

The

ALTOSAX

of

ERNEST ALBERT HENRY
“ERNIE”

Born: Brooklyn, NYC. Sept. 3, 1926
Died: Brooklyn, NYC. Dec. 29, 1957

Introduction:

There was a time when modern altosax was the same as Bird, and possibly Stitt if one pushed it very far. It took a long time to discover that there were other interesting performers on this instrument, like the ill-fated Ernie Henry. He certainly deserves to be remembered, and hopefully this solography can help.

History:

Learned violin as a child but changed to saxophone at the age of 12. In 1947 Tadd Dameron began to show an interest in his playing and made him known to musicians who worked in the clubs on 52nd street; as a result he performed with Dameron, Fats Navarro, Charlie Ventura, Max Roach, Georgie Auld and Kenny Dorham. After working with Dizzy Gillespie's bigband (1948-49) he joined Illinois Jacquet (1950). He played only occasionally from 1952 until 1956, but then became a member of Thelonious Monk's group, with which he made some particularly fine recordings (1956-57). He also recorded with Matthew Gee (1956) and Dorham (1957), and as a leader. In 1957 he performed and recorded with Gillespie's re-formed big band. Although Henry's playing in the late 40s and early 50s was influenced by Charlie Parker, his later recordings show that he was beginning to develop a strongly individual style. He died from a heroin overdose. (ref. New Grove Dictionary of Jazz, and Wikipedia).

Message:

We would like to thank Leif Bo Petersen for most important assistance in collecting the material for this solography!

ERNIE HENRY SOLOGRAPHY

**KENNY HAGOOD VOCAL ACC. BY
JOHN LEWIS' ORCHESTRA****NYC. Aug. 27, 1947**

Elmon Wright (tp), Howard Johnson, Ernie Henry (as), Cecil Payne (bar), John Lewis (p), Nelson Boyd (b), Kenny Clarke (dm).

Four titles were recorded for Savoy, three issued, no EH on 3448 "Goodbye To Love" and 3450 "The Way You Look Tonight" but:

3449 Baby, I'm Coming Home Solo 16 bars. (M)

EH's first solo is careful and modest but shows great promise.

**KAY PENTON VOCAL ACC. BY
TADD DAMERON & HIS GROUP****NYC. late Aug./early Sept. 1947**

Personnel including Ernie Henry (as).

Two titles were recorded for V-Disc, but no altosax soli.

TADD DAMERON SEXTET**NYC. Sept. 26, 1947**

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

Four titles were recorded for Blue Note:

304 The Chase Solo 32 bars. (F)

304-alt. The Chase As above. (F)

305 The Squirrel Solo 24 bars. (M)

305-alt. The Squirrel As above. (M)

306 Our Delight Solo 32 bars. (FM)

306-alt. Our Delight As above. (FM)

307 Dameronia Solo 16 bars. (M)

307-alt. Dameronia As above. (M)

Ernie Henry's first real recording session throws him into the center of modern bebop and its best performers. He manages surprisingly well at the age of only 21 years, creating fine soli on all items. Note for instance his elegant two blues choruses on each of the two takes of "The Squirrel" with a warm and soft sound, different from what he developed later. Same goes for "Dameronia", and he has no problems with faster tempi on "The Chase" and "Our Delight".

TADD DAMERON & HIS BAND**NYC. Oct. 28, 1947**

Fats Navarro (tp), Ernie Henry (as), Tadd Dameron (p, arr), Curley Russell (b), Kenny Clarke (dm), Kay Penton (vo-3467 "Gone With The Wind", 3468 "That Someone Must Be You").

Four titles were recorded for Savoy, two have EH:

3465-1 A Bebop Carroll Solo 32 bars. (M)

3465-6 A Bebop Carroll As above. (M)

3466-1 The Tadd Walk Solo 48 bars. (FM)

On the second Dameron session, EH seems to be even more inspired and very confident, and although his style undeniably has some debt to Bird, he definitely has his own things. Two brilliant choruses on the "... Carroll"s and a long and exciting one on "... Walk" give free entrance ticket into jazz history and jazz archeology!

DIZZY GILLESPIE & HIS ORCHESTRA**NYC. late Dec. 1948**

Personnel as above plus Sabu Martinez (cga).

AFRS "Christmas Jubilee" show, one title:

DIZZY GILLESPIE & HIS ORCHESTRA **Pasadena, Ca., July 19, 1948**
 Dizzy Gillespie, Dave Burns, Elmon Wright, Willie Cook (tp), Jesse Tarrant, William Shepherd (tb), John Brown, Ernie Henry (as), James Moody, Joe Gayles (ts), Cecil Payne (bar), James Foreman (p), Nelson Boyd (b), Teddy Stewart (dm), Chano Pozo (cga).

Ten titles were recorded at "Just Jazz" concert in Civic Auditorium (four on AFRS Jubilee 302 and XMAS 1948), four have EH:

Ool-Ya-Koo	Solo 5 choruses of 12 bars. (FM)
Groovin' High	Solo 64 bars. (FM)
'Round About Midnight	Solo 16 bars. (S)
Swedish Suite	Solo with orch 8 bars. (M)

Joining Dizzy Gillespie's orchestra, EH adapts and plays a long but pretty rough solo on "Ool ...", like he is supposed to do. Exciting also to hear him play Bird's vehicle "... High"! "... Midnight" has a very beautiful and noteworthy solo which we also believe is played by EH.

DIZZY GILLESPIE & HIS ORCHESTRA **Chi. prob. late Sept. 1948**
 Personnel as above except Andy Duryea (tb) replaces Shepherd. Guest appearances: Miles Davis (tp), Charlie Parker (as).

More than twenty titles were recorded at concert at Pershing Ballroom, but no EH.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Oct. 2, 1948**

Personnel probably as above.

WMCA broadcast from the Royal Roost, eight titles, but no EH.

NYC. Oct. 5, 1948

Mutual broadcast from the Royal Roost, seven titles, one has EH:

The Squirrel	Solo 6 choruses of 12 bars. (M)
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Note: AFRS Jubilee No. 313 has three titles repeated from Oct. 5, including "The Squirrel", plus "S'Posin" and an additional version of "Dizzier And Dizzier" (announced as "Enchantment"), but no EH.

NYC. Oct. 9, 1948

Same. Seven titles broadcast over WMCA, six titles broadcast over Mutual on Oct. 10. "But Beautiful" and "One Bass Hit" from WMCA have not been available. One title has EH:

Groovin' High	Solo 64 bars. (M)
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Another version of "... High", most interesting and beautiful! Good playing also on "... Squirrel".

THE McGHEE / NAVARRO BOPTET **NYC. Oct. 11, 1948**

Fats Navarro, Howard McGhee (tp), Ernie Henry (as), Milt Jackson (p, vib), Curley Russell (b), Kenny Clarke (dm).

Three titles were recorded for Blue Note:

336-1	The Skunk	As below. (M)
336-3	The Skunk	Solo 3 choruses of 12 bars. (M)
337-1	Boperation	Solo 16 bars. 32 bars 4/4 with (tp/tp). (M)
337-2	Boperation	As above. (M)
338-0	Double Talk	Solo 32 bars. (FM)
339-0	Double Talk	As above. (F)

A fine follow-up of the Dameron sessions with very competent altosax soli on all items. The highlight may be the three blues choruses on "The Skunk", and the comparison of the two takes is particularly interesting here

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Oct. 16, 1948**

Personnel probably as above with Dinah Washington (vo).

Broadcasts from the Royal Roost. Eight titles were broadcast over WMCA ("Is It Too Soon To Know" has not been available). Six titles, plus themes, were

broadcast over Mutual on Oct. 17 (“I Want To Cry” and “Is It Too Soon To Cry?” have been available but no EH). One title from WMCA has EH:

Groovin’ High Solo 3 choruses of 32 bars. (FM)

Another fine “... High”, longer than usual, and it is refreshing to hear somebody playing differently from Bird!

JAMES MOODY & HIS BOP MEN NYC. Oct. 19, 1948

Dave Burns, Elmon Wright (tp), Ernie Henry (as), James Moody (ts), Cecil Payne (bar), James “Hen Gates” Forman (p), Nelson Boyd (b), Teddy Stewart (dm).

Four titles were recorded for Blue Note, no EH on 341-0 “Workshop” and 443-2 “Moodamorphosis” but:

340-0	The Fuller Bop Man	As below. (M)
340-4.	The Fuller Bop Man	Solo 12 bars. (M)
342-2	Oh, Henry	Solo 24 bars. (M)

EH plays some fine blues on this sophisticated session. Note a small fluff in the very beginning of the alternate take of “... Bop Man”.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Oct. 23, 1948

Personnel probably as above.

Broadcasts from the Royal Roost. Seven titles, plus themes, were broadcast over WMCA. Three have been available, “Ray’s Idea”, “More Than You Know” and “Stay On It”, but no EH. Six titles, plus themes, were broadcast over Mutual on Oct. 24, two have been available, “Ow” and “I Can’t Get Started”, but no EH.

JAMES MOODY & HIS BOP MEN NYC. Oct. 25, 1948

Dave Burns, Elmon Wright (tp), Ernie Henry (as), James Moody (ts), Cecil Payne (bar), James “Hen Gates” Forman (p), Nelson Boyd (b), Art Blakey (dm), Chano Pozo (bgo, vo).

Four titles were recorded for Blue Note, two have EH:

345	Cu-Ba	Solo 32 bars. (F)
347	Tin Tin Deo	Solo 32 bars. (M)

Funny opening on a fast and good solo on the latin “Cu-Ba”, more pleasant and laidback on “... Deo”.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Nov. 5, 1948

Personnel probably as below.

Nineteen titles were recorded at concert in Cornell University, including “Duff Capers” and “Groovin’ High” probably featuring EH, not available.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Dec. 29, 1948

Dizzy Gillespie, Dave Burns, Elmon Wright, Willie Cook (tp), Jesse Tarrant, Andy Duryea, Sam Hurt (tb), John Brown, Ernie Henry (as), Budd Johnson, Joe Gayles (ts), Cecil Payne (bar), James Foreman (p), Al McKibbon (b), Joe Harris (dm).

Four titles were recorded for Victor, one has altosax:

4149-1	Duff Capers	Solo with orch 32 bars. (M)
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Most EH soli with Dizzy Gillespie come from broadcasts, but here we have a fine one from a studio session.

DIZZY GILLESPIE & HIS ORCHESTRA LA. Jan. 12, 1949

Probably same with Hartman omitted.

Dates also erroneously given as Aug. 31 and Sept. 14.

Eight titles were recorded at concert at Shrine Auditorium, one has EH:

Ool-Ya-Koo Solo 6 choruses of 12 bars. (FM)

Although EH plays competently with Dizzy, we have the feeling that he is not quite comfortable with such kind of rough surroundings, asking him to play one extended upheated solo, like this one, once in a rare while.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. April 14, 1949

Dizzy Gillespie, Benny Harris, Willie Cook (tp), Jesse Tarrant, Andy Duryea, Sam Hurt (tb), John Brown, Ernie Henry (as), Yusef Lateef, Joe Gayles (ts), Al Gibson (bar), James Foreman (p), Al McKibbon (b), Teddy Stewart (dm), Vince Guerra (cga), Johnny Hartman (vo).

Four titles were recorded for Victor, one has altosax:

471-1 Swedish Suite Solo with orch 8 bars. (M)

DIZZY GILLESPIE & HIS ORCHESTRA **Chi. May 6, 1949**

Same with Joe Carroll (vo) added.

Three titles were recorded for Victor, but no altosax soli.

NYC. June/July 1949

Personnel as below.

AFRS Jubilee 357&359, five titles on Spotlite 122, no EH on “Good Bait” but:

Algo Bueno Solo with orch 10 bars. (M)

Minor Walk Solo 48 bars. (FM)

Half Nelson Solo 32 bars. (M)

Cool Breeze Break to solo 4 ½ choruses of 12 bars to fade out. (FM)

Particularly “Minor ...” and “... Nelson” have excellent and exciting altosax soli, some of the best with Gillespie! Also “Cool ...” is noteworthy, while “... Bueno” is brief and less interesting.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. July 6, 1949**

Dizzy Gillespie, Benny Harris, Elmon Wright, Willie Cook (tp), Andy Duryea, Charles Greenlea, J. J. Johnson (tb), John Brown, Ernie Henry (as), Yusef Lateef, Joe Gayles (ts), Al Gibson (bar), James Foreman (p), Al McKibbon (b), Teddy Stewart (dm), Joe Carroll, Johnny Hartman (vo).

Four titles were recorded for Victor, but no altosax soli.

Large changes in the personnel of Dizzy Gillespie’s orchestra in Autumn 1949, and EH disappears from view.

ILLINOIS JACQUET **L.A. Jan. 18, 1951**

Russell Jacquet (tp, vo), Joe Newman (tp), Ernie Henry (as), Illinois Jacquet (ts), Rudy Williams (bar), John Acea (p), Leonard Gaskin (b), Lee Abrams (dm).

Four titles were recorded Clef, but no EH.

ILLINOIS JACQUET & HIS ORCHESTRA **NYC. March 21, 1952**

Bigband personnel including Ernie Henry (as).

Three titles were recorded for Clef, but no EH.

No recording sessions in the period 1953 – 1955.

CHARLES MINGUS SEXTET **Newport, RI. July 5, 1956**

Bill Hardman (tp), Ernie Henry (as), Teo Macero (ts), Mal Waldron (p), Charles Mingus (b), Al Dreares (dm).

Two titles were recorded by Voice of America at the Newport Jazz Festival, Freebody Park:

Tonight At Noon Break to solo 48 bars. (F)

Tourist In Manhattan Straight 8 bars. (S)

Almost seven years since we heard EH last time, and it is a pleasure to note that he plays with great inspiration, although the tempo on “... Noon” seems to be a bit high for him.

CHARLES MINGUS QUINTET **NYC. Aug. 18, 1956**

Personnel given earlier as: Bill Hardman (tp), Ernie Henry or Jackie McLean (as), Mal Waldron (p), Charles Mingus (b), Al Dreares or Willie Jones (dm).

Live from Café Bohemia, two titles, no altosax on “Just Bohemia” but there is on “Confirmation”. Postscript of Nov. 23, 2021: However, it is now quite clear that this is a Jackie McLean session. Sorry about the mistake, pointed out by a young listener.

MATTHEW GEE **NYC. Aug. 22, 1956**

Matthew Gee (tb), Ernie Henry (as), Joe Knight (p), Wilbur Ware (b), Art Taylor (dm).

Four titles were recorded for Riverside (one more without EH):

Out Of Nowhere	In ens. Solo 32 bars. (FM)
I'll Remember April	In ens. Solo 48 bars. (FM)
Joram	Solo 24 bars. (M)
Sweet Georgia Brown	In ens. Solo 32 bars. (FM)

The first recording session after the comeback, EH is with us again! He seems to be in a happy mood, as one can hear on uptempoed "... Nowhere" as well as "... Brown" and "... April", and the soli should have had more than one chorus. Note also the opening of his two blues choruses of "Joram"! I dig the direct swing of this session, everybody seem to have a nice time. Some tempo variation could have been nice, but who cares! His tone cannot be equalled to some of his well known contemporaries, but he is by now one very original altosax performer. No surprise that he is invited for a series of recording sessions the following days and months.

ERNIE HENRY QUINTET

NYC. Aug. 23&30, 1956

Kenny Dorham (tp), Ernie Henry (as, comp-*), Kenny Drew (p), Wilbur Ware (b), Art Taylor (dm).

Seven titles were recorded for Riverside, issued as "Presenting Ernie Henry":

	Gone With The Wind	Solo 8 bars. Duet with (tp) 16 bars to solo 32 bars. Duet 16 bars to coda. (M)
*	Orient	Break to solo 3 choruses of 24 bars. Soli 4 and 4 bars. (F)
*	Free Flight	Soli 8, 64, 4 and 4 bars. (FM)
*	Checkmate	Soli 8, 64, 4 and 4 bars. (FM)
*	Cleo's Chant	Solo 2 choruses of 28 bars. (SM)
*	Cleo's Chant	As above. (SM)
	I Should Care	Soli 32 and 16 bars, partly with (tp), to coda. (S)
*	Active Ingredients	Break to solo 64 bars. Soli 4 and 4 bars. (FM)

EH's first recording session under his own name! No doubt he is thrilled and determined, at the same time his soloing is intense and slightly nervous. He has written most of the material himself with tempi set high, with "Orient" as a maximum, something which poses no problems. As important as these are, the two slower items will nevertheless steal much of the attention. "... Chant" is not a blues, but it is extremely bluesy, almost hypnotical, with a hint of a "Summertime" quote. And on "... Care" he is demonstrating that he can play a conventional ballad as beautiful as anyone! More than any time before he has liberated himself from the strong shadow of Bird; now EH certainly is playing himself. He has an excellent support group, and the session as a whole is very successful.

THELONIOUS MONK QUINTET

NYC. Oct. 9, 1956

Ernie Henry (as), Sonny Rollins (ts), Thelonious Monk (p, cel), Oscar Pettiford (b), Max Roach (dm).

Two titles were recorded for Riverside, issued as "Brilliant Corners", no EH on "Pannonica" but:

Ba-lue Bolivar Ba-lues-are	Solo 5 choruses of 12 bars. (SM)
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NYC. Oct. 15, 1956

Same. One title:

Brilliant Corners	Solo 22 bars (SM) to solo 24 bars. (FM). Solo 22 bars (SM) to solo 24 bars. (FM)
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The spell with Monk did not last long, but this legendary session makes up for much negligence. The titles are unusual and highly original, and everybody except Monk himself have to feel their way through. EH manages very well on all three items. Exciting and intensive playing on "... Bolivar ...", a blues, and the album title "... Corners". The 'new' EH comes a a bird phoenix out of the fire and does not play like anybody else.

THELONIOUS MONK QUARTET **Philadelphia, Nov. 17, 1956**
Ernie Henry (as), Thelonious Monk (p), Paul Chambers (b), Willie Jones (dm).
Two titles were recorded at live at the Blue Note:

Rhythm-A-Ning (NC) 3:10	32 bars 4/4 with (dm) to ens. (F)
Bemsha Swing 7:26	With ens to solo 64 bars. Soli 4 and 4 bars to ens. (M)

This is a rarity, since it is the only example of the new Monk quartet with EH. The "... Ning" is mostly a bass bow solo, since the beginning is missing, but on the complete "Bemsha ...", there is a long an interesting altosax solo, as well as lots of highly fascinating piano playing with good sound.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. prob. Nov. 4 or 25 or Dec. 2, 1956**
Personnel probably as March 23, 1957 below with Ernie Wilkins (ts) added.
Broadcast from Birdland, four titles, one has altosax:

Dizzy's Blues	Solo with orch 2 ½ choruses of 32 bars. (F)
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NYC. prob. Dec. 1, 1956

Same. Six titles, two have altosax:

Whisper Not	Solo with orch 16 bars. (SM)
Dizzy's Business (NC)	No solo! (F)

On "... Business" EH is announced as a soloist but the program terminates before he has the chance to be recorded! Beautiful solo on "... Not" though.

DIZZY GILLESPIE & HIS ORCHESTRA **Chi. Jan. 13, 1957**
Same/similar. Broadcast from Blue Note, three titles, no EH on "Doodlin'" but:

Dizzy's Business	Solo with orch 48 bars. (FM)
Jessica's Day	Solo with orch 12 bars. (SM)

Particularly "... Business" is interesting with a long solo.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. April 7, 1957**
Dizzy Gillespie (tp, vo, ldr, arr), Lee Morgan, Ermit V. Perry, Carl Warwick, Talib Dawud (tp), Melba Liston, Al Grey, Rod Levitt (tb), Jimmy Powell, Ernie Henry (as), Billy Mitchell, Benny Golson (ts), Billy Root (bar), Wynton Kelly (p), Paul West (b), Charlie Persip (dm).
Eight titles were recorded for Verve, one has altosax:

20831-13 Autumn Leaves	Soli with orch 16 and 4 bars. (SM)
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NYC. April 19, 1957

Same with Austin Cromer (vo) added. Six titles, two have altosax:

20837-6 Whisper Not	As below. (SM)
20837-8 Whisper Not	As below. (SM)
20837-9 Whisper Not	Solo with orch 16 bars. (SM)
20840-20 Groovin' High	Solo with orch 64 bars. (FM)

EH is really in the groove now! His two choruses on "... High" is played with joy and inspiration, and three takes of "Whisper ..." show fine variations. "Autumn ..." would probably have been interesting, if he had not been drowned by the band.

DIZZY GILLESPIE & HIS ORCHESTRA **Boston, April 27, 1957**
Same/similar. Broadcast from Storyville, not available.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. June 2, 1957**
Same/similar. Broadcast from Birdland, not available.

DIZZY GILLESPIE & HIS ORCHESTRA **Chester, Pa., June 14/15, 1957**
Dizzy Gillespie (tp, vo, ldr, arr), Lee Morgan, Ermit V. Perry, Carl Warwick, Talib Dawud (tp), Melba Liston, Al Grey, Chuck Connors (tb), Jimmy Powell, Ernie Henry (as), Billy Mitchell, Benny Golson (ts), Pee Wee Moore (bar), Wynton Kelly (p), Tommy Bryant (b), Charlie Persip (dm).

Live from Club Bel-Aire, more than forty titles, not all issued, the following four altosax soli have been found so far (note that Jimmy Powell solos on “Yesterdays”):

Autumn Leaves	Soli with orch 16 and 4 bars. (SM)
Dizzy’s Business	Solo 3 ½ choruses of 32 bars. (FM)
Whisper Not	Solo with orch 16 bars. (SM)
Jessica’s Day	Solo 12 bars. (SM)

Dizzy presents EH on “... Business” and he takes a long and inspired solo, and he is also groovy on “... Day”. On “... Leaves” he comes better through here than on the Verve recording session. “Whisper ...” is almost like a fourth take and possibly even better.

DIZZY GILLESPIE & HIS ORCHESTRA **Newport, RI. July 6, 1957**
Same. Newport Jazz Festival, eleven titles, nine issued, but no EH.

NYC. July 8, 1957

Same. Four titles were recorded for Verve, but no EH (“I Remember Clifford” has altosax, Straight 8 bars. (S), but assumed to be Jimmy Powell).

ERNIE HENRY OCTET **NYC. Sept. 23, 1957**

Lee Morgan (tp), Melba Liston (tb), Ernie Henry (as), Benny Golson (ts), Cecil Payne (bar), Wynton Kelly (p), Paul Chambers (b), Philly Joe Jones (dm). (tp), (as) and (rhythm) only on “... You Are”.

Five titles were recorded for Riverside as “Last Chorus”:

Autumn Leaves	Solo with ens 16 and 8 bars. Soli 32 and 14 bars. (M)
Beauty And The Blues	Break to solo 36 bars. (M)
All The Things You Are	Solo 3 choruses of 36 bars, (tp) on first bridge. Soli 4 and 4 bars. Solo 16+12 bars, (tp) on bridge. (M)
Melba’s Tune	Solo/straight with ens 32 and 12 bars. (S)
Stablemates	Solo 68 bars. (FM)

After almost one year with Dizzy Gillespie’s orchestra, EH is back for a few final sessions for Riverside. On the first one he is accompanied by a medium sized group with solo opportunities for everybody, but with EH himself definitely the leader. I would like to quote Orin Keepnews well worded liner notes: “His work those last months seemed to bear out the contention that he was really finding self-confidence and real direction. He was displaying true beauty on ballads, real fire at up tempos. His tone, which some found strident and discomfoting at times, had in my opinion become demonstrably a relevant part of his personal style, fitting with his quite individualized attack and sense of phrasing to indicate that this was a man with something definite and valuable of his own to say in music”. There is some very nice blues work on “Beauty ...”, and the fine arrangements on “Autumn ...”, “... Tune” and “Stablemates” contribute to some great moments. Finally almost eight minutes of quiet with “... Things ...” as a proper vehicle. In spite of a rather peculiar structure of the first chorus, EH renders two more choruses of maximum quality.

ERNIE HENRY QUARTET **NYC. Sept. 30, 1957**

Ernie Henry (as, comp-*), Wynton Kelly (p), Wilbur Ware (b), Philly Joe Jones (dm).

Eight titles were recorded for Riverside, issued as “Seven Standards And A Blues”:

Soon	Straight 32 to solo 64 bars. 32 bars 4/4 with (dm). Straight 32 bars to coda. (M)
My Ideal	Solo/straight 32 and 16 bars to coda. (SM)
* Specific Gravity	Solo 5 choruses of 12 bars. 24 bars 4/4 with (dm). Straight 24 bars to coda. (S)

Lover Man	Solo 48 bars to long coda. (S)
I've Got The World On A String	Straight 32 to solo 32 bars. Solo/straight 16+8 bars, (dm) on bridge, to coda. (M)
Sweet Lorraine	Straight 32 to solo 32 bars. Solo/straight 20 bars to coda. (SM)
I Get A Kick Out Of You	Straight 64 to solo 64 bars. 32 bars 4/4 with (dm) to solo/ straight 16 bars to long coda. (F)
Like Someone In Love	Straight 32 bars to solo 64 bars. 32 bars 8/8 with (dm) to straight 40 bars. (M)
Like Someone In Love alt.	As above but 32 bars 4/4 with (dm). (M)

Only one week passes before another session is made for Riverside, this time in a quartet mode with the very best accompaniment. In fact, this is EH's only session without other horns, making it very special. With the exception of EH's own intense slow blues composition "... Gravity", a real EH highlight to be noted, the material is conventional, and absolutely nothing wrong with that. One uptempo item, "... Kick ..." with an easy flowing solo showing that his technique now was better than ever. Otherwise there is so much fine music here, in medium tempo and slower, and it is difficult to select favourites, but I know that everybody is going to give "Lover Man" some special attention. It is great but should have been much longer (would have easily fitted into a 78 rpm.) as the first chorus is rather straight forward.

KENNY DORHAM QUARTET

NYC. Nov. 13, 1957

Kenny Dorham (tp), p-"Soon"), Ernie Henry (as), Eddie Mathias (b), Granville T. Hogan (dm).

Six titles were recorded for Riverside, issued as "2 Horns, 2 Rhythm":

Lotus Blossom	Solo 3 choruses of 32 bars. Solo 8 bars. (F)
Soon	Solo/straight. (S)
The End Of A Love Affair	Solo/straight 24 bars. Soli 40, 4 and 4 bars. (FM)
I'll Be Seeing You	Solo 32 bars to duet with (tp) 32 bars. (SM)
Noose Bloos	Solo 6 choruses of 12 bars. (FM)
S'Posin'	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm/tp) to 32 bars 4/4 with (tp). (F)
S'Posin' alt.	Solo 2 choruses of 32 bars. 80 bars with (dm/tp) to 32 bars 4/4 with (tp). (F)

NYC. Dec. 2, 1957

Personnel as above except Wilbur Ware (b) replaces Mathias. Two titles:

Is It True What They Say About Dixie?	Solo 64 bars. 32 bars 4/4 with (tp) to duet 16 bars. (F)
Jazz-Classic	Solo 32 bars. (FM)

The end comes suddenly but perhaps not unexpectedly. Right now when EH has through a series of excellent recording sessions shown that he has found himself, his style and possibly his self confidence, his flame burns out. These pianoless sessions are really cooking (nothing wrong with piano, but quoting the liner notes: "... the omission of piano chordings offers certain kinds of musical freedom that are otherwise difficult to get at. It is a freedom that Dorham and EH utilize to advantage here, both in brilliant solo work and in achieving some very different ensemble sounds"), and listening to the fast titles "Lotus ...", "... Dixie ..." and "S'Posin'", one notes the ease with which he now treats this tempo. As a final goodbye treasure the not-to-be "... Seeing You", great and moving. Ernie Henry had so much more to say, but at the age of 31 he was gone.

No further recording sessions.

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