

The  
**CLARINET**  
and  
ALTOSAX  
of  
**EDWARD FREDERICK INGE**  
**“ED”**

Born: Kansas City, Missouri, May 7, 1906  
Died: Oct. 8, 1988

*Introduction:*

Since Don Redman had one of our favourite bands, of course we recognized this fine clarinet player. Nevertheless we were so into Benny Goodman, that we did not really recognize how original 'Ed' Inge really was.

*History:*

Clarinet from the age of 12, studied in conservatories in St. Louis and Madison, Wisconsin. Professional debut with George Reynolds' Orchestra (1924), then with Dewey Jackson before joining Art Simms in Milwaukee, after Simms' death worked with Oscar 'Bernie' Young until late 1928. With McKinney's Cotton Pickers (late 1930-31), then long spell with Don Redman until 1939. Joined Andy Kirk in early 1940 (replacing Don Byas), left in 1943. Did regular arranging for Kirk, also scored for many bandleaders including Don Redman, Jimmie Lunceford and Louis Armstrong. Led own band in Cleveland (1945), then settled in Buffalo to organize own business. Led own band in Buffalo in the 1950s and 1960s, also worked with Cecil Johnson's band during the 1960s (ref. John Chilton).

## EDWARD INGE SOLOGRAPHY

**ARTHUR SIMS & HIS CREOLE ROOF ORCHESTRA** **Chi. June 21, 1926**  
 Arthur Sims (as, vln, ldr), Bernie Young (cnt), William Franklin (tb), Ed Inge, Gilbert Munday (cl, as), Bert Bailey (bar), Cassino Simpson (p), Arthur Allbright (bjo, vo), Charles Harkness (tu), Cliff Jones (dm).  
 Three titles were recorded for Okeh, "As Long As I Have You" has not been available, no (cl, as) on "How Do You Like It Blues" but:

9765-A Soapstick Blues (cl)-Solo 12 bars. (SM)

This rather ordinary clarinet solo has no particular resemblance to Ed Inge as we know him from the Don Redman recordings later.

**McKINNEY'S COTTON PICKERS** **Camden, NJ. Dec. 17, 1930**  
 Don Redman (cl, as, bar, vo, dir), George "Buddy" Lee, Clarence Ross, Langston Curl (tp), Ed Cuffee (tb), Quentin Jackson (tb, vo-64058), Ed Inge (cl, as, arr-64056), Prince Robinson (cl, ts), Todd Rhodes (p, cel), Dave Wilborn (bjo, vo-64056), Billy Taylor (tu), Cuba Austin (dm), Lois Deppe (vo-67934), Donald King (vo-67935). Personnel taken from John Chilton: "McKinney's Music".  
 Two titles were recorded for Victor, one has EI:

64056-2 You're Driving My Crazy Soli with orch 32, 12, 4, 16 and 8 bars. (F)

**Camden, NJ. Dec. 18, 1930**

Same. One title, has EI:

64058-2 Come A Little Closer Obligato parts. Solo with orch 16 bars. (M)

**Camden, NJ. Feb. 12, 1931**

Same. Two titles, one has EI:

67934-1 It's A Lonesome Old Town Obligato parts. (M)

67934-2 It's A Lonesome Old Town As above. (M)

Our first important encounter with Ed Inge is through the lively and energetic "... Crazy". There are more beautiful clarinet sounds in jazz, but his playing shows professional command of his instrument, a slight staccato style and rhythmic finesse. Note that EI also is registered as arranger for this item. Good playing also on "... Closer". The obligati are in a softer style, and EI's presence may perhaps be discussed.

**DON REDMAN & HIS ORCHESTRA** **NYC. Sept. 24, 1931**  
 Bill Coleman, Leonard Davis, Henry "Red" Allen (tp), Claude Jones, Fred Robinson, Benny Morton (tb), Edward Inge, Rupert Cole (cl, as) Don Redman (as, vo-37222,24, ldr, arr), Robert Carroll (ts), Horace Henderson (p, arr), Talcott Reeves (bjo, g), Bob Ysaguirre (b, tu), Manzie Johnson (dm, vib), Lois Deppe (vo-37223).

Four titles were recorded for Brunswick, no (cl) on 37223-A "Trouble Why Pick On Me" but:

37222-A I Heard As 37292-A. (F)

37224-A Shakin' The African Solo 8 bars. (F)

37225-A Chant Of The Weeds Soli/straight with orch 4, 4 and 12 bars. (M)

37225-A Chant Of The Weeds As above. (M)

**NYC. Oct. 15, 1931**

Same except Langston Curl (tp) replaces Coleman.  
 Two titles were recorded for Brunswick, both have clarinet:

37291-A Shakin' The African Solo 8 bars. (F)

37292-A I Heard Soli 4, 4 and 4 bars. Weak obligato parts. Solo with orch 16+8 bars, (ts) on bridge, to coda. (F) (F)

Most of EI's clarinet playing can be heard with Don Redman. In most cases he is colouring the band being himself placed firmly in the background, but his quite penetrating style is usually clearly heard. "I Heard" is one of his most prominent contributions, existing in several variations. "Chant ..." is one of the band's most famous titles, and EI's efforts are most important here. Brief but fine soli also on "... African".

**DON REDMAN & HIS ORCHESTRA** **NYC. Feb. 26, 1932**  
 Personnel as above except Shirley Clay, Sidney DeParis (tp) replace Allen and Davis.  
 Three titles recorded for Brunswick, two issued, but no clarinet soli.

**NYC. April 13, 1932**  
 Same with Bing Crosby (vo). One title, but no clarinet solo.

**NYC. June 17, 1932**  
 Same, issued as **HARLAN LATTIMORE**. Four titles were recorded for Columbia, one has clarinet:

152218 I Heard As 37292-A. (FM)

Note that although the clarinet contribution here is the same as before, the orchestra introduction is lacking. Tempo is also notably slower.

**NYC. June 28, 1932**  
 Same. Four titles were recorded for Brunswick/Melotone, one has clarinet:

11995-A It's A Great World After All Solo 8 bars. (FM)

**NYC. June 30, 1932**  
 Same. Three titles, one has clarinet:

12007-A I Got Rhythm Solo with orch 16+10 bars, (ts) on bridge, to solo with orch 34 bars. (F)

**NYC. Sept. 16, 1932**  
 Same. Two titles were recorded for Brunswick, one has clarinet:

12307-A Two-Time Man Intro 4 bars. Solo 4 bars. (M)

12307-B Two-Time Man As above. (M)

**NYC. Oct. 6, 1932**  
 Same. Four titles were recorded for Brunswick, but no clarinet soli.

**NYC. Dec. 29, 1932**  
 Same plus (tap-dancing), (vo). Two titles were recorded for Brunswick, but no clarinet soli.

Of the 1932 recordings, "I Got ..." is not only a great item with excellent soli all over but an important vehicle for EI's clarinet. Note also "... Great World ...".

**DON REDMAN & HIS ORCHESTRA** **NYC. ca. Jan. 1933**  
 Personnel as above with Mae "Betty Boop" Questal (vo).  
 Soundtrack from "Betty Boop" soundtrack, three titles, one has clarinet:

I Heard Soli 4, 4 and 4 bars. (F)

Postscript of Dec. 3, 2018: Note that Doctor Jazz CD DJ 010 contains two items supposed to be the source material for the movie: "How Am ..." (nothing new EI), and "I Heard", length 3:22 thus much longer than the movie, giving EI first: Soli 4, 4, 4 and 2 bars, and after the vocal: Solo 16+8 bars, (ts) on bridge.

**NYC. Feb. 2, 1933**  
 Same except Don Kirkpatrick (p, arr) replaces Horace Henderson.  
 Five titles were recorded for Brunswick, two have clarinet:

13006-A How Ya Feelin'? Solo 4 bars. (M)

13010-A Shuffle Your Feet, Bandanna Babies Break. (FM)

**NYC. April 26, 1933**  
 Same. Four titles were recorded for Brunswick, several have straight clarinet, one has clarinet solo by EI:

13286-A That Blue-Eyed Baby From Memphis Solo with orch 24 bars.  
 Obbligato parts. Solo with orch 16 bars. (FM)

NYC. Aug. 2, 1933

Similar. Two titles were recorded for Brunswick, one has clarinet:

13695-A Watching The Knife And Fork Spoon Solo with orch 8 bars. (M)

NYC. Oct. 19/20, 1933

Similar. Five titles were recorded for Brunswick, but no clarinet soli.

Only brief clarinet soli here, note "... Fork Spoon", with one exception, "... Memphis", where he has a prominent role both as soloist and behind Harlan Lattimore's vocal.

**HENRY ALLEN / COLEMAN  
HAWKINS & THEIR ORCHESTRA**

NYC. Nov. 9, 1933

Henry Allen (tp, vo), Benny Morton (tb), Edward Inge (cl, as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g), Bob Ysaguirre (b), Manzie Johnson (dm).

Four titles were recorded for Melotone, no clarinet solo on 14284-1 "Dark Clouds" but:

14282-1 Hush My Mouth Solo 16+8 bars, (tb) on bridge. (M)

14283-1 You're Gonna Lose Your Gal Solo 8 bars. (FM)

14283-2 You're Gonna Lose Your Gal As above. (FM)

14285-1 My Galveston Gal Solo 8 bars. (M)

14285-2 My Galveston Gal As above. (M)

"This is a superb small-band session matching average-at-best popular songs with first-class musicians from the Henderson and Redman bands" to quote Loren Schoenberg. But he also states that "In this context (EI) he gets in the way of the improvised ensembles and his solos are not in a league with the others, upsetting the usual balance we've grown used to". Personally I am much more positive to EI's contributions; he is an original player, and the appearance of alternate takes of two titles show that he was a true improviser, more than enough of variations! Finally his shared solo with Morton on "... Mouth" is very pleasant, at least to me.

**DON REDMAN & HIS ORCHESTRA**

NYC. Nov. 14, 1933

Shirley Clay, Henry Allen, Sidney de Paris (tp), Claude Jones, Fred Robinson, Benny Morton (tb), Edward Inge, Rupert Cole (cl, as) Don Redman (as, vo, ldr, arr), Robert Carroll (ts), Don Kirkpatrick (p, arr), Talcott Reeves (bjo, g), Bob Ysaguirre (b, tu), Manzie Johnson (dm, vib), Chick Bullock (vo).

Six titles were recorded for Melotone, two have clarinet:

14298-1 Our Big Love Scene Solo with orch 10 bars. Coda. (FM)

14316-1 My Old Man Solo with orch 8, 16 and 8 bars. (FM)

Almost drowned by the orchestra, there are two nice clarinet contributions here.

**DON REDMAN AND HIS ORCHESTRA**

NYC. Dec. 22, 1933

Personnel probably as Oct. 19, 1933.

CBS broadcast from Casino de Paris, six titles, two have EI:

Watching The Knife And Fork Spoon Solo with orch 8 bars. (M)

Redman Rhythm Solo with orch 6 bars. (M)

**DON REDMAN & HIS ORCHESTRA**

NYC. Jan. 5&9, 1934

Personnel including Benny Morton (tb).

Two titles were recorded for Brunswick, one has clarinet:

14559-A Got The Jitters Solo 8 bars. (FM)

Nice example of EI's rhythmic twists.

**DON REDMAN & HIS ORCHESTRA**

Dec. 1934

Personnel probably similar to above.

Vitaphone film short, four titles (to be found on YouTube), one has clarinet:

Yeah Man Solo 8 bars. (F)

**BENNY MORTON & HIS ORCHESTRA** **NYC. Feb. 23, 1934**

Henry Allen (tp, vo-152720), Benny Morton (tb), Edward Inge (cl, as), Jerry Blake (cl, as, vo-152717,18), Ted McRae (ts), Don Kirkpatrick (p), Bobby Johnson (g), Billy Taylor (b), Manzie Johnson (dm).

Four titles were recorded for Columbia (blue wax!):

152717-2	Get Goin'	Soli 8 and 8 bars. (M)
152717-3	Get Goin'	As above. (M)
152718-1	Fare Thee Well To Harlem	Solo 8 bars. Obbligato 32 bars. (as)-Solo 2 bars. (M)
152719-1	Tailor Made	Solo 16+8 bars, (tb) on bridge. (as)-Solo 8 bars. (M)
152720-2	The Gold Digger's Song	(as)-Solo 8 bars. (FM)

Fine clarinet contributions on this smallband session, one of the very few with his participation. His unusual and creative style comes well through on the brief 8 bars soli on "Get ..." and "Fare ...". The highlight is "... Made", one of his most important works. Also fine altosax playing with a softer tone than on the clarinet.

**DON REDMAN** **NYC. April 3, 1936**

Personnel is a diminished Don Redman orchestra, issued as **CAHN-CHAPLIN ORCHESTRA**.

One title was recorded for Champion:

60982-A	Christopher Columbus	Solo 16+8 bars, (ts) on bridge. (FM)
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This is a typical EI clarinet solo, not exactly the most beautiful sound on the instrument but personal and forceful.

**DON REDMAN & HIS ORCHESTRA** **NYC. May 7, 1936**

Reunald Jones (tp, arr), Shirley Clay, Sidney DeParis (tp), Gene Simon, Benny Morton (tb), Edward Inge, Rupert Cole (cl, as), Don Redman (cl, as, vo), Harvey Boone (as, bar), Robert Carroll (ts), Don Kirkpatrick (p, arr), Talcott Reeves (g), Bob Ysaguirre (b), Manzie Johnson (dm, vib), Harlan Lattimore (vo).

Four titles were recorded for ARC, but no EI.

**NYC. Sept. 30, 1936**

Reunald Jones (tp, arr), Otis Johnson, Harold Baker (tp), Gene Simon, Benny Morton, Quentin Jackson (tb), Edward Inge, Rupert Cole (cl, as), Don Redman (cl, as, vo), Harvey Boone (as, bar), Robert Carroll (ts), Don Kirkpatrick (p, arr), Clarence Holiday (g), Bob Ysaguirre (b), Sid Catlett (dm), Harlan Lattimore (vo).  
Four titles, one has (cl):

19982-1	Bugle Call Rag	Soli with orch 5 x 8 bars. (F)
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Lots of blowing opportunities for EI but well hidden behind the orchestra while the other guys take the breaks.

**DON REDMAN & HIS ORCHESTRA** **NYC. May 28, 1937**

Reunald Jones (tp, arr), Otis Johnson, Harold Baker (tp), Gene Simon, Benny Morton, Quentin Jackson (tb), Edward Inge, Rupert Cole (cl, as), Don Redman (cl, sop?, as, vo), Harvey Boone (cl, as, bar), Robert Carroll (ts), Don Kirkpatrick (p, arr), Bob Lessey (g), Bob Ysaguirre (b), Sid Catlett (dm).

Seven titles were recorded for Variety, one has (cl):

511-2	That Naughty Waltz	Solo 32 bars. (F)
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This is not a waltz at all but a standard swinging in up tempo. For once not hidden behind the orchestra, EI takes a fine and swinging clarinet solo here (not to be confused with Don Redman's soprano efforts on the same item).

**DON REDMAN & HIS ORCHESTRA** **NYC. Dec. 6, 1938**

Don Redman (cl, sop, as, vo, dir), Carl Warwick, Mario Bauza, Reunald Jones (tp), Gene Simon, Quentin Jackson (tb), Eddie Barefield, Pete Clarke, Ed Inge (cl, as, bar), Joe Garland (ts), Nicholas Rodriguez (p), Bob Lessey (g), Bob Ysaguirre (b), Bill Beason (dm).

Eight titles were recorded for Bluebird, two have (cl), probably Eddie Barefield on 30357-1 "Sweet Leilani" but:

30361-1	Milenberg Joys	Soli with orch 6 and 18 bars. (F)
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Typical EI on "... Joys", his last effort with Don Redman.

**DON REDMAN & HIS ORCHESTRA** NYC. March 23, 1939  
Bigband personnel including Ed Inge (cl, as, bar).  
Four titles were recorded for Bluebird, but no EI.

**DON REDMAN & HIS ORCHESTRA** NYC. Jan. 17, 1940  
Bigband personnel including Ed Inge (cl?, as).  
Four titles were recorded for Bluebird, but no EI.

**ANDY KIRK & HIS TWELVE CLOUDS OF JOY** NYC. June 25, 1940  
Andy Kirk (dir), Harry Lawson, Clarence Trice, Harold Baker (tp), Ted Donnelly,  
Fred Robinson (tb), John Harrington (cl, as, bar), Rudy Powell (cl, as), Ed Inge  
(cl, ts), Dick Wilson (ts), Mary Lou Williams (p, arr), Floyd Smith (g), Booker  
Collins (b), Ben Thigpen (dm), June Richmond, Pha Terrell (vo).  
Four titles were recorded for Bluebird, but no EI.

Same. Four titles, but no EI. NYC. July 8, 1940

Same/similar. Three titles, two have (cl), 68317-A "The Count" and 68318-A  
"Twelfth Street Rag", but most probably John Harrington. NYC. Nov. 7, 1940

Same. Two titles, but no EI. NYC. Nov. 18, 1940

**MARY LOU WILLIAMS  
& HER KANSAS CITY SEVEN** NYC. Nov. 18, 1940  
Harold Baker (tp), Ted Donnelly (tb), Edward Inge (cl), Dick Wilson (ts), Mary  
Lou Williams (p), Booker Collins (b), Ben Thigpen (dm).  
Two titles were recorded for Decca:

68365-A Baby Dear Solo 16 bars. Solo with ens  
16 bars. Coda 4 bars. (F)

68366-A Harmony Blues Straight 4 bars. (SM)

Easy to hear EI's clarinet playing for once, so often almost hidden behind the  
orchestra. Good contributions here, note a colourful coda on "... Dear".

**ANDY KIRK & HIS TWELVE CLOUDS OF JOY** NYC. Jan. 3, 1941  
Bigband personnel similar to above.  
Four titles were recorded for Decca, one has (cl):

68549-A Ring Dem Bells Brief break. Solo with  
orch 16 bars to coda. (FM)

The only EI solo with Andy Kirk and the last of the vintage era. Note that he also  
arranges this "... Bells".

Similar. Four titles, but no EI. NYC. July 17, 1941

Bigband personnel including including Edward Inge (cl, ts). NYC. July 14, 1942  
Four titles, but no EI.

Same. Four titles, but no EI. NYC. July 29, 1942

**CHARLIE WHITE & HIS ORCHESTRA** Cincinnati, July 22, 1946  
Edwin Shepherd (tp), Thomas A. Smith (tb), Edward Inge (cl, as), Charlie White  
(ts), Gerald Chapman, Neal Baker, Walter Atkinson (unknown instruments),  
Ducky Rice (vo).  
Eight titles were recorded for Queen/King, three issued, one may have EI:

5131 Pots And Pans (as)-Solo 8 bars. (M)

Competent altosax soloing, but no particular resemblance to EI of vintage years.

No further recording sessions.