern” start of the last 8 bars!

**STUFF SMITH**      **Randall’s Island, NY. May 29, 1938**  
Jonah Jones (tp), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Stuff Smith (vln, ldr).  
Bill Savory collection, broadcast, one title:

	Crescendo In Drums	Solo 32 bars. (FM)
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Lousy sound here, difficult to evaluate.

**CHU BERRY & HIS “LITTLE JAZZ ENSEMBLE**      **NYC. Nov. 11, 1938**  
Roy Eldridge (tp), Chu Berry (ts), Clyde Hart (p), Danny Barker (g), Art Shapiro (b), Sid Catlett (dm).

Four titles were recorded for Commodore:

23699-1	Sittin’ In	As below. (F)
23699-2	Sittin’ In	Intro 6 bars. Solo 16 bars. (F)
23700-1	Stardust	Solo 16 bars. (S)
23701-1	Body And Soul	Acc. only. (FM/S)
23702-1	46 West 52 <sup>nd</sup>	Solo 32 bars. (F)
23702-2	46 West 52 <sup>nd</sup>	As above. (F)

Oh, my goodness, what a session!! From any jazz point of view this is a historical event, a key happening in the solographies of Chu, Roy and Clyde!!! A rhythm section as solid as rock, the guys swing uptempo as mad, and we can only cry by the fact that this kind of music is gone forever, any revival seems impossible. The piano soli on the two takes of “46 ...” are the piano summit and competing heavily for being the best contributions on the whole session. Or maybe we should give first prize to the unique, magnificent slow solo on “Stardust”, one of the most beautiful he ever made!?! And don’t forget “... In”, also with two colourful and different piano soli! Clyde Hart was a piano genius!! Note also the funny conversation between Roy and Chu on this title, most prominent on the 78 version, take 2: “Let’s go out someplace and swing”. “Where you wanna go, Chu?” “Let’s go down to Servony”. “Who’s playing down there?” “Clyde is playing down there, you know Clyde Hart, that cat’s swingin’ out alright”!!!!

**LIONEL HAMPTON & HIS ORCHESTRA**      **NYC. April 3, 1939**  
Irving Randolph (tp), Hymie Schertzer (bcl, as), Russell Procope (as), Chu Berry, Jerry Jerome (ts), Clyde Hart (p), Allan Reuss (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo).

Four titles were recorded for Victor:

35392-1	I Can Give You Love	Intro 4 bars. Acc. (vo) 30 bars. (M)
35393-1	High Society	Soft acc. (F)
35394-1	It Don’t Mean A Thing	Intro with ens 8 bars. Acc. (vo) 36 bars and (vib) 16 bars.



Soli 4 and 12 bars. (M)

- 35394-2 It Don't Mean A Thing As above. (M)  
 35395-1 Johnny Get Your Horn Acc. (vo) 32 bars. (M)

CH contributes strongly to the juicy rhythm section but could of course be used more as a soloist. He takes a soft, beautiful intro on "... Love" and is heard prominently behind Hampton's vocal. Otherwise, "... Thing" is the thing with two takes. Upon the first take I wrote that this is really top quality CH, and when the second take appeared, you will know how much of an improviser he was, the versions are quite different!

**LIONEL HAMPTON & HIS ORCHESTRA** **NYC. April 5, 1939**

Chu Berry (ts), Clyde Hart (p), Allan Reuss (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vo-35703, vib-35704, p-35706,06).

Four titles were recorded for Victor:

- 35703-1 Sweethearts On Parade Soft. acc. (M)  
 35704-1 Shufflin' At The Hollywood Solo 32 bars. (FM)  
 35704-2 Shufflin' At The Hollywood As above. (FM)  
 35705-1 Denison Swing Soft. acc. (FM)  
 35706-1 Wizzin' The Wizz As below. (F)  
 35706-2 Wizzin' The Wizz Soft acc. (p-LH). (F)

Not much CH to be heard on three items, but the fourth one, "Sweethearts ..." certainly makes up for the omissions!! Two extremely fascinating and different piano soli, my favourite is the non-78 take 2, but both belong among the best of CH ever, remarkable and highly creative soloing, and not many of his piano contemporaries could make something so fascinating and original! Dig these!!

**LIONEL HAMPTON & HIS ORCHESTRA** **NYC. June 9, 1939**

Ziggy Elman (tp), Hymie Schertzer (as), Russell Procope (sop, as), Chu Berry, Jerry Jerome (ts), Clyde Hart (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm-except 37617), Lionel Hampton (vib, vo, dm-37617).

Four titles were recorded for Victor:

- 37614-1 If It's Good Soft acc. (FM)  
 37615-1 Stand By For Further Announcements Soft acc. (vo). (M)  
 37616-1 Ain't Cha Comin' Home? Solo 8 bars. (S)  
 37617-1 Big Wig In The Wigwam Soft acc. (FM)  
 37617-2 Big Wig In The Wigwam As above. (FM)

It is almost impossible to *hear* CH on this session, but we *feel* him so much in the lovely rhythm section! And then "Ain't ..." as an exception, a delightful, colourful solo with brilliant runs and great inventiveness.

**LIONEL HAMPTON & HIS ORCHESTRA** **NYC. June 13, 1939**

Rex Stewart (cnt), Lawrence Brown (tb), Harry Carney (bar), Clyde Hart (p), Billy Taylor (b), Sonny Greer (dm), Lionel Hampton (vib-37630, p-37632, vo-37631). Three titles were recorded for Victor:

- 37630-1 Memories Of You Acc. (vib) 22 bars. (S)  
 37631-1 The Jumpin' Jive Acc. (vo) with (cnt) 36 bars and (vib) 18 bars. (M)  
 37632-1 12<sup>th</sup> Street Rag Acc. (p-LH). (F)  
 37632-2 12<sup>th</sup> Street Rag As above. (F)

Smart piano accompaniment on "Memories ...", note the concluding phrase! And if one listens very closely, there are some nice details on "... Jive".

**ROY ELDRIDGE & HIS ORCHESTRA** **NYC. Aug./Sept. 1939**

Roy Eldridge (tp, vo), Robert Williams (tp), Eli Robinson (tb), Joe Eldridge (as), Prince Robinson (cl, ts), Franz Jackson (ts), Clyde Hart (p), John Collins (g), Ted Sturgis (b), David "Panama" Francis (dm), Laurel Watson (vo-"Sam ..."). NBC broadcasts from Arcadia Ballroom.

**Aug. 5, 1939**

Little Jazz (Theme)	Acc. only. (FM)
Mahagony Hall Jump	Acc. only. (F)
Body And Soul	Solo 8 bars. (SM)
Arcadia Shuffle	Solo 8 bars. Acc. (F)
Sam, The Vegetable Man	Solo 4 bars. Acc. (FM)
Pluckin' The Bass	Acc. only. (F)
Little Jazz (Theme)	Acc. only. (F)

**Aug. 12, 1939**

Little Jazz (Theme)	Acc. only. (FM)
Heckler's Hop	Solo 8 bars. Acc. (F)
Swinging At The Deuces	Acc. only. (FM)
The King Of Bongo Bong	Solo 6 bars. Acc. (F)
The Gasser (Sweet Georgia Brown)	Acc. only. (F)
Unknown Title	Acc. only. (F)
Undecided	Solo 32 bars. Acc. (F)
Little Jazz (Theme)	Acc. only. (F)

**Aug. 19, 1939**

Yellow Fire	Acc. only. (F)
Shine	Acc. only. (F)

**Sept. 2, 1939**

Woodchopper's Ball	Acc. only. (F)
St. Louis Blues	Solo 24 bars. Acc. (F)
Little Jazz (Theme)	Acc. only. (FM)

**Sept. 9, 1939**

Minor Jive	Acc. only. (FM)
Oh, Lady Be Good	Soli with orch 32 and 4 bars. (F)
Roy's Riffin' Now	Acc. only. (F)
Little Jazz (Theme)	Acc. only. (F)

Most of the items from these broadcasts have accompaniments only and of mostly academic interest. However, the few soli are pure gold, "St. Louis ..." and "Undecided" are magnificent, some of the best CH ever made! Also brief but juicy soli on "Body ..." and "...Hop" should be noted. And of course, here is Roy Eldridge at his young very best!!

**LIONEL HAMPTON & HIS ORCHESTRA NYC. Sept. 11, 1939**

Dizzy Gillespie (tp), Benny Carter (as), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo-41407).

Four titles were recorded for Victor:

41406-1	When Lights Are Low	Solo 8 bars. (FM)
41406-2	When Lights Are Low	As above. (FM)
41407-1	One Sweet Letter From You	Intro 4 bars. Break 2 bars. (SM)
41408-1	Hot Mallets	Soft. acc. (F)
41409-1	Early Session Hop	Soft acc. (FM)

Not much solistic activity from CH on this star-studded session, but a brilliant intro and break on "... Letter ...", and some fine, different soli on "... Low" tell us that CH is also a star, and the others don't get much more space either!

**ROY ELDRIDGE & HIS ORCHESTRA****continued****Sept. 16, 1939**

St. Louis Blues	Solo 24 bars. Acc. (F)
Minor Jive	Acc. only. (FM)
Little Jazz (Theme)	Acc. only. (F)

**Unknown dates**

Summertime (NC)	Acc. only. (SM)
Little Jazz (Theme) (NC)	Acc. only. (FM)
Arcadia Shuffle	Solo 8 bars. Acc. (FM)
Unknown Title	Acc. only. (FM)
I Know That You Know	Soli 12 and 8 bars. (F)
Sweet Sue	Acc. only. (FM)

Another version of “St. Louis ...”, the more the better!!

**ROY ELDRIDGE & HIS ORCHESTRA****NYC. Oct. 1939**

Personnel as Aug./Sept. 1939. Laurel Watson (vo-1005,06,08).

Four titles were recorded for Varsity:

1005-1	It's My Turn Now	Solo with orch 8 bars. (M)
1006-1	You're A Lucky Guy	Solo 10 bars. (M)
1006-2	You're A Lucky Guy	As above. (M)
1007-1	Pluckin' The Bass	Acc. only. (F)
1007-2	Pluckin' The Bass	As above. (F)
1008-1	I'm Getting' Sentimental Over You	Acc. (vo) 36 bars. (SM)

Most interesting here is the simple, fine, concentrated solo on “... Guy”. Note also the inspired accompaniment on “... Sentimental...”. Postscript of Dec. 30, 2023: Note the appearance of two alternate takes! The piano soli on “... Lucky Guy” are quite different!

**LIONEL HAMPTON & HIS ORCHESTRA****NYC. Oct. 12, 1939**

Henry Allen (tp), J. C. Higginbotham (tb), Earl Bostic (as), Clyde Hart (p), Charlie Christian (g), Artie Bernstein (b), Sid Catlett (dm), Lionel Hampton (vib, vo).

Three titles were recorded for Victor:

42941-1	I'm On My Way From You	Acc. only. (M)
42942-1	Haven't Named It Yet	Acc. only. (FM)
42943-1	The Heebie Jeebies Are Rockin' TT	Acc. only. (M)
42943-2	The Heebie Jeebies Are Rockin' TT	As above. (M)

Nothing of importance can be heard here, except that a piano is present, swinging modestly.

**LIONEL HAMPTON & HIS ORCHESTRA****NYC. Oct. 30, 1939**

Ziggy Elman (tp), Toots Mondello (cl, as), Jerry Jerome, Ben Webster (ts), Clyde Hart (p), Al Casey (g), Artie Bernstein (b), Slick Jones (dm), Lionel Hampton (vib, vo-43249, p-43246,47), dm-43250).

Five titles were recorded for Victor:

43246-1	The Munson Street Breakdown	Acc. only. (FM)
43247-1	I've Found A New Baby	Acc. only. (F)
43248-1	I Can't Get Started	Acc. only. (S)
43249-1	Four Or Five Times	Acc. (vo) 16 bars. Solo 16 bars. (M)
43250-1	Gin For Christmas	Solo 4 bars. Acc. (F)

Note primarily a smart, nice solo on Four ...”, more modern oriented than before. “Gin ...” starts out firmly as the session highlight but then nothing happens, really. Finally there are some quite nice details in the background on “... Baby” if one cares to listen closely.

**FREDDIE RICH & HIS ORCHESTRA** **NYC. Feb. 14, 1940**

Nat Natoli, Melvin Solomon, Roy Eldridge (tp), Larry Altpeter (tb), Benny Carter, Sid Stoneburn, Sid Perlmutter (cl, as), Babe Russin, Frank Chase, Stafford Simon (ts), Clyde Hart (p), Ken Binford (g), Hayes Alvis (b), Johnny Williams (dm), Rosemary Calvin (vo), Fred Rich (dir).

Four titles were recorded for Vocalion:

26514-A	Till We Meet Again	Acc. only. (M)
26515-A	A House With A Little Barn	Acc. only. (M)
26516-A	I'm Forever Blowing Bubbles	Straight intro 6 bars. Solo 16 bars. (M)
26517-A	How High The Moon	Acc. only. (SM)

Only one real CH item, but his solo on "... Bubbles" is of the really strong, compact type, so typical of his piano style.

**JAM SESSION** **NYC. Dec. 7, 1940**

Buck Clayton (tp), probably Herbie Fields (cl, ts), Earl Warren (as), Buddy Tate (ts), Clyde Hart (p), unknown (b), J. C. Heard (dm).

Recorded by Jerry Newman, four titles, only one currently available:

I Got Rhythm	(F)
China Boy	(FM)
Tea For Two	
Lady Be Good	Intro 4 bars. Solo 32 bars. Acc. (b) 32 bars. (FM)

I have heard "I Got ..." og "China ...", probably belonged to the collection of the late Johs Bergh, but where are they now? "Tea ..." has been known to exist but not heard. CH plays along but not remarkably on "... Good".

**UNA MAE CARLISLE** **NYC. March 10, 1941**

Shad Collins (tp), Lester Young (ts), Clyde Hart (p), John Collins (g), Nick Fenton (b), Harold "Doc" West (dm), Una Mae Carlisle (vo).

Four titles were recorded for Bluebird:

62747-1	Blitzkrieg Baby	Acc. (vo) with (ts/tp). Solo 16 bars. (M)
62748-1	Beautiful Eyes	Acc. (vo) with (ts). (SM)
62749-1	There'll Be Some Changes Made	Acc. (vo) with (ts). (SM)
62750-1	It's Sad But True	Acc. (vo) with (ts). Acc. (tp). (S)

Oh, how I wish I had heard this group live!! Lovely singing and a magnificent Prez on the very top of his career and artistic sovereignty. CH contributes with his background accompaniment, particularly on "... True", and note his final note! He is less evident on "... Eyes" and "... Made", but I suggest you play this session trying to avoid listening to Prez and concentrating on piano, you will find nice details. However, the real thing here is "Blitzkrieg ..." with a magnificent solo, so fine harmonies and swinging maturely! CH is now moving further into the modernization of jazz, and could have been one of the most important innovators. And listen to his opening phrase of this solo, a touch of genius!!

**JAM SESSION** **NYC. ca. May 1941**

Hot Lips Page (tp), Herbie Fields (ts), Clyde Hart (p), Nick Fenton (b), (dm).

Recorded at Minton's by Jerry Newman, one title:

Forty One	Acc. (tp) to solo 48 bars to acc. (b) 18 bars. (M)
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CH was also one of those innovators visiting Minton's Playhouse, but only one item exists with him. "Forty One" is the blues and he takes four choruses, not three as the LP liner notes states. Excellent playing, fine opening, colourful runs, combined with his typical middle register style, and a well of exciting harmonies, this is an important piano item!!

**CHU BERRY & HIS JAZZ ENSEMBLE** **NYC. Aug. 28, 1941**

Hot Lips Page (tp, vo-418), Chu Berry (ts), Clyde Hart (p), Al Casey (g), Alun Morgan (b), Harry Jaeger (dm).

Four titles were recorded for Commodore:

4178	Blowing Up A Breeze	Solo 16 bars. (F)
4178-X	Blowing Up A Breeze	As above. (F)

4178-Y	Blowing Up A Breeze	As above. (F)
4178-Z	Blowing Up A Breeze	As above. (F)
4179	On The Sunny Side Of The Street	Solo 16 bars. (S)
4179-X	On The Sunny Side Of The Street	As above. (S)
4179-Y	On The Sunny Side Of The Street	As above. (S)
4180	Monday At Minton's	Solo 24 bars. (FM)
4180-X	Monday At Minton's	As above. (FM)
4180-Y	Monday At Minton's	As above. (FM)
4181	Gee Baby, Ain't I Good To You	Intro 4 bars. Acc. (tp) and (vo). Solo 16 bars. (S)
418-X	Gee Baby, Ain't I Good To You	As above. (S)

This Commodore session is like the previous one of the most important in CH's recording career. The two faster items have fine, solid piano playing, and the takes are lovely different. "Monday ..." is a blues, while "... Breeze" is a standard. The guys really swing on these. However, even as fine as these are, the two slow items are what makes this occasion to a real piano feast and a lasting tribute to CH's masterly and original piano playing. Three brilliant and creative soli on "... Street" should be studied and treasured carefully, my particularly favourite is the "middle" take on the Commodore LP. And finally the two magnificent versions of "Gee Baby ...", so intriguing, such exquisite details, as for instance the closing of the solo on the previously unissued take!! Finally, the two intros alone give CH a place in piano heaven!!!

**LUCKY MILLINDER & HIS ORCHESTRA** **NYC. Feb. 18, 1942**

Nelson Bryant, Archie Johnson, Freddie Webster (tp), Joe Britton, Edward Morant, George Stevenson (tb), Billy Bowen, George James (as), Stafford Simon (ts), Ernest Purce (bar), Clyde Hart (p), Trevor Bacon (g, vo-70344,47), George Duvivier (b), Panama Francis (dm), Sister Rosetta Tharpe (vo-70345), Lucky Millinder (ldr, vo-70347), band (vo).

Four titles were recorded for Decca, three have been available:

70344-A	Fightin' Doug MacArthur	Acc. only. (M)
70345-A	I Want A Tall Skinny Papa	Acc. only. (M)
70346-A	We're Gonna Have To Slap The Dirty LJ	Acc. only. (FM)
70347-A	Savoy	Solo 12 bars. (M)

A simple Basie-like solo on "Savoy", not particularly remarkable except by some nice details at the end.

**JOHN KIRBY & HIS ORCHESTRA** **NYC. early Nov. 1943**

Personnel as Nov. 19 below.

Five titles were recorded for VDisc, four issued:

Do You Savvy?	Solo 16+8 bars, (cl) on bridge. (FM)
Tunisian Trail	Acc. only. (M)
9:20 Special	In ens. Soli 8 and 8 bars. (M)
Crossroads (Malaguena)	Straight. (F)

Postscript of Jan. 2024: Sorry to have mixed up these with the transcriptions below (ref. Dieter Salemann). One important discovery: Another version of "... Savvy?" with different piano solo!

**JOHN KIRBY & HIS ORCHESTRA** **NYC. Nov. 19, 1943**

Charlie Shavers (tp), Buster Bailey (cl), George Johnson (as), Clyde Hart (p), John Kirby (b), Bill Beason (dm).

Twelve titles were recorded for Associated Transcriptions (postscript of Jan. 2024: these are not on VDisc, own session above):

Duke's Idea	Solo 16 bars. (FM)
It Feels So Good	Intro 8 bars. Solo 16+8 bars, ens on bridge. Acc. (b) 8 bars. (FM)
Shoo Shoo Baby	Solo 8 bars. Acc. (M)
Tunisian Trail	Acc. only. (M)

Old Fashioned Love	Soli with ens 8 and 8 bars. (M)
Birth Of The Blues	Solo with ens 32 bars. (M)
Blue Skies	Soli 4, 4 and 4 bars. (FM)
Manhattan Serenade	Solo with ens 16 bars. (SM)
Do You Savvy?	Solo 16+8 bars, (cl) on bridge. (FM)
Zoomin' At The Zombie	Solo 8 bars. (FM)
John Kirby Special	Soli 4, 8, 16 and 8 bars. (FM)
Comin' Back	In ens. Soli 4 and 14 bars. (FM)

The John Kirby session, although in my opinion rather boring in general, gives CH good opportunities for soloing, and there are several nice contributions here, just choose a few, so why not "... So Good" and "Do You ...".

**LARRY ADLER** **NYC. Jan. 25 & 27 & Feb. 2, 1944**  
*Larry Adler (harmonica), Charlie Shavers (tp), Buster Bailey (cl), unknown (as), Dave Le Winter, not Clyde Hart (p), John Kirby (b), Bill Beason (dm).*  
 Several titles were recorded for Decca:

71699	<i>Blues In The Night</i>	<i>Acc. only. (S)</i>
71700	<i>Stardust</i>	<i>Acc. only. (S)</i>
71709	<i>Creole Love Call</i>	<i>Acc. only. (S)</i>
71710	<i>Begin The Beguine</i>	<i>Acc. only. (FM/M)</i>
71725	<i>Old Black Magic</i>	<i>Acc. only. (S)</i>
71726	<i>St. Louis Blues</i>	<i>Acc. (b) 12 bars. (FM)</i>
71727	<i>Hand To Mouth Boogie</i>	<i>Solo 24 bars. Acc. ( b ) 12 bars. (FM)</i>

*Postscript of June 24, 2023: Research by Dieter Salemann twenty years ago concludes that the pianist on this session is not Clyde Hart but Dave Le Winter. Sorry.*

**DE PARIS BROTHERS** **NYC. Feb. 4, 1944**  
*Sidney De Paris (tp), Wilbur De Paris (tb), Edmond Hall (cl), Clyde Hart (p), Billy Taylor (b), Gordon "Specs" Powell (dm).*  
 Four titles were recorded for Commodore:

4710-2	<i>I've Found A New Baby</i>	<i>Intro 8 bars. Soli 8 and 16 bars. Acc. (F)</i>
4710-3	<i>I've Found A New Baby No. 2</i>	<i>Intro 8 bars. Soli 10 and bars. Acc. (F)</i>
4711-1	<i>Black And Blue</i>	<i>Solo 8 bars. Acc. (S)</i>
4711-?	<i>Black And Blue</i>	<i>As above. (S)</i>
4712-1	<i>Change O'Key Boogie</i>	<i>Soli 24, 4, 4 and 4 bars. Acc. (FM)</i>
4712-1	<i>Change O'Key Boogie</i>	<i>As above. (FM)</i>
4713-1	<i>The Sheik Of Araby</i>	<i>Solo 32 bars. Acc. (F)</i>
4713-2	<i>The Sheik Of Araby</i>	<i>As above. (F)</i>

Again Commodore offers CH great opportunities! The most fascinating item is the lovely "...Blue", and the two takes are wonderfully different. Second comes "... Araby", also here the takes are very different, maybe a bit reticent compared to "46 West 52<sup>nd</sup>" some years earlier but of high quality. Otherwise, this is a Dixieland session not quite Clyde's domain.

**BEN WEBSTER & HIS ORCHESTRA** **NYC. Feb. 8, 1944**  
*Hot Lips Page (tp), Ben Webster (ts), Clyde Hart (p), Charlie Drayton (b), Denzil Best (dm).*  
 Eight titles were recorded for World Transcriptions:

1633-1	<i>Woke Up Clipped</i>	<i>Solo 8 bars. (SM)</i>
1633-2	<i>Woke Up Clipped</i>	<i>As above. (SM)</i>
1633-(3)	<i>Woke Up Clipped</i>	<i>As above. (SM)</i>

1634-1	Teezol	Solo 32 bars. (F)
1634-2	Teezol (NC)	No solo.
1634-3	Teezol (NC)	No solo.
1634-4	Teezol	As take 1. (F)
1634-(5)	Teezol	As take 1. (F)
1635-1	'Nuf Said	Acc. (ts) 16+8 bars, acc. (b) on bridge. (SM)
1635-(2)	'Nuf Said	As above. (SM)
1636-1	The Horn	Solo 32 bars. (F)
1636-(2)	The Horn	As above. (F)
1637-1	Dirty Deal (NC)	Runout in intro.
1637-2	Dirty Deal	Acc. (b) 8 bars. (M)
1637-(3)	Dirty Deal	As above. (M)
1638-1	Don't Blame Me (NC)	Intro 4 bars. (SM)
1638-2	Don't Blame Me	As above. (SM)
1638-(3)	Don't Blame Me	As above. (SM)
1639-(1)	I Surrender Dear	Intro 4 bars. (SM)
1640-1	Tea For Two (NC)	No solo.
1640-2	Tea For Two (NC)	Runout in intro.
1640-3	Tea For Two (NC)	Runout in intro.
1640-4	Tea For Two	Intro 4 bars. Solo 32 bars. (FM)
1640-(5)	Tea For Two	As above. (FM)

Try "... Clipped" and you will find an excellent reason for a Clyde Hart solography! To find three alternates of a marvelous 8 bars' conception is just what jazz research and documentation is all about!! If you don't dig this incredibly rich piano playing, sell your jazz collection. What about the fat chords accompanying Drayton on "Dirty..."? Or on "... Said"?? Maybe you prefer the nice intros on "... Blame Me" or "... Dear", although the slowest tempi are the least interesting CH items, because Ben takes the most for himself. But then "Teezol", "The Horn" and "Tea For Two" really should call to attention! With alternates we have seven soli of 32 bars, all masterly constructions, swinging in every bar and with details like in a miniature painting. Compare the alternates to each other and you will discover, if you did not know it, that Clyde Hart was one of the greatest jazz piano players!!!

**COLEMAN HAWKINS & HIS ORCHESTRA NYC. Feb. 16&22, 1944**

Dizzy Gillespie, Vic Coulson, Ed Vandever (tp), Leo Parker, Leonard Lowry (as), Coleman Hawkins, Don Byas, Ray Abrams (ts), Budd Johnson (bar), Clyde Hart (p), Oscar Pettiford (b), Max Roach (dm).

Three titles were recorded for Apollo:

1000	Woody'n You	Intro 6 bars. (FM)
1001	Bu-Dee-Daht	In ens 16, 8 and 8 bars. (FM)
1002	Yesterdays	Soft acc. (SM)

**NYC. Feb. 22, 1944**

Same, Budd Johnson (ts). Three titles:

1003	Disorder At The Border	Intro with (b) 8 bars to ens 12 and 12 bars. (M)
1004	Feeling Zero	Intro 4 bars. (SM)
1005	Rainbow Mist (Body And Soul)	Intro 4 bars. (SM)

Magnificent sessions with regard to Hawk, but CH is not prominent, sorry to say. The latter session has some fine piano intros though.

**JOHN KIRBY & HIS SEXTET NYC. March 21, 1944**

Personnel assumed to be as Nov. 19, 1943.

Three titles were recorded for Associated Transcriptions (date misplaced in early version of the solography, ref. Dieter Salemann):

At The Crossroads	Straight in ens. (FM)
Perdido	Intro 4 bars. Acc. (b) 8 bars. (SM)
Peanut Vendor	Straight in ens. (FM)

Peculiar intro on "Perdido", sure this is CH?

**WALTER THOMAS & HIS JUMP CATS** **NYC. April 1, 1944**

Emmett Berry (tp), Walter Thomas (cl, as, ts, ldr), Budd Johnson (cl, ts, bar), Ben Webster (ts), Clyde Hart (p), Oscar Pettiford (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis:

8125A	Broke But Happy	Duet with (b) 8 bars and acc. (M)
8125B-1	Blues On The Delta	Solo 12 bars. In ens. (S)
8125B-2	Blues On The Delta	As take 1. (S)
8125B-3	Blues On The Delta (NC)	Run out.
8125B-4	Blues On The Delta	As take 1. (S)
8126A-1	Jumpin' With Judy	Soli 8 and 16 bars. (F)
8126A-2	Jumpin' With Judy (NC)	No solo.
8126A-3	Jumpin' With Judy	Soli 8, 8 and 4 bars. (F)
8126A-4	Jumpin' With Judy (NC)	Run out.
8126A-5	Jumpin' With Judy	As take 3. (F)
8126B-1	Blues On The Bayou	Intro 4 bars to 16 bars with ens. Acc. (cl). (S)
8126B-2	Blues On The Bayou	As above. (S)
8126B-3	Blues On The Bayou	As above. (S)

This session does not give CH too many opportunities, but a sharp ear make discoveries. The de-luxe intros on the three versions of "... Bayou" are worth noticing, and the soli on "... Judy" are quite different while typical of his style at this time. The "... Delta" is quite unusual but rather arranged, and "... Happy" is quite ordinary.

**BILLY ECKSTINE & HIS ORCHESTRA** **NYC. April 13, 1944**

Dizzy Gillespie, Freddie Webster, Shorty Mcconnell, Al Killian (tp), Trummy Young, Howard Scott, Claude Jones (tb), Budd Johnson, Jimmy Powell (as), Wardell Gray, Thomas Crump (ts), Rudy Rutherford (bar), Clyde Hart (p), Connie Wainwright (g), Oscar Pettiford (b), Shadow Wilson (dm), Billy Eckstine (vo, ldr).

Three titles were recorded for DeLuxe:

107	I Got A Date With The Rhythm Man	Soft. acc. (M)
108	I Stay In The Mood For You	Soft acc. (SM)
109	Good Jelly Blues	Soft acc. (S)

**EARL WARREN & HIS ORCHESTRA** **NYC. April 18, 1944**

Joe Newman, Ed Lewis, Al Killian, Harry Edison (tp), Eli Robinson, Dicky Wells, Ted Donnelly, Louis Taylor (tb), Earl Warren (as, vo, ldr), Jimmy Powell (as), Buddy Tate, Lester Young (ts), Rudy Rutherford (bar), Clyde Hart (p), Freddie Green (g), Rod Richardson (b), J. Jones or Shadow Wilson (dm).

Four titles were recorded for Savoy:

5440	Empty Hearted	Soft acc. (SM)
5441-1	Circus In Rhythm	Solo 16 bars. (FM)
5441-2	Circus In Rhythm	As above. (FM)
5441-3	Circus In Rhythm	As above. (FM)
5442-1	Poor Little Plaything	Soft acc. (S)
5442-2	Poor Little Plaything	As above. (S)
5443-1	Tush	Solo with orch 8 bars. (FM)
5443-2	Tush	As above. (FM)



This is the Basie band with CH instead of the Count himself, and that does not matter at all, because there are nice piano soli to be heard!! "Circus ..." is the dominating title with three lovely and different soli.

**JOHN KIRBY & HIS ORCHESTRA** **NYC. May 1944**  
Broadcasts from the "Aquarium Restaurant". This is a messy research area, and I present my notes so far, please help!:

**NYC. May 19?, 1944**

Charlie Shavers (tp), probably Buster Bailey (cl), probably George Johnson (as), Ben Webster (ts), probably Clyde Hart (p), John Kirby (b), Bill Beason (dm).  
The date is dubious, particularly considering the next session.

Rose Room	Solo 32 bars. (M)
No Love, No Nothing	Acc. only. (SM)
Andyology	Intro 4 bars to acc. ens 32 bars. (M)

**NYC. May 19, 1944**

Dizzy Gillespie (tp), otherwise probably as above.

Close Shave	Acc. only. (FM)
Yesterdays	Solo 16 bars. (SM)
Takin' A Chance On Love	Solo 16+8 bars, (tp) on bridge. (M)
Honeysuckle Rose (NC)	Intro 4 bars. Acc. (FM)

**NYC. May 22, 1944**

Probably as May 19.

I'm Coming Home	Soli 4 and 14 bars. (FM)
Yesterdays	Solo 16 bars. Acc. (cl) 16 bars. (SM)
Oh, What A Wonderful Morning	Acc. only. (M)
Rose Room	Acc. only. (M)

**NYC. May 24, 1944**

Probably as May 19.

Irresistible You	Acc. only. (S)
Perdido (NC)	Acc. ens and (cl) 32 bars. (SM)
Rose Room	Acc. only. (M)

**NYC. May/June, 1944**

Hot Lips Page (tp), otherwise probably as above.

Amour	Solo with ens 16 bars. (M)
Passepied	Acc. only. (FM)
B Flat Special	Intro 4 bars. Acc. (cl). (SM)

**NYC. June 14, 1944**

Probably as May/June.

Passepied	Acc. only. (FM)
K. C. Caboose	Acc. only. (FM)

There is something with these Kirby sessions that makes me somewhat uneasy about CH's presence. Can Billy Kyle still be involved in some of this? The piano is sparsely featured, but the beautiful playing on "Yesterdays" must be CH. In any case, there are much more exciting CH around than this.

**HOT LIPS PAGE & HIS HOT SEVEN** **NYC. June 14, 1944**

Hot Lips Page (tp, mellophone, vo), George Johnson, Floyd Williams (as), Don Byas (ts), Clyde Hart (p), John Simmons (b), Sid Catlett (dm).

Four titles were recorded for Savoy:

5462-2 (#1) Dance Of The Tambourine	As below. (M)
5462-3 (#2) Dance Of The Tambourine	As below. (M)
5462-4 Dance Of The Tambourine	Part of intro 4 bars. Acc. (vo) 32 bars. (M)

5463-X	Uncle Sam's Blues	Intro 4 bars. Acc. (vo) 24 and 12 bars. (S)
5463-3	Uncle Sam's Blues	As above. (S)
5464-3	Paging Mr. Page	Solo 24 bars. (FM)
5464-4	Paging Mr. Page	As above. (FM)
5465-X	I Keep Rollin' On	Intro 4 bars to 12 bars straight in ens to acc. (vo) 24 and 24 bars. (SM)
5465-Y	I Keep Rollin' On	As above. (SM)

Only "... Page" has piano solo, but the two takes are not that exciting. However, listen to Clyde's background playing to Hot Lips' vocal on the three other titles, these are real treasures, pure gold!!! Postscript of Dec. 2023: Note two new takes of "... Tambourine" in in Don Byas Mosaic box!

#### COLEMAN HAWKINS SEPTET

NYC. July 27, 1944

Charlie Shavers (tp), Edmond Hall (cl), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Oscar Pettiford (b), Denzil Best (dm).

Six titles were recorded for Manor/Regis, five issued:

1177	All The Things You Are	Intro 2 bars. Soft acc. (SM)
1178	Shivers	Intro with (b) 8 bars and duet 8 and 8 bars. (M)
1179	Step On It	Duet with (b) 32 bars. (FM)
1181	Riding On 52 <sup>nd</sup> Street	Solo 16 bars. (F)
1182	Memories Of You	Strong acc. (S)

"Step ..." offers CH in a kind of Basie style, not at all bad, and some fine background on "Memories ...". The recently issued "Shivers" is not particularly exciting with regard to CH. The highlight of the session is a brilliant solo on "... Street"!

#### OSCAR PETTIFORD

NYC. July 27, 1944

Clyde Hart (p), Oscar Pettiford (b).

Two titles, "Dedicated To J. B." and "Don't Blame Me", were recorded for Delta, but no copies have been found yet.

#### DON BYAS SWING SHIFTERS

NYC. July 28, 1944

Charlie Shavers (tp), Don Byas (ts), Clyde Hart (p, cel-5491,92), Slam Stewart (b), Jack Parker (dm).

Four titles were recorded for Savoy:

5490	Riffin' And Jivin'	Part of intro. In ens. Solo 32 bars. (F)
5491-1	Free And Easy	(cel)/(p) intro 8 bars. (cel) acc. and solo 8 bars. (M)
5491-2	Free And Easy	As above. (M)
5492	Worried 'N' Blue	(cel)-intro 4 bars. (p) acc. (ts) and (tp). (cel)-solo 8 bars. (S)
5493-2	Don's Idea (BD)	In ens. (F)
5493-4	Don's Idea	In ens. Solo 32 bars. (F)
5493-5	Don's Idea	As above. (F)

This is a beautiful tenorsax session, but not a particularly great one with regard to CH. I don't think he likes the fast tempi on "Riffin' ...", where he almost stumbles, and "... Idea", although the two versions are quite different. Most interesting is "... Easy" with the celeste giving an "impressionistic flavor" as Dan Morgenstern expresses it. Postscript of Dec. 2023: Note a third breakdown take of "... Idea" in the Don Byas Mosaic box. Unfortunately it stops in the tenorsax solo before CH had the chance to take his piano solo.

#### CHARLIE SHAVERS QUARTET

probably middle 1944

Charlie Shavers (tp), Clyde Hart (p, cel), Leonard Gaskin (b), Jackie Mills (dm).

Seven titles were recorded for World Transcription JS28&29:

Deuce-A-Rini	(p) & (cel) all the way through with a (p) solo 32 bars. (F)
Summertime	(p) all the way through except

	(cel)-solo 16 bars. (S)
Echoes Of Harlem	(p) mostly all the way through, particularly solo 8 bars. (S)
Amor	(p) & (cel) all the way through, particularly (p)-solo 8 bars. (M)
Rose Room	(p) & (cel) all the way through, particularly (p)-solo 30 bars. (M)
She's Funny That Way	(p) & (cel) all the way through, particularly (cel)-intro 4 bars, (cel)- solo 8 bars and (p)-solo 8 bars. (S)
On The Spot	(p) all the way through, particularly solo 32 bars. (F)

As for *quantity*, this is CH's most important session, soli and accompaniment alternate during a full LP side, also the recording quality is excellent. With regard to quality, this session also ranks very high, there is so much excellent details to find if you listen closely, even behind Shavers. Celeste is again featured, and although it is not my favourite instrument, he treats it very professionally, beautiful on "Summertime", most exciting on "... Way". Of the piano contributions, note particularly the beautiful slow "... Harlem" and "... Way" with so many smart chords. And in upper tempo are particularly "Rose ..." and "... Spot" masterly constructions, CH could have been a very important modern musician!

**DON BYAS SWING SHIFTERS** **NYC. Aug. 17, 1944**  
Personnel as July 28 plus Rudy Williams (as). Clyde Hart (p) only.  
Four titles were recorded for Savoy:

5702-1	1944 Stomp (BD)	As below. (FM)
5702-2	1944 Stomp	Intro 4 bars. In ens. Solo 16 bars. (FM)
5702-3	1944 Stomp	As above. (FM)
5703	What Do You Want With My Heart?	Intro 4 bars. Acc. (ts). Solo 16 bars. (SM)
5704	Bass C Jam	Duet with (b) 24 bars. In ens. (FM)
5705-1	Savoy Jam Party	Duet with (b) 24 bars. In ens. (FM)
5705-2	Savoy Jam Party	As above. (FM)

This is also mainly Don Byas' session, but "... Heart?" is a magnificent CH item, dig this one! Otherwise, "... Stomp" has an interesting solo. Postscript of Jan. 31, 2018: Had forgotten the aborted take of "... Stomp", but this happens just before the end, so the piano is intact, a quite different solo. Postscript of Dec. 25, 2023: Note a third take of "... Stomp" in the Don Byas Mosaic box!

**JOHN KIRBY** **NYC. Aug. 18, 1944**  
Personnel usually given as: Charlie Shavers (tp), Buster Bailey (cl), George Johnson (as), Ben Webster (ts), Clyde Hart (p), John Kirby (b), Bill Beason (dm). However, the trumpeter is Emmett Berry, the tenorsax player is Don Byas, and the pianist does not sound like Clyde Hart!  
Eleven titles were recorded for Associated Transcriptions, many have piano soli, check and offer your feedback!

**HOT LIPS PAGE BAND** **NYC. Sept. 12, 1944**  
Hot Lips Page (tp, vo), Jesse Brown, Joe Keyes (tp), Vic Dickenson (tb), Earl Bostic, Floyd Williams (as), Don Byas, Ike Quebec (ts), Clyde Hart (p, cel), Tiny Grimes (g), Al Lucas (b), Jack Parker (dm).  
Four titles were recorded for Savoy:

5706	I Got What It Takes	Intro 4 bars. Acc (cel) (vo) 32 and 8 bars. (S)
5707-1	Good For Stompin'	Solo 8 bars. (FM)
5702-2	Good For Stompin' (NC)	No solo. (FM)
5707-3	Good For Stompin'	As take 1 above. (FM)
5708	Lips' Blues	Acc. (vo) with (g) and ens 24 and 12 bars. (S)
5709-X	Blooey	Solo 24 bars. (F)
5709-Y	Blooey	As above. (F)

A brilliant intro on “I Got ...” is worth the whole session for me! Otherwise, there is not much piano gold here. Postscript of Dec. 2023: Note that Mosaic has a third take of “... Stompin’”, but it breaks down before any piano solo.

**TINY GRIMES QUINTET****NYC. Sept. 15, 1944**

Charlie Parker (as), Tiny Grimes (g, vo-5711,12), Clyde Hart (p), Jimmy Butts (b), Doc West (dm).

Four titles were recorded for Savoy:

5710-1	Tiny's Tempo	With ens 24 bars. Solo 24 bars. With ens 8 bars. (FM)
5710-2	Tiny's Tempo	As above. (FM)
5710-3	Tiny's Tempo	As above. (FM)
5711-1	I'll Always Love You	Acc. (vo) with (as) 32 and 16 bars. (SM)
5711-2	I'll Always Love You	As above. (SM)
5712-1	Romance Without Finance	Acc. (vo) with (as) 16+8 bars and 28 bars. Soli 8 and 8 bars. (M)
5712-2	Romance Without Finance (NC)	Acc. (vo) with (as) 16+8 bars. (M)
5712-3	Romance Without Finance	As take 1. (M)
5712-4	Romance Without Finance (NC)	Acc. (vo) with (as) 24 bars to be terminated abruptly. (M)
5712-5	Romance Without Finance	As take 1. (M)
5713-1	Red Cross	Solo 32 bars. (FM)
5713-2	Red Cross	As above. (FM)

This session is likely to be considered as Bird's and Bird's only. Probably nobody has ever bothered to listen to the other participants. Nevertheless this is also CH's session! All items contain lots of fine piano playing, and there is much variation from take to take. “Red ...” is the least interesting title, sounding a bit stiff, but note a smart bridge on take 2. “... Tempo” however has altogether six lovely blues choruses, note in particular the start of second chorus on take 1 and first chorus on take 2! Beautiful coplaying with Bird behind the vocal on “... Love You”, note the start of the conclusion on take 2. Finally “... Finance”, also lovely music, with the last 8 bars solo on take 3 as the highlight. No wonder CH became a close partner to Bird and Dizzy and took part in the development of modern jazz. Too bad really that illness removed him from the jazz scene at such a crucial time.

**HOT LIPS PAGE BAND****NYC. Sept. 29, 1944**

Hot Lips Page (tp, vo), Earl Bostic, Butch Hammond (as), Don Byas (ts), Clyde Hart (p), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Commodore:

4814-1	Six, Seven, Eight Or Nine	Intro 4 bars. Acc. (vo) with (ts) and (as) 24 bars. (SM)
4814-2	Six, Seven, Eight Or Nine	As above. (SM)
4815-1	You Need Coachin'	Acc. (vo) 24 bars. (M)
4815-2	You Need Coachin'	As above. (M)
4816-1	These Foolish Things	Intro 4 bars. Acc. (ts) 32 bars. (S)
4816-2	These Foolish Things	As above. (S)
4817-2	Fish For Your Supper	Intro 4 bars to acc. (vo-ens) 32 and 20 bars. (M)

Modest piano contributions here, although some nice background to vocal and tenorsax. However, there are two brilliant intros on “... Things”, dig these (the others are more ordinary)!!

**EDDIE CONDON'S JAZZ CONCERT ALL STARS****NYC. Oct. 6, 1944**

Bobby Hackett (cnt), Max Kaminsky (tp), Bill Harris (tb), Pee Wee Russell (cl), Ernie Caceres (bar), Clyde Hart (p), Eddie Condon (g), Bob Haggart (b), unknown? (dm), Liza Morrow (vo-“You Don't Know What Love Is”).

Date also given as June 10, 1944.

AFRS EC-2 program, recorded at Town Hall, seven titles (note that “It's Been So Long” has Gene Schroeder (p)):

Muskrat Ramble	Solo 16 bars. (FM)
Mean To Me	Strong acc. (tb). (S)
Body And Soul	Acc. (bar). (S)
Ja Da	Soft acc. (S)
Back In Your Own Backyard	Solo 8 bars. (FM)
You Don't Know What Love Is	Acc. (vo). (S)
Ensemble Blues	Solo 24 bars with announcer. (FM)

Fine soli with flashing runs on "Muskrat ...", "... Backyard" and "... Blues", the latter unfortunately under the announcer. However, the most interesting item is "Mean ...", where his inventive and active accompaniment behind Harris' trombone is very interesting!

**SIR WALTER THOMAS & HIS ALL STARS** **NYC. Oct. 11, 1944**

Jonah Jones (tp), Eddie Barefield (cl, as), Hilton Jefferson (as), Coleman Hawkins, Walter Thomas (ts), Clyde Hart (p), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis:

8127A-1	In The Hush Of The Night	Soft acc. (M)
8127A-2	In The Hush Of The Night (NC)	As above. (M)
8127A-3	In The Hush Of The Night	As above. (M)
8127A-4	In The Hush Of The Night	As above. (M)
8127A-5	In The Hush Of The Night (NC)	As above. (M)
8127A-6	In The Hush Of The Night	As above. (M)
8127B-1	Out To Lunch (NC)	Brief runout.
8127B-2	Out To Lunch	Solo 8 bars. (M)
8127B-3	Out To Lunch	As above. (M)
8128A-1	Every Man For Himself	Acc. (b/dm) 32 bars. (F)
8128A-2	Every Man For Himself	As above. (F)
8128A-3	Every Man For Himself	As above. (F)
8128B-1	Look Out Jack	Straight chording 24 bars. Acc. (F)
8128B-2	Look Out Jack (NC)	No solo.
8128B-3	Look Out Jack (NC)	No solo.
8128B-4	Look Out Jack	Straight chording 24 bars. Duet with (b) 12 bars. (F)

A session almost without interest for the CH fan, his role is very modest. Only the two versions of "... Lunch" are ear openers.

**COZY COLE & HIS ORCHESTRA** **NYC. Nov. 14, 1944**

Charlie Shavers (tp), Hank d'Amico (cl), Walter Thomas (as, ts), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Slam Stewart (b), Cozy Cole (dm).  
Four titles were recorded for Continental:

3275	Willow Weep For Me	Soft acc. (S)
3276	Look Here	Soft acc. (M)
3277	I Don't Stand The Ghost Of A Chance WY.	Acc. only. (SM)
3278	Take It On Back	Soft acc. (FM)

The recording quality of the Continentals is inferior and does not favour CH's piano backing. He can be heard very weakly on "Ghost ...", next to not at all on the remaining three items.

**CLYDE HART's HOT SEVEN** **NYC. Dec. 19, 1944**

Bennie Harris (tp), Herbie Fields (as, ts), Budd Johnson (ts), Clyde Hart (p), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm), Joe Gregory (vo).

Four titles were recorded for Savoy:

5768	Smack That Mess	Acc. only. (M)
5769	Dee Dee's Dance	Intro 4 bars. Solo 16 bars to acc. (b) 16 bars. (F)
5770	Little Benny / King Kong	Intro 4 bars. Solo 8 bars. (F)
5771	Shoot The Arrow To Me Cupid	Intro 4 bars. Acc. (vo) with (tp/ts) 32 and 16 bars. (M)

When CH at last got the chance to record under his own name, he seems to be very modest, giving most blowing space to his partners. Nevertheless there are nice things here, firstly a very fine and modern solo on "... Dance" and then a sophisticated little construction on "... Benny" and finally a smart intro on "Shoot ...", so don't miss this session!

**same date**

Same personnel except Herbie Fields not present. Notes by Timme Rosenkrantz confirms that the following items are warm-ups from the Clyde Hart session:

no mx	Just You, Just Me	Acc. (b) 32 bars. (M)
no mx	Mop Mop	Solo 16 bars. (F)

Postscript of Jan. 27, 2023: While "Just You ..." barely presents the session leader, another warm-up title, "Mop Mop", has appeared. It is in bad shape and under repair, but possible to hear CH in uptempo. Not particularly exciting, but long time since we had CH discoveries!!

**CLYDE HART'S ALL STARS** **NYC. Jan. 4, 1945**  
Dizzy Gillespie (tp), Trummy Young (tb, vo-3305-3308), Charlie Parker (as), Don Byas (ts), Clyde Hart (p), Mike Bryan (g), Al Hall (b), Specs Powell (dm), Rubberlegs Williams (vo-3301-3304).  
Eight titles were recorded for Continental:

3301	What's The Matter Now?	Acc. only. (M)
3302	I Want Every Bit Of It	Intro 4 bars. Acc. (S)
3303	That's The Blues	Acc. only. (S)
3304	4-F Blues	Acc. only. (SM)
3304-alt.	4-F Blues	As above. (SM)
3305	Dream Of You	Acc. only. (SM)
3306	Seventh Avenue	Intro 4 bars. Acc. (M)
3307	Sorta Kinda	Straight soli 8 and 8 bars. Acc. (FM)
3308	Ooh, Ooh, My, My, Ooh, Ooh	Acc. only. (SM)

There is no doubt CH is present on his own session, the second and last under his own name, but he certainly is not heard much! Not a single, proper solo! Nevertheless, when one listen closely, there are goldnuggets to be found, as in "That's ..." and "... It", particularly behind Rubberlegs and Bird. In general the Rubberlegs items are more interesting than the Young ones with regard to piano accompaniments, but the leader's firm hands and gentle control are notable all through. Finally, note the intro on "... Every Bit ...", his finest contribution on the whole session!

**OSCAR PETTIFORD & HIS 18 ALL STARS** **NYC. Jan. 9, 1945**  
Personnel including Dizzy Gillespie (tp), Benny Morton, Trummy Young (tb), Johnny Bothwell (as), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm), Rubberlegs Williams (vo-1219-21).  
Four titles were recorded for Manor:

1218	Something For You	Soft acc. (FM)
1219	Worried Life	Strong acc. (vo). (S)
1220	Empty Bed Blues I	Strong acc. (vo). (S)
1221	Empty Bed Blues II	Strong acc. (vo). (S)

Nice background playing together with Byas on the three vocal items.

**DIZZY GILLESPIE SEXTET** **NYC. Jan. 9, 1945**

Dizzy Gillespie (tp), Trummy Young (tb), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm).

Four titles were recorded for Manor:

1223-2	I Can't Get Started	Acc. only. (S)
1224-1	Good Bait	Acc. only. (M)
1225	Salt Peanuts	Straight acc. (vo) 16 and 8 bars. Solo 18 bars. (F)
1226	Be-Bop	Acc. only. (F)

Although CH contributes to the making of a memorable bebop session and is heard actively in the accompaniments, only "Salt ..." features him as a soloist. The result is fine, although this tempo is not his favourite one.

**DIZZY GILLESPIE SEXTET**

**NYC. prob. Feb. 28, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Clyde Hart (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).

Three titles were recorded for Guild:

554-2	Groovin' High	Acc. only. (M)
556-1	All The Things You Are	Solo 16 bars. Acc. (SM)
557	Dizzy Atmosphere	Acc. only. (F)

Most likely this is CH's last session before his much too premature death by tuberculosis. "... High" and "Dizzy ..." are not particularly interesting with regard to piano, but note the airy and swinging rhythm section on this date, in fact, the combination of swing rhythm and modern soloists worked very well in the middle forties as well as later (while the opposite often was disastrous). However, note his final contribution to jazz history, a nice, airy, simple, stylistically rather traditional solo on "... You Are", but beautiful and a very worthy sortie. Clyde Hart was through more than a decade a typical sideman, but his brilliant qualities both as accompanist and soloist made him more important in retrospective than many of the more well known names of jazz piano.

No further recording sessions.

... 000 ...