

**The**  
**PIANO**  
**of**  
**ERROLL GARNER**

Solographer: Jan Evensmo  
Last update: Jan. 14, 2019

Born: Pittsburgh, June 15, 1921

Died: Los Angeles, Jan. 2, 1977

*Introduction:*

Erroll Garner was one of the very first jazz artists I ever heard, and I will never forget the astonishment and joy I felt when listening to “Lullaby Of Birdland”, “Caravan” and other exciting performances. He was held in high esteem in Oslo Jazz Circle already from the middle fifties.

*History:*

Brother of Linton Garner. He played professionally in the Pittsburgh area from 1938 to 1941 with Leroy Brown’s orchestra. By 1944 he had moved to New York, where he started to play in nightclubs; he served as a substitute for Art Tatum in Tatum’s trio with Tiny Grimes and Slam Stewart, remaining when it became the Slam Stewart Trio (1945). He then formed his own trio with bass and drums, a format he retained for the whole of his career when not playing as a soloist, and he quickly captured a large audience. In 1947, while working in the Los Angeles area, he recorded with Charlie Parker. In 1950s and 1960s he was one of the most frequently seen jazz musicians on television, and in 1957-8 he undertook the first of many overseas tours. He remained active until February 1975, becoming one of the most familiar figures on the jazz scene and issuing a great many recordings (ref. New Grove Dictionary of Jazz).

*Message:*

This solography is the first version of the planned result from awarding me the “Erroll Garner – Martha Glaser Archive Research Award”. Learning that my proposal “Erroll Garner Solography for the Jazz Archeology Website” had been accepted (Dec. 2017), I started work immediately (particularly grateful to the assistance of Christian Dangleterre and Tom Buhmann).

First all discographical information on EG’s issued recordings from the very beginning had to be utilized. This had to be integrated with the information on unissued sessions so thoroughly researched and presented by James M. Doran in his book “The Most Happy Piano”. Only then I could be well prepared for the research visit to the archive, located at the University of Pittsburgh.

The solography format as developed and used in more than 3000 pages of famous jazz vintage artists, had to be changed slightly. After all, one is not much surprised finding that a solo pianist is soloing through his performance! I therefore chose to limit the formal solo identification to duration and tempo ((F)-Fast, (FM)-Fast Medium, (M)-Medium, (SM)-Slow Medium, (S)-Slow). Note that the duration sometimes are taken from the printed info on the record, at other times using my own stop watch, so don’t take it to be exact, only as a guide.

A few other details:

Studio sessions: ordinary letters: ERROLL GARNER

Broadcasts/Concerts/Informal: cursive letters: *ERROLL GARNER*

All titles I have heard are with ordinary letters, the unheard with cursive.  
Sessions taken from Doran are marked with the initials JMD

## ERROLL GARNER SOLOGRAPHY

**JAM SESSION****Pittsburgh, Dec. 30, 1937***Jimmy Pupa (tp), Nick Lomakin (cl, ts), Erroll Garner (p), Bob Catizone (g), Ray Catizone (b), Ben Nozilo (dm).**Two titles recorded at George Heid Studios.*

JMD

Tea For Two  
Exactly Like YouSolo 32 bars. (FM)  
Solo 16 bars. (M)

A young Erroll Garner, almost seven years before he appears as a professional artist. The group is exciting, sounding to me exactly what I would imagine young jazz musicians would play at this swing time. I would also guess Afro-American, but the names seem to indicate otherwise. Can anybody elaborate? The piano playing is fine, but immature, and bears no particular resemblance to what EG gave us later. I dare say nobody would pick him correctly if hearing these items in a quiz. The two titles are nevertheless both extremely important jazz archeological discoveries, and also the rather academic results of some youngsters trying out new technology to hear themselves playing.

The 'real' Erroll Garner appears late autumn 1944. Thanks to the active, foresighted and incredible Timme Rosenkrantz, the baron from Denmark, beautiful music was recorded in his apartment during a period of a few months. Lots of stuff keeps coming up, most of it presenting the current jazz greats, and Erroll Garner was one of those blessed who was invited to join the parties. Below is a complete presentation of his recordings with Timme. Not all have been available, being for the moment closely kept in a Danish vault, but most are available on LP and CD. Take a good look below!

**ERROLL GARNER / INEZ CAVANAUGH****NYC. Oct. 20, 1944***Erroll Garner (p), Inez Cavanaugh (vo).**Two titles were recorded at Timme Rosenkrantz' apartment on 7 West 46<sup>th</sup> Street (demolished in 2017).**I'm In The Mood For Love  
Somebody Loves Me***NYC. Nov. 3, 1944***Erroll Garner (p), Inez Cavanaugh (vo- "... Love", "... Loves Me").**Five titles were recorded at Timme Rosenkrantz' apartment.**I'm In The Mood For Love  
Gaslight  
Somebody Loves Me (BD)  
Somebody Loves Me  
Between The Devil And The Deep Blue Sea*

4:08. (S)

**NYC. Nov. 3, 1944***Erroll Garner (p), Inez Cavanaugh (vo).**One title was recorded at Timme Rosenkrantz' apartment.**More Than You Know  
Embraceable You*

4:27. (S)

5:15. (S)

**NYC. Nov. 16, 1944***Erroll Garner (p), Inez Cavanaugh (vo- "Memories ...", "More ...", "... You").**Six titles were recorded at Timme Rosenkrantz' apartment.**The Clock Stood Still  
The Fighting Cocks  
Memories Of You  
More Than You Know  
Embraceable You*

8:35. (S/M)

The first recordings with the 'modern' Erroll Garner are accompaniments to the sensitive vocalist Inez Cavanaugh with some solo sections. Beautiful duets, and hopefully the rest of these can be available in the future. There is one solo item, "The Clock ...", and I guess most of his fans, grown up on "Concert By The Sea" and his music of the 1950s and later, were surprised when they heard it for the first time. It is a long dreamy performance with some tempo shifts, almost making us think of classical music rather than jazz.

**ERROLL GARNER**

NYC. Nov. 18, 1944

*Erroll Garner solo (p).**Two titles were recorded at Timme Rosenkrantz' apartment.*

Floating On A Cloud	10:13. (SM)
Cloudburst	9:00. (S)

NYC. Nov. 22, 1944

*Erroll Garner solo (p).**Three titles were recorded at Timme Rosenkrantz' apartment.*

Autumn Mood	7:26. (S)
Variations On A Theme Pt 1 & 2	5:19. (S)

EG seems to be in a world on his own here; no standard popular tunes, rather original compositions created then and there. He prefers the quite slow tempo, and only on "... Cloud" he increases it so much that there is indication of swing. All items are surprisingly long, and the general impression is that these are music versions of pleasant dreams.

**ERROLL GARNER / VIC DICKENSON**

NYC. Nov. 24, 1944

*Vic Dickenson (tb), Erroll Garner (p).**Three titles were recorded at Timme Rosenkrantz' apartment.*

<i>Achin' A Blues</i>	
On The Sunny Side Of The Street	Solo 64 bars. 3:44. (S)
<i>Drizzly Afternoon</i>	

The issued "... Sunny Side ..." obviously fades out when the trombone supposedly comes in. EG continues to surprise us with an unusual slow tempo and the mood is dreamy, quite original and far from any sunny side.

**ALL STARS ORCHESTRA**

NYC. Dec. 1944

*Bobby Pratt (tb), Barney Bigard (cl), Erroll Garner (p), George Wettling (dm).**Two titles were recorded at Timme Rosenkrantz' apartment.*

<i>It Had To Be You</i>	
I Surrender Dear (NC)	Solo 64 bars. 2:18. (SM)

Also here only EG's piano solo is issued, and the result is very interesting with the mood similar to above.

NYC. Dec. 1944

*Vic Dickenson or Bobby Pratt (tb), possibly Barney Bigard (cl), Erroll Garner (p), Timme Rosenkrantz (perc).**One title was recorded at Timme Rosenkrantz' apartment.**Yesterdays*

NYC. Dec. 1944

*Bobby Pratt (tb-"Test ..."), Eli "Lucky" Thompson (ts), Gene Sedric (ts-"Toe Jam ..."), Stuff Smith (vln-"Toe Jam ..."), Erroll Garner (p), Inez Cavanaugh (vo-"... You Are"). "... You Are" possibly recorded Dec. 12.**Four titles were recorded at Timme Rosenkrantz' apartment.*

All The Things You Are	Intro 8 bars. Acc. (vo).
	Solo 2 choruses of 36 bars. (SM)
Toe Jam Blues	Solo 56 bars. 8:05. (FM)
Test Pilots	Solo 64 bars. 8:58. (FM)

The first time we can hear EG take part in a real jamsession, at Timme's. Better company than Lucky cannot be had, and therefore "... Things ..." is the primary item. Nevertheless he plays it similarly to many other items, like he was alone with himself. The two other items are pretty noisy and in uptempo, and EG is definitely the one who gets most out of them, particularly the swinging "... Pilots", but these are not the EG to remember for long.

**ERROLL GARNER**

NYC. Dec. 10-12, 1944

*Erroll Garner solo (p).**Three titles were recorded at Timme Rosenkrantz' apartment.*

Overture At Dawn	8:48. (M)
Erroll's Concerto	5:30. (S/FM)
Yesterdays	9:42. (S/M/FM)

NYC. Dec. 14, 1944

*Erroll Garner solo (p).**Four titles were recorded at Timme Rosenkrantz' apartment.*

All The Things You Are	6:24. (S/M)
I Hear A Rhapsody	8:19. (S)
Erroll's Reverie	7:21. (S)
You Were Born To Be Kissed	5:12. (S)

These items supply the impression we get from the other early recordings in Timme's apartment, playing dreamy, very creative, while rather introvert music. Particularly when he chooses standard familiar songs, one can only marvel at what he is doing in his improvisations. Take "... Things ..." or the long "Yesterdays" with tempo shifts as gorgeous examples! Or "... Rhapsody", by all means! From these recordings alone, if he had been hit by a car at New Years Eve 1944, he would still have obtained legend status.

**ERROLL GARNER TRIO**

NYC. Dec. 18, 1944

*Erroll Garner (p), John Simmons (b), Harold "Doc West (dm).**Ten titles were recorded for Rex.*

RK-5	Perdido	2:43. (M)
RK-6	Soft And Warm	3:05. (SM)
RK-7	Everything Happens To Me	3:06. (S)
RK-8	I'm In The Mood For Love	2:49. (S)
RK-9	All The Things You Are	3:36. (SM)
RK-10	Blue Room	2:53. (M)
RK-11	I Get A Kick Out Of You	2:52. (M)
RK-12	Blues I Can't Forget	3:06. (S)
RK-13	Boogie Woogie Boogie	3:16. (M)
RK-14	Glass In The Dark / Erroll's Bounce	3:04. (SM)

This is EG's first recording session in a proper studio environment and his first appearance with a trio, making his playing sound harder than before, also due to the microphone setup. He also is constrained by the 78 rpm. limit of three minutes plus. The results are quite nice, but not particularly exciting compared to the earlier private sessions, nor to later trio sessions in the years to come. The slower tunes appear most successful, interesting to hear him play the "Blues ...", the other are pretty abrupt, but the minor "Boogie ..." is fascinating.

**ERROLL GARNER**

NYC. Dec. 20, 1944

*Erroll Garner solo (p).**Five titles were recorded at Times Hall (falsely given as Town Hall).*

The Fighting Cocks	4:13. (S/M)
A Lick And A Promise	4:43. (S/M)
Opus 1	3:15. (FM)
Gaslight	4:06. (S)
Twistin' The Cat's Tail / Fast Company	2:37. (F)

These items sound much like they could have been recorded in the above mentioned famous apartment. Strong and colourful, sometimes too dramatic for my taste, try "... Promise" for an example.

**ERROLL GARNER**

NYC. Dec. 22, 1944

*Erroll Garner solo (p).**One title was recorded at Timme Rosenkrantz' apartment.*

Variations On A Nursery Rhyme	9:47. (S)
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NYC. Dec. 24, 1944

*Erroll Garner solo (p).**One title was recorded in Timme Rosenkrantz' apartment.*

Great Christmas	9:20. (S/M)
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Two additional solitaire items of the same type as described earlier, quite far from the music EG gave us a decade later but very fascinating. Particularly the great 'white' "... Christmas" is a must!

**ERROLL GARNER**

NYC. Dec. 23-25, 1944

*Erroll Garner (p), unknown (b-items 1-2).**Fourteen titles were recorded at Timme Rosenkrantz' apartment.*

Just You, Just Me	2:42. (FM)
Yesterdays	2:38. (S)

<i>You're Blasé</i>	
<i>More Than You Know</i>	
<i>Easy To Love</i>	9:41. (S/F)
<i>Duke For Dinner</i>	10:33. (S)
<i>Love Is The Thing Pt 1</i>	2:43. (S)
<i>A Lick And A Promise</i>	
<i>Blue Grass</i>	
<i>In The Beginning</i>	9:40. (S/M)
<i>I Got Rhythm</i>	9:24. (M)
<i>Am I Blue / Holiday For Strings</i>	
<i>Embraceable You</i>	
<i>It's The Talk Of The Town</i>	

A mixture of titles, a standard like "Just You ..." showing that EG knows how to swing, although in a rather staccato way, and a ballad like "Yesterdays" in a rather straightforward version. More exciting are the surprisingly long items, close to ten minutes. Many years will pass before EG presents anything similar to such extended improvisations. One can only marvel at the creativity he exhibits, such unexpected variations and details, some close to bizarre!

**ERROLL GARNER ALL STARS** **NYC. Dec. 26, 1944**

*Collective personnel: Charlie Shavers (tp), Vic Dickenson (tb), Hank D'Amico (cl), Lem Davis (as), Erroll Garner (p), Leroy "Slam" Stewart (b), Cliff Leeman (dm), unknown (vo).*

*Twelve titles were recorded at Timme Rosenkrantz' apartment.*

<i>Gaslight</i>	Intro 4 bars to solo 32 bars. Soli 16 and 16 bars to long coda. 10:11. (S)
<i>Red Cross</i>	Soli 64 and 32 bars. 7:22. (FM)
<i>He Pulled A Fast One</i>	Intro to solo 3 choruses of 32 bars. Soli 32 and 64 bars. 6:21. (F)
<i>Meatless Pay Day</i>	Soli 24+32, 32 and 64 bars. 10:30. (M)
<i>Geronimo</i>	Soli 48 and 24 bars. 8:45. (M)
<i>Ghost Of A Chance</i>	
<i>Keep Happy Baby</i>	Soli 16 (NC) and 8 bars. 2:06. (M)
<i>Loot To Boot</i>	
<i>7 West 46<sup>th</sup> Street</i>	

A final home jam session. My favourite is the slow "Gaslight" featuring EG and everybody else to full satisfaction in good sound. Exciting also on upper medium "Red Cross" (named after Bob Redcross), hard swinging almost chopping piano with a hard rhythm backing. Absolutely remarkable is the "... Fast One", the fastest item EG has recorded until now, no problems with the technique and a great contrast to his dreamy works. This duality will follow him through the rest of his career. Jumping "... Pay Day" (note the magnificent bowing bass here!) and "Geronimo" are easy to digest and will probably be enjoyed by most EG fans. Goodbye Timme!!

The Timme Rosenkrantz apartment sessions have come to an end with the close of the year 1944. One might say that EG now ventures into unknown terrain of recording studios, but more correctly the situation is the opposite: We have met a young very talented and original artist with the opportunity to play his innermost ideas in a private environment, now he must conform to business practices and play what is supposed to fare well in the market.

**ERROLL GARNER TRIO** **NYC. Jan. 10, 1945**

*Erroll Garner (p), Eddie Brown (b), Harold "Doc" West (dm).*

*Four titles were recorded for Black & White.*

BW-67	<i>White Rose Bounce</i>	3:01. (M)
BW-68	<i>Twistin' The Cats Tail</i>	2:56. (F)
BW-69	<i>Movin' Around</i>	3:09. (M)
BW-70	<i>Night And Day</i>	3:19. (M)

Entering 1945, EG is now a popular and much sought artist, appearing with many of the numerous small record labels of the day. Black & White was one of the more important ones, giving him two 78s with his trio. The results are rather conventional, the medium titles proceed smoothly, and "... Cats Tail" is boogie woogie related, not very exciting.

**SLAM STEWART QUARTET** **NYC. Jan. 30, 1945**

*Erroll Garner (p), Mike Bryan (g), Leroy "Slam" Stewart (b), Harold "Doc" West (dm).*

*Four titles were recorded for Savoy.*

5780-3	Play, Fiddle, Play	Solo 16 bars. (M)
5781-2	Dark Eyesky	Solo 32 bars. (M)
5782-2	Laff Slam Laff	Straight. Solo 32 bars. (M)
5783-1	Jumpin' At The Deuces	Straight. Solo 16 bars. (M)

The combination of EG and the magnificent Slam Stewart with his bowing bass is very successful, also heard on Dec. 26 earlier. Slam is definitely the boss here, but this seems to be beneficial to EG who just swings in medium tempo without any pressure, just enjoy himself in the fantastic surroundings. Listen to the brief but lovely solo on "... Fiddle ..."!

**GEORGIE AULD'S ORCHESTRA** **NYC. Feb. 7, 1945**

Bigband personnel including Erroll Garner (p), Gordon Drake (vo-"I Fall In Love ..."), Patti Powers (vo-"Sweetheart ...").  
Four titles were recorded for Guild.

G550-A	Georgie Porgie	Solo 8 bars. (M)
G551-A	Sweetheart Of All My Dreams	Acc. (vo-PP). (M)
G552-A	I Fall In Love Too Easily	Break 3 bars. (S)
G553-A	In The Middle	Solo 16 bars. (M)

EG's participation with the Georgie Auld orchestra is not prominent, nor very exciting.

**ERROLL GARNER** **NYC. March 9, 1945**

Erroll Garner solo (p).  
Four titles were recorded for Signature.

SRC114	Sweet Lorraine	3:12. (S/M)
SRC115	Yesterdays	2:42. (S/M)
SRC116-2A	Loot To Boot	3:06. (M)
SRC117	Gaslight	3:13. (S)

Changing record companies like shirts, EG gives Signature a solo session. Two evergreens played in varying tempi, and two from the Timme repertoire of which "Loot ..." is typical for EG's sense of humour, but the beautiful "Gaslight" hits me the most.

**DON BYAS QUARTET** **NYC. Aug. 30, 1945**

Don Byas (ts), Erroll Garner (p), Leroy "Slam" Stewart (b), Harold "Doc" West (dm).  
Four titles were recorded for Super Disc.

MF14	Three O'Clock In The Morning	Soli 16 and 4 bars. (M)
MF15	One O'Clock Jump	Solo 36 bars. (F)
MF16	Harvard Blues	Solo 12 bars. (S)
MF18	Slammin' Around	Intro 8 bars. Solo 32 bars. (F)

This is a session to be noted! The first session which EG teams up with one of the greatest of horns, Don Byas. This is probably not the time nor space for criticizing a solo pianist for being just that, but sometimes one is bound to wish for some external challenges, putting EG in place as to be one of many great musicians. Don Byas can do just that, and the presence of Slam Stewart is an additional attraction. EG seems to enjoy himself with his comparatively brief soli, and he really takes off on the two fast titles, not so many examples of this tempo so early.

**ERROLL GARNER TRIO** **NYC. Aug. 30, 1945**

Erroll Garner (p), Bill DeArango (g), John Levy jr. (b).  
Note: Solo (p) on items 4-7, 9-14.

Fourteen titles were recorded for Associated Transcriptions:

Loot To Boot	2:48. (M)
White Rose Bounce / Movin' Around	2:24. (M)
Bounce With Me	2:09. (FM)
Erroll's Bounce	2:40. (M)
You Made Me Love You	3:54. (S)
What Is This Thing Called Love?	2:34. (M)
Baby Won't You Please Come Home	2:16. (SM)
Sweet Lorraine	2:59. (S/M)
All The Things You Are	3:43. (S)
I Get A Kick Out Of You	3:00. (M)
For You	2:31. (SM)
Mood Indigo	3:15. (S)
Somebody Loves Me	3:33. (S)
I Cried For You	3:31. (SM)

NYC. Sept. 7, 1945

Personnel as above.

Sixteen titles were recorded for Associated Transcriptions.

Sweet Georgia Brown	2:20. (F)
How Deep Is The Ocean?	3:26. (S)
Blue Skies	2:08. (FM)
I Can't Get Started	2:50. (S/M)
Body And Soul	2:31. (SM)
I Can't Give You Anything But Love	1:53. (M)
Blue Room	2:10. (M)
Oh, Lady Be Good!	2:10. (FM)
Liza	2:08. (FM)
April In Paris	2:48. (S)
Night And Day	2:48. (SM)
Rosetta	2:06. (M)
It Had To Be You	2:36. (M)
St. Louis Blues	2:33. (M)
On The Sunny Side Of The Street	3:30. (SM)
I Know That You Know	2:08. (F)

This might be called the first 'complete' recording session(s), a large number of titles. These are still constrained by the three minutes limit of the 78 rpm. era, although it is assumed that they are recorded on larger media (16" acetates?), but there are all kinds of tempi, and all are well known evergreens. EG plays very nicely as always, but one get the impression that he has so much more to offer under more challenging circumstances. His abilities to improvise is well developed already, he is 24 years old, and it is great fun to listen closely to the individual titles to hear what he does to/with them, but the recording circumstances of the forties do not give him the chance to exploit his dynamic potential. We have to wait a decade for that.

**SLAM STEWART TRIO**

NYC. Sept. 7, 1945

Erroll Garner (p), Slam Stewart (b), Harold "Doc" West (dm).

Four titles were recorded for Manor.

1275	Hop, Skip And Jump	Straight. Solo 24 bars. (FM)
1276	Sherry Lynn Flip	Straight. Solo 32 bars. (M)
1277	Three Blind Micesky	Intro. Solo 40 bars. Coda. (M)
1278	Blue, Brown And Beige	Solo/straight 32+32 bars. (SM)

More good examples of the fine cooperation between EG and Slam, the later in charge of the session and most exciting, but it really does not matter to have the piano in pheripheral role for one, he seems to enjoy it!

**ERROLL GARNER TRIO**

NYC. Sept. 25, 1945

Erroll Garner (p), John Levy jr. (b), George DeHart (dm).

Four titles were recorded for Regal/Savoy.

5837-1	Laura	2:41. (S)
5838-1	Stardust	2:44. (S)
5839-2	Somebody Loves Me	2:42. (M)
5840-2	Indiana	2:33. (M)

Flowery versions of "Laura" and "Stardust" and two medium swingers, all fine piano playing but wish they lasted longer. Am digging "Indiana"!

**ERROLL GARNER**

NYC. Oct. 14, 1945

Erroll Garner solo (p).

Four titles were recorded at Timme Rosenkrantz' apartment and sold to Moe Asch, Disc Record Company. (note: "... Mine" is an EG arrangement of "The Man I Love").

D231	Man O' Mine	2:12. (SM/S)
D232	Oh, Lady Be Good!	2:10. (SM/FM)
D233	Don't Blame Me	2:23. (S/M)
D234	How High The Moon	2:18. (FM)

Speaking about length, these are meaningless brief, otherwise nothing wrong with the music. Rather surprising tempo shifts, and original interpretations of the "... Lady ..." and "... The Moon".

**DON BYAS QUARTET**

NYC. Nov. 1, 1945

Don Byas (ts), Erroll Garner (p), Slam Stewart (b), Harold "Doc" West (dm).

Four titles were recorded for Arista.



501	Humoresque	Intro 4 bars. Solo 16 bars. (FM)
502	Wrap Your Troubles In Dreams	Solo 16 bars. (SM)
503	Smoke Gets In Your Eyes	Intro 2 bars. Solo 16 bars. (SM)
504	Slamboree	Solo 32 bars. (FM)

The Aug. 30 group on an equally charming and successful session with EG in the best of companies. Not much to add, this is a great example of a mid-40s smallband get-together. EG gets his solo opportunities as an equal, and seems to enjoy himself. "Slamboree" is my favourite, also because of Slam's exquisite bass playing, dig this one!

**ERROLL GARNER** **NYC. Dec. 5, 1945**

Erroll Garner solo (p).

Eleven titles were recorded for Mercury.

157	All The Things You Are	3:22. (S)
158-3	Embraceable You	3:07. (S)
159-2	I've Got You Under My Skin	2:38. (S)
160-2	Always	3:06. (SM)
161-2	My Heart Stood Still	2:44. (SM)
162-1	Sometimes I'm Happy	2:43. (M)
163-2	Lover Come Back To Me	3:11. (S/M)
164-1	I Can't Get Started	3:11. (S)
165-1	Symphony	3:00. (SM)
166-3	Bouncin' With Me	2:32. (M)
167	High Octane	2:31. (M)

The first recording session for Mercury, a company which should have great importance for EG later in life. Obviously the emphasis is on slow and emotional evergreens here, and the take numbers show that some effort has been made to ensure that everything is perfect; EG usually needed only one take. If one plays the whole session in one piece, the feeling of commercialism and routine creep in, but taking one by one item, it always has something to offer.

**ERROLL GARNER** **NYC. Jan. 2, 1946**

Erroll Garner solo (p).

WOV broadcast from "1280 Club", Alan Courtney (host). Thirteen titles. JMD

*I Get A Kick Out Of You*  
*Gaslight*  
*1280 Club Blues*  
*Loot To Boot*  
*Spring Is Here*  
*Take The "A" Train*  
*The Mood (Forgotten Concerto)*  
*I'm Beginning To See The Light*  
*I'm Beginning To See The Light*  
*Candy*  
*Laura*  
*Clair De Lune*  
*Erroll's Bounce*

**"BOYD RAEURN'S ORCHESTRA"** **LA. ca. early 1946**

Bigband personnel including Erroll Garner (p), David Allyn (vo).

Note: The personnel is definitely not Raeburn although released under his name on Hep 22.

Four titles were recorded for Fran-Tone, not released, later on AFRS Downbeat.

Black Night And Fog	Acc. (vo). (SM)
C Jam Blues	Solo 12 bars. Acc. (vo). (M)
Please Let Me Forget	Intro 4 bars. Solo 4 bars. Acc. (vo). (S)
Caravan	Solo 28 bars. (M)

A not very important session for EG; although some nice playing on "... Forget". However, one true exception, "Caravan", one of EG's most important vehicles in the years to come, and this is the first version recorded, only half a chorus but good solo!

**ERROLL GARNER** **Hollywood, late Feb. 1946**

Erroll Garner solo (p).

VDisc/AFRS Jubilee 170/171. Three titles.

Laura	2:34. (S)
Yesterdays	1:39. (M)
Erroll's Bounce	2:15. (M)

EG is now definitely on the West Coast, participating in the AFRS programs. Compare this "Laura" with the one on Savoy, and you will hear how different they are, but equally beautiful! One of the numerous "... Bounce"s is good enough. "Yesterdays" is quite original in its meaningless briefness.

**ERROLL GARNER TRIO** **Hollywood, April 9, 1946**

Erroll Garner (p), George "Red" Callender (b), Nick Fatool (dm).  
Four titles were recorded for Mercury.

332-1	Full Moon And Empty Arms	3:14. (S)
333-1	Frantality	2:53. (M)
334-1	If I Loved You	2:44. (S)
335-1	For You	2:56. (SM)

Four beautiful items, three belonging to the Mercury concept of Dec. 1945, perfect in the blend of great art and commercialism, while "Frantality" is a queer little swingy song off the main road.

**ERROLL GARNER** **Hollywood, May 1946**

*Erroll Garner solo (p).*  
*Two titles, AFRS Jubilee 181.*

Diane	2:14. (S/SM)
Erroll's Bounce	2:11. (M)

The beautiful "Diane" is the highlight with a slow sensitive opening going to light swing. And of course another "... Bounce", EG's theme song.

**ERROLL GARNER TRIO** **Hollywood, July 14, 1946**

Erroll Garner (p), Red Callender (b), Lou Singer (dm).  
Four titles were recorded for Mercury.

450-1	Memories Of You	3:02. (S)
451-1	Blue Skies	2:54. (M)
452-1	Don't Blame Me	2:59. (S)
453-1/2	Where Or When	2:47. (SM)

EG is still on the West Coast and records one more time for Mercury, perfect also this time.

**CHARLIE PARKER QUARTET** **Hollywood, Feb. 19, 1947**

Charlie Parker (as), Erroll Garner (p), Red Callender (b), Harold "Doc" West (dm), Earl Coleman (vo-1051,52).  
Four titles were recorded for Dial.

1051-C	This Is Always	Intro 4 bars. Acc. (vo). Solo 8 bars. (S)
1051-D	This Is Always	As above. (S)
1052-A	Dark Shadows	Acc. (vo). Solo 8 bars. (S)
1052-B	Dark Shadows	As above. (S)
1052-C	Dark Shadows	As above. (S)
1052-D	Dark Shadows	As above. (S)
1053-A	Bird's Nest	Soli 64, 8 and 8 bars. (F)
1053-B	Bird's Nest	As above. (F)
1053-C	Bird's Nest	As above. (F)
1054-A	Cool Blues	Intro 8 bars. Soli 36 and 12 bars. (F)
1054-B	Cool Blues	Intro 8 bars. Soli 24 and 12 bars. (FM)
1054-C	Cool Blues	Intro 4 bars. Soli 24 and 12 bars. (M)
1054-D	Cool Blues	As take C. (M)

For once EG is only a sideman, joining the great Charlie Parker, but nevertheless this is more correctly 'Charlie Parker with the Erroll Garner Trio'. Quoting Tony Williams on Mosaic's liner notes: "'EG's florid, idiosyncratic style was, some would have thought, not well adapted to accompanying a soloist as "busy" as Parker. So it seemed a risky mix although, in the event, EG adapted and simplified his style with such intelligence and sympathy that no problems arose". One might still argue that his comping is pretty heavy, but Bird seems to enjoy it. What is very important here is Dial's search for perfection, giving the musician the chance to improve during several takes. Possibly EG did not need this, being later famous for playing tune after tune in one take, but Bird needed it, and EG had to go along. Thus we get the chance to hear whether EG really improvises. Or does he play the same thing on all takes? Oh, no! Playing the lovely vocalbased "... Shadows", one finds four different soli; although the main structure is the same, the details are to a large extent different. The most exciting EG item is "... Nest" where he really shows his uptempo capabilities, great, nothing like this in the forties!! The "Cool ..." seems confusing because of the tempo variations, EG

is reported to have disliked the first two takes finding them too fast. Anyway, we can hear a lot of bluesy EG on this item, pick your own choice to which take is the best. One more thing: It may be difficult to understand it, but this is the last time EG is in a recording studio with somebody blowing his horn!!

**ERROLL GARNER TRIO****same as above**

Personnel as above except Charlie Parker omitted.  
Two titles were recorded for Dial.

1055-B	Pastel	2:55. (S)
1056-A	Trio	3:09. (FM)
1056-B	Trio	3:05. (FM)

The Charlie Parker session terminates with two trio titles. Quoting Mosaic again: "The Garner selections comprise the only surviving studio recordings by what was arguably the pianist's most satisfying group in his entire career". There may be different opinions about this, but in no later trios there is such close piano/bass interplay as Garner/Callender. Tempting to take another quote: "When playing with him, Callender always positioned himself on the left side of the piano so that he could see what EG's left hand was doing. "That was his rhythm section, his whole secret. Hell, he didn't need a bass player, he just enjoyed the luxury, liked the feel".

**ERROLL GARNER TRIO****L.A. March 1947**

*Erroll Garner (p), Red Callender (b), Harold "Doc" West (dm).*  
*One title, AFRS Jubilee 230.*

Trio	2:36. (FM)
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A live version of the Dial recording probably only a few days before, not that interesting, not so much improvisation..

**ERROLL GARNER****Hollywood, April 22, 1947**

Erroll Garner solo (p).  
Four titles were recorded for Victor.

0514	Erroll's Bounce	2:55. (M)
0515	Erroll's Blues	3:24. (SM)
0516	I Can't Escape From You	3:00. (SM)
0517	Stairway To The Stars	2:57. (S)

The great RCA Victor company also throws itself on the EG recording wagon, including the joking and famous "... Bounce", used later as a theme song. He does not usually play the blues, so here is a good example of that too. Two beautiful slow evergreens wrap it up.

**GENE NORMAN's****"JUST JAZZ" CONCERT****Pasadena, Ca., April 29, 1947**

*Wardell Gray (ts), Erroll Garner (p), Jackie Mills (dm).*  
*One title.*

Blue Lou (rehearsal)	Intro 8 bars to solo 3 choruses of 32 bars. Solo 48 bars. 5:45. (M)
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*Same plus Irving Ashby (g), Red Callender (b).*  
*One title.*

Blue Lou	Intro 8 bars. Solo 5 choruses of 32 bars. 9:20. (M)
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*Same plus Howard McGhee (tp), Vic Dickenson (tb), Benny Carter (as).*  
*Four titles.*

One O'Clock Jump	Intro 8 bars to solo 24 bars. (FM)
Two O'Clock Jump	Solo 5 choruses of 12 bars. (FM)
Three O'Clock Jump	No solo. (FM)
Four O'Clock Jump	No solo. (FM)

*Erroll Garner (p), Irving Ashby (g), Red Callender (b), Jackie Mills (dm).*  
*One title:*

Lover	5:53. (M)
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*Erroll Garner solo (p).*  
*AFRS Jubilee No. 262. One title:*

This is the first proper EG concert, and one very important session for many reasons. The highlight is "Blue Lou" where EG joins the magnificent tenorsax player Wardell Gray. It was smart to have rehearsal, because then things do not go as smoothly as wanted, and EG's playing is rather edgy. However on the concert itself, "Blue Lou" is not only good, it is a masterpiece, first a Wardell Gray playing some immortal tenor saxophone, and EG with a really dynamic and inspired solo (note that the Classics CD has amputated both piano and tenorsax solo, lasting only 6:12). The four "... Jump"s are in fact different parts of the same jam, and EG takes the usual introduction and returns for another five inspired choruses. His comping on these items is however in my opinion much too heavy. On this session, having quite long soli on "Blue Lou" and "Lover", we can also see the development of his later perfect blend of heavy sections combined with easy light swinging ones, a trademark of EG. Finally, compare the three Jubilee versions of "... Bounce" and note how different they are, although they are quite brief!

**ERROLL GARNER****Hollywood, June 10, 1947**

Erroll Garner solo (p).

Eight titles were recorded for Dial.

1091-C	Play Piano, Play	3:17. (M)
1092-A	Love Is The Strangest Game	3:19. (S)
1092-B	Love Is The Strangest Game	2:49. (S)
1093-A	Blues Garni	2:42. (M)
1094-A	Don't Worry 'Bout Me	3:45. (S)
1094-B	Don't Worry 'Bout Me	3:03. (S)
1094-C	Don't Worry 'Bout Me	3:15. (S)
1095-A	Loose Nut	2:59. (M)
1096-A	Love For Sale	2:48. (M)
1097-A	Fantasy On Frankie And Johnny	2:58. (M)
1098-A	Sloe Gin Fizz	2:47. (M)

Dial obviously was satisfied with EG's earlier performances with Bird, because he gets another opportunity here, this time alone. The excellent sound here does a lot to increase the pleasure of listening to this great music. Two beautiful ballads are perhaps most exciting, because here we have alternate takes. Why is not for me to understand, I cannot find flaws anywhere. Maybe the producer Ross Russell just loved to hear EG play! Listen to the two introductions to "Love ..." or the three to "Don't Worry ..."; is somebody missing improvisation? His "Blues ..." is full of unexpected twists, "Play ..." is just gorgeous, and everything is just perfect on this session!!

**ERROLL GARNER****LA. ca. Nov. 1947/Jan. 1948**

Erroll Garner solo (p).

AFRS Jubilee No. 259, one title.

Erroll's Blues

2:02. (M)

Nice to hear EG play the "... Blues", happens not too often, but this version is much too short.

**ERROLL GARNER TRIO****Pasadena, Ca., April 1948**

Erroll Garner (p), Ulysses Livingston (g), John Simmons (b).

AFRS "Just Jazz", two titles.

103	Cherchez La Femme	2:47. (M)
104	Indiana	2:57. (M)

Soft "... La Femme" and "Indiana" with effective guitar comping adding to the pleasure.

**ERROLL GARNER****Paris, May 15, 1948**

Erroll Garner solo (p).

Four titles were recorded for French Vogue (note that 2298-1 is only issued on Apollo 797 (78 rpm.), Bo Scherman collection).

2298-1	Lover Man	3:30. (S)
2298-2	Lover Man	3:18. (S)
2299-1	What Is This Thing Called Love?	2:44. (M)
2300-2	Early In Paris	3:02. (M)
2301-2	These Foolish Things	3:15. (S)

EG's first visit to Europe, more specific Paris, France, resulting in one studio recording opportunity. It is not clear why the five items appeared seemingly

random on French Vogue, US Apollo, and others. The music is great here, lovely ballads and swinging in medium.

**ERROLL GARNER****Paris, May 16, 1948***Erroll Garner solo (p).**Three titles were broadcasted from the Marigny Theater.*

Laura	2:31. (S)
Play, Piano, Play	1:57. (M)
Frankie And Johnny Fantasy	2:36. (SM)

**same date**

*Howard McGhee (tp), Jimmy Heath (as), Erroll Garner (p), John Collins (g), Percy Heath (b), Kenny Clarke (dm).*  
*One title.*

I Surrender, Dear	Solo ca. 30 bars. (S)
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**same date**

*Coleman Hawkins (ts), Erroll Garner (p), Percy Heath (b), Kenny Clarke (dm).*  
*One title.*

Cocktails For Two	Acc. (ts). 3:56. (S)
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Nothing out of the ordinary happens at this concert. So much could have been done between the two giants Hawkins and Garner, but the latter is just given the task of making some rather anonymous background. The solo items though have the same usual good quality. Most interesting is "... Dear", lovely feeling here, but unfortunately the opening bars are missing.

**ERROLL GARNER****Pasadena, Ca., July 26, 1948***Erroll Garner (p), possibly Oscar Moore (g), Nelson Boyd (b), Teddy Stewart (dm).**Gene Norman's "Just Jazz" Concert, one title.*

Just You, Just Me	3:11. (FM)
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The sound is not too good here, but EG swings this "... Just Me", ignited by enthusiastic applause.

**ERROLL GARNER TRIO****LA. Feb. 2, 1949***Erroll Garner (p, vo-212), John Simmons (b), Alvin Stoller (dm).**Four titles were recorded for Savoy, 212 "That's My Baby" unissued.*

210-3	I Surrender, Dear	3:04. (S)
211-3	I Only Have Eyes For You	2:57. (S)
213-1	Stompin' At The Savoy	3:10. (M)

**LA. March 29, 1949**

Same personnel. Note: Probably recorded in two or three days with Alvin Stoller (dm) the first day, Jesse Price (dm) finishing the date (ref. JMD).

Twenty titles were recorded for Savoy. 4413 "Oh, Lady Be Good" and 4421 "These Foolish Things" are unissued.

4400-4	I Cover The Waterfront	3:03. (S)
4401-2	It's Easy To Remember	2:46. (S)
4402-3	Penthouse Serenade (When We're Alone)	3:03. (S)
4403-2	Love Walked In	3:00. (S)
4404-1	September Song	3:04. (S)
4405-3	Body And Soul	2:58. (SM)
4406-2	All The Things You Are	2:55. (S)
4407-1	Ghost Of A Chance	2:35. (S)
4410-1	Yesterdays	3:04. (S)
4411	Goodbye	2:55. (S)
4412-2	A Cottage For Sale	2:53. (S)
4414-1	I'm In The Mood For Love	2:53. (S)
4415-1	I Can't Believe That You're In Love With Me	2:33. (M)
4416-2	More Than You Know	2:45. (S)
4417-1	Undecided	2:41. (M)
4418-1	Red Sails In The Sunset	2:41. (M)
4419-1	All Of Me	2:50. (M)
4420-2	Over The Rainbow	3:01. (S)

The choice of music material for this marathon session (with seemingly a trial one some weeks earlier) cannot have been done without careful planning, because ca. 75% of the tunes are in slow tempo, and like Dial and other civilized record

companies, several takes have been used on many titles to get the best results. The results are all noteworthy, although we still are in the 78 rpm. age, constraining the soloing to three minutes or so. Both the very beautiful slow titles and the swinging medium ones are all well conceived, and EG seems to be inspired here. Possibly this is the most successful studio session till now.

**ERROLL GARNER****L.A. mid-April 1949**

Teddy Edwards (ts), Erroll Garner (p), John Simmons (b), Chuck Thompson (dm), Dave Lambert (vo).  
Gene Norman's "Just Jazz" concert. One title.

Cherokee

Intro 8 bars. Solo 2 choruses of 64 bars.  
Acc. (b) 64 bars. (FM)

A curious mixture of bebop, scat song and dramatic piano! Quoting myself from the Teddy Edwards solography: "Erroll Garner is a marvellous soloist but as accompaniment his playing is no success, and TE is blowing uphill, doing as best he can but he does not really get anywhere". Well, it seemed too heavy for TE, but the piano solo is highly exciting! Note: This is the last time there exists a session where EG plays together with somebody blowing a horn! Can you believe that?! It is ok to be a solo pianist, but there is a limit, jazz could have been richer if EG had mixed with other people once in awhile!

**ERROLL GARNER****Pasadena, Ca., May 1949**

Erroll Garner (p), John Simmons (b), Chuck Thompson (dm), Dave Lambert (vo).  
Gene Norman's "Just Jazz" Concert.  
AFRS "Just Jazz" concert No. 71. Two titles.

All The Things You Are  
Fine And Dandy**ERROLL GARNER****L.A. Summer 1949**

Erroll Garner solo (p).  
Two titles were recorded for Modern at radio station KFWB.

1133	Tenderly	3:00. (S)
1134	Someone To Watch Over Me	3:13. (S)

Two beautiful ballads should definitely not be overlooked!

**ERROLL GARNER****Pasadena, Ca., Summer 1949**

Erroll Garner solo (p). John Simmons (b), Chuck Thompson (dm) added on 102 and 105.  
Gene Norman's "Just Jazz" Concert, ten titles issued on 78 rpm, particularly Jazz Selection (France).

94	Take The A Train	2:55. (M)
95	Georgia On My Mind	2:41. (SM)
96	St. Louis Blues	3:03. (M)
97	My Old Kentucky Home	3:07. (SM)
98	Erroll's Peril	2:24. (SM)
99	I'm Coming Virginia	2:48. (M)
100	Erroll's A Garner	2:34. (M)
101	Stars Fell On Alabama	2:19. (S)
102	Laura	2:45. (S)
105	Lavande (Little Girl)	2:40. (M)

Great solo performances here, good examples of how EG manages to transform well known tunes into strange improvisations; "... A Train" and "St. Louis ..." are only some examples. Strong and well deserving applause on good old "Laura"!

**ERROLL GARNER TRIO****L.A. June 20, 1949**

Erroll Garner (p), John Simmons (b), Alvin Stoller (dm).  
Eight titles were recorded for Savoy.

4522	This Can't Be Love	2:20. (FM)
4523	The Man I Love	2:38. (S)
4524	Moonglow	2:36. (M)
4525	I Want A Little Girl	2:47. (S)
4526	She's Funny That Way	2:29. (S)
4527	Until The Real Thing Comes Along	2:49. (S)
4528	I'm Confessin'	2:58. (M)
4529	Stormy Weather	3:08. (S)

Another Savoy session with the same trio and with evergreens in various tempi, though mostly slow. It seems that this record company has got a good grip on EG; he plays very interesting and inspired here. Take "The Man ..." and "... Little Girl" as excellent examples of his soft but emotional ballad style of the late forties, as well as easy swinging items like "Moonglow".

**ERROLL GARNER TRIO** **LA. prob. June/July 1949**

Erroll Garner (p), John Simmons (b), Alvin Stoller (dm).

Four titles were recorded for Portrait.

Note that the given place and date as LA. Aug. 1949 must be wrong, because EG was in New York then.

250	On The Sunny Side Of The Street	2:51. (M)
251-3	Rosalie	3:06. (M)
252-3	Everything Happens To Me	3:07. (S)
253	Stairway To The Stars	2:53. (S)

Sounds like a continuation of the Savoy session above, same concept and trio, same fine playing.

**ERROLL GARNER TRIO** **NYC. July 20, 1949**

Erroll Garner (p), Leonard Gaskin (b), Charlie Smith (dm).

Ten titles were recorded for Atlantic.

240	Reverie	2:57. (S)
241	Turquoise	2:52. (S)
242	Blue And Sentimental	2:58. (S)
243	Pavanne	3:10. (SM)
244	Flamingo	2:57. (S)
245	Skylark	3:09. (S)
246	I Can't Give You Anything But Love	3:07. (M)
247	Impressions (Clair De Lune)	3:12. (S)
248	Twilight	2:47. (S)
249	The Way You Look Tonight	3:10. (M)

Back in NYC. with a change of rhythm section, it seems that the recording companies are crawling over each other to record EG these days! First out is Mercury. The emphasis is clearly on the slow ballads, lovely items still constrained by the three minutes limit, and more beautiful piano playing than "Turquoise" will be difficult to find. A few swingers like "... Love" and "... Tonight" create a necessary change of mood.

**ERROLL GARNER TRIO** **NYC. Autumn 1949**

Erroll Garner (p), John Simmons (b), Harold "Doc" West (dm).

Two titles were recorded for U.S. Treasury Dept. Guest Star Series, released Dec. 11, 1949. JMD

Blue Skies  
The Huckle Buck

**JOHNNY HARTMAN VOCAL WITH ERROLL GARNER TRIO** **NYC. Aug. 23, 1949**

Erroll Garner (p), Leonard Gaskin (b), Charlie Smith (dm).

Four titles were recorded for Mercury.

2950-1	Remember	2:46. Intro 4 bars. Solo 8 bars. (S)
2951-1	Easy To Remember	3:05. Solo 4 bars. (S)
2952-1	September In The Rain	3:12. Intro 4 bars. Solo 8 bars. (S)
2953-1	Home	3:14. Intro 2 bars. Solo 4 bars. (S)

Something different for a change! EG does a very fine job when accompanying this famous singer, but not surprisingly there is no space for anything but quite brief piano soli.

**ERROLL GARNER TRIO** **NYC. Sept. 8, 1949**

Erroll Garner (p), Leonard Gaskin (b), Charlie Smith (dm).

Eight titles were recorded for 3 Deuces.

1009-a2	Scatter-Brain	2:32. (M)
1010-a1	Through A Long And Sleepless Night	3:00. (S)
1011-a4	Again	2:35. (S)
1012-a1	What Is This Thing Called Love?	3:00. (SM)
1013-a2	I Let A Song Go Out Of My Heart	2:42. (S)
1014-a3	Goodbye	2:58. (S)
1015-a1	Jitterbug Waltz	2:55. (S)
1016-a2	Deep Purple	2:18. (S)

Again the emphasis is heavy on the quite slow titles, and nothing wrong with that, nor the quality of RG's playing, but sometimes one might wish for more tempo!

**ERROLL GARNER TRIO** **NYC. Oct. 5, 1949**  
 Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).  
 Broadcast from Apollo Theater. One title. JMD

*Penthouse Serenade*

**ERROLL GARNER** **NYC. ca. 1950**  
 Erroll Garner solo (p).  
 One title was recorded for Futurama.

7006 Be My Love / Love Is The Thing 2:15. (S)

Violent and dramatic two minutes, not quite EG's usual style, not very interesting either.

**ERROLL GARNER TRIO** **NYC. April 12, 1950**  
 Erroll Garner (p), John Simmons (b), Harold "Doc" West (dm).  
 Eight titles were recorded for Roost.

1252	Bonny Boy	2:51. (S)
1253	Tippin' Out With Erroll	2:59. (M)
1254	Relaxin' At Sugar Ray's	2:29. (M)
1255	The Quaker	2:55. (M)
1256	Minor With The Trio	2:29. (M)
1257	No Moon	2:50. (S)
1258	Cologne	2:38. (M)
1259	Lazy River	2:31. (M)

The fifties start with another change of rhythm section, and this time with the Roost recording company. As long as the three minutes limit prevails, there is little difference between the various sessions; EG plays his music, this time rather unusual titles which do not seem to bother him, perfect as always.

**ERROLL GARNER TRIO** **NYC. May 12, 1950**  
 Erroll Garner (p), John Simmons (b), Harold "Doc" West (dm).  
 Fifteen titles were recorded for Atlantic.

420	Lullaby Of The Leaves	3:53. (S)
421	Margie	2:42. (FM)
422	Summertime	3:14. (S)
423	Ramona	3:37. (S)
424	Perpetual Emotion / Garnerology	9:38. (F)
425	Poinciana	3:47. (S)
426	The Sheik Of Araby	2:57. (SM)
427	There Is No Greater Love	2:53. (S)
428	Serenade In Blue	2:53. (S)
429	I'm Confessin'	2:55. (SM)
430	I'll Be Seeing You	2:53. (S)
431	Trees	2:59. (SM)
432	I May Be Wrong	2:53. (SM)
433	Futuramic	2:57. (FM)
434	Reminiscing In Blue	4:23. (S)

Now it is Atlantic's turn, and this time there is much larger variations in tempi. I wonder whether the choice of songs and tempi were made by the company, or more likely just depending on EG's mood on that particular day. Anyway there is something for everybody here; like the slow but rolling "Summertime" to a swinging "Margie". Another highlight is the very slow "Reminiscing ...", lie back and enjoy! Note in particular the odd item "Perpetual ...", lasting almost ten minutes, probably never meant to be issued but only a result of the tape running while EG enjoyed himself.

**FLORENCE WRIGHT** **NYC. May 24, 1950**  
 Erroll Garner (p), unknown (b), (dm), Florence Wright (vo).  
 One title was recorded for National.

605-2 The Real Gone Tune 2:43. (SM)

Surprise, surprise, not among EG's most epoch making recordings, but just the kind of change we need!!



**ERROLL GARNER TRIO** **NYC. June 1950**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).*  
*WOR broadcast from Café Society, Sheridan Square. Four titles.* JMD

*Stompin' At The Savoy*  
*These Foolish Things*  
*People Will Say We're In Love*  
*Undecided*

**ERROLL GARNER TRIO** **NYC. June 17, 1950**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).*  
*"Bands For Bonds" broadcast from Birdland, issued on Alto 709 (LP).*

What Is This Thing Called Love?	2:30. (M)
No Moon	3:40. (S)
Scatterbrain	1:48. (M)
Laura	2:25. (S)

Although these items from Birdland are rather brief, they are nevertheless with fine music, particularly "... Love?" is exciting, while beauty is represented by the two ballads.

**ERROLL GARNER TRIO** **NYC. June 28, 1950**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).*  
 Eight titles were recorded for Columbia.  
 Note: Unissued material from this session exists according to Doran.

44021-2	When Johnny Comes Marching Home	3:27. (M)
44022	It Could Happen To You	3:50. (S)
44023	I Don't Know Why	3:33. (S)
44024	My Heart Stood Still	4:21. (S/M)
44025-4	When You're Smiling	3:50. (M)
44026	Long Ago	2:42. (S)
44027-3	Poor Butterfly	3:14. (M)
44028-6	Spring Is Here	2:30. (S)

Now it is Columbia's turn, and this is important, because as we will see later, this company produced the very best of EG's studio recordings through the 1950s, and he never played better than on those. This session is perhaps not remarkable compared to the many preceding ones, but the basis is laid for an expansion of EG's music to a much larger public. He seems to have a particularly inspired touch here, or maybe it is something produced by my mind, but try for yourself! What about "... Smiling"?

**ERROLL GARNER TRIO** **NYC. Sept. 16, 1950**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).*  
*WOR broadcast from Café Society, Sheridan Square. Four titles.* JMD

*When You're Smiling*  
*Laura*  
*Just One Of Those Things*  
*Poor Butterfly*

**NYC. Sept. 16, 1950**

Same. Four titles.

*When Johnny Comes Marching Home*  
*My Heart Stood Still*  
*Penthouse Serenade*  
*Fine And Dandy*

**NYC. Sept. 18, 1950**

Same. Five titles.

*Stompin' At The Savoy*  
*I Don't Know Why*  
*Deep Purple*  
*Undecided*  
*Untitled Original*

**NYC. Sept. 20, 1950**

Same. Four title (plus Themes).

Theme	0:43. (FM)
Again	4:05. (S)
Rosalie	2:55. (M)

Danny Boy 4:06. (S)  
*What Is This Thing Called Love?*  
 Theme 0:17. (M)

**NYC. Sept. 22, 1950**

*Same. Four titles (plus Themes).*

Theme 0:38. (FM)  
 Laura 2:23. (S)  
 Tea For Two 2:32. (M)  
 No Moon 2:58. (S)  
 Yesterdays 4:20. (SM)  
 Theme 0:32. (M)

**NYC. Sept. 23, 1950**

*Same. Four titles (plus Themes).*

Erroll's Theme 2:00. (M)  
 My Heart Stood Still 2:51. (M)  
 Cologne 2:45. (M)  
 Poor Butterfly 3:38. (S)  
 Just One Of Those Things 1:52. (M)  
 Theme 0:17. (M)

**NYC. Sept. 25, 1950**

*Same. Three titles (plus Theme).*

Theme 0:38. (FM)  
 Goodbye 3:15. (S)  
 Scatter-Brain 2:29. (M)  
 Deep Purple 2:14. (S)

**NYC. Sept. 27, 1950**

*Same. Five titles (plus Themes).*

Theme 0:18. (M)  
 Body And Soul 2:28. (SM)  
 It's Only A Paper Moon 2:26. (M)  
 Pavanne 3:01. (SM)  
 Pastel 2:52. (S)  
 Erroll's Theme 1:54. (M)

**NYC. Sept. 29, 1950**

*Same. Four titles (plus Themes and fill-ins).*

Theme 0:24. (M)  
 Rosalie 2:36. (M)  
 I Let A Song Go Out Of My Heart 3:21. (S)  
 When Johnny Comes Marching Home 2:53. (M)  
 What Is This Thing Called Love? 2:25. (SM)  
 Theme 1:33. (M)

**NYC. Oct. 1, 1950**

*Same. Four titles (plus Themes and fill-ins).*

Theme 0:44. (FM)  
 Danny Boy 2:32. (SM)  
 Sophisticated Lady 3:14. (S)  
 Fine And Dandy 3:01. (FM)  
 Penthouse Serenade 3:02. (S)  
 Theme 0:49. (M)

**NYC. Oct. 2, 1950**

*Same. Four titles.*

*Lullaby Of The Leaves*  
*Summertime*  
*Margie*

**NYC. Oct. 4, 1950**

*Same. Four titles.*

*This Can't Be Love*  
*I Surrender Dear*  
*Blue Moon*  
*Robbins' Nest*

NYC. Oct. 5, 1950

Same. Four titles.

*I'm In The Mood For Love*  
*Trio*  
*No Moon*  
*Honeysuckle Rose*

I have had the pleasure of listening to several of these broadcasts, although a little bit of disappointment must be mentioned; there is no stretching out in a club atmosphere as one might think, compared to the 78 rpm. constraints still operating in the studio sessions. In fact, these are heavily controlled broadcasts and most titles are quite brief. When this is said, there are some great moments; EG always plays to fullest satisfaction. Not so much uptempo, but there are magnificent versions of ballads like "Laura", "Yesterdays", "Body And Soul" and "Sophisticated Lady".

**ERROLL GARNER TRIO** NYC. Oct. 7, 1950

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).  
 Five titles were recorded for Columbia.

44422	The Petite Waltz	2:35. (M)
44423	The Petite Waltz Bounce	3:11. (M)
44424	Lover	3:10. (F)
44425	How High The Moon	3:24. (SM)
44426	People Will Say We're In Love	3:49. (SM)

No difficulties with swinging the waltz, but bouncing it is even better! "... The Moon" is played slower than usual for this song, referring to the beboppers. The great highlight for me is however the very fast "Lover", brilliant! I wonder how long he was able to go on with that speed under private circumstances?

**ERROLL GARNER TRIO** NYC. Oct. 7, 1950

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).  
 WOR broadcast from Café Society, Sheridan Square. Four titles. JMD

*Red Sails In The Sunset*  
*I Can't Get Started*  
*How High The Moon*  
*Through A Long And Sleepness Night*

NYC. Oct. 9, 1950

Same. Three titles.

*Stormy Weather*  
*Relaxin' At Sugar Ray's*  
*Goodbye*

NYC. Oct. 10, 1950

Same. Six titles.

*Tippin' Out With Erroll*  
*This Can't Be Love*  
*No Moon*  
*Honeysuckle Rose*  
*Penthouse Serenade*  
*Tippin' Out With Erroll*

NYC. Oct. 12, 1950

Same. Six titles.

*Tippin' Out With Erroll*  
*People Will Say We're In Love*  
*Blue Moon*  
*Deep Purple*  
*Laura*  
*Tippin' Out With Erroll*

**ERROLL GARNER TRIO** NYC. Jan. 9, 1951

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).  
 Broadcast from Apollo Theatre. One title. JMD

*The Way You Look Tonight*

**ERROLL GARNER TRIO** **NYC. Jan. 11, 1951**

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).

Eleven titles were recorded for Columbia.

45100	Laura	2:44. (S)
45101	I Cover The Waterfront	3:38. (S)
45102	Penthouse Serenade	2:55. (M)
45103	The Way You Look Tonight	3:46. (M)
45104	Body And Soul	2:59. (SM)
45105	Indiana	2:03. (FM)
45106	Honeysuckle Rose	3:22. (F)
45107	I'm In The Mood For Love	3:34. (S)
45108	I Can't Get Started	3:00. (S)
45109	Play, Piano, Play	2:23. (M)
45110	Undecided	3:07. (M)

Back to the Columbia studios and a nice bunch of evergreens. Starting properly with "Laura", one of EG's favourite vehicles judging by the number of versions, and one more is just another delight, they are all different. Then a beautiful soft version of "... Waterfront". Continuing, not a weak spot on this trio session. Take "... Serenade" and the way he is hanging the beat, unique for EG. Or the 'mystic' "... Piano ...", so fascinating. There is also some great uptempo here, "Indiana" and above all "... Rose" played unusual fast and still so completely natural.

**ERROLL GARNER** **Hollywood, Feb. 7, 1951**

Erroll Garner solo (p).

Six titles were recorded for Recorded in Hollywood, sold to King.

9053-1	Garner In Hollywood	3:00. (M)
9054-2	Lotus Blues	2:48. (S)
9055-1	This Is My Beloved	3:09. (S)
9056-1	Until The Real Thing Comes Along	3:25. (S)
9057	Six P. M.	2:49. (S)
9058	New York Concerto	3:09. (S)

Now on the West Coast, EG proceeds with a solo session, consisting of slow and dreamy tunes, with a fine swinging exception in "... Hollywood".

**ERROLL GARNER TRIO** **Hollywood, July 2, 1951**

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).

Eight titles were recorded for Columbia.

4532	You're Blasé	2:41. (S)
4533	Sophisticated Lady	2:49. (S)
4534	Ain't She Sweet?	2:42. (M)
4535	Margin For Erroll / I Didn't Know	2:47. (F)
4536	Fine And Dandy	2:21. (FM)
4537	Robbins' Nest	3:17. (M)
4538	Please Don't Talk About Me When I'm Gone	3:14. (SM)
4539	It's The Talk Of The Town	3:17. (M)

Columbia also records EG on the West Coast, eight excellent items, for some possible highlights pick the dynamic and colourful "Margin ..." and "... Dandy", and note also the strange presentation of "... The Town".

**ERROLL GARNER TRIO** **NYC. Sept. 15, 1951**

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).

WOR broadcast from Café Society, Sheridan Square. Five titles.

JMD

*Please Don't Talk About Me When I'm Gone*  
*Stairway To The Stars*  
*This Can't Be Love*  
*Summertime*  
*Untitled Original*

**ERROLL GARNER TRIO** **NYC. Jan. 3, 1952**

Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm).

Ten titles were recorded for Columbia.

47289	You're Driving Me Crazy	2:26. (SM)
47290	Ja-Da	3:07. (SM)
47291	Summertime	2:59. (SM)
47292	I Never Knew	2:39. (FM)
47293	Oh, Lady Be Good	3:27. (SM)
47294	Am I Blue?	3:34. (S)
47295	Out Of Nowhere	3:24. (SM)

47296	Music, Maestro, Please!	2:49. (M)
47297	Once In A While	4:12. (S)
47298	Bewitched	4:05. (S)

There is no limit to the database of beautiful evergreens, but nevertheless EG seems to attempt each and everyone, with of course great success. It is hopeless to try to select individual items for listening, the choice lies upon the listener. Personally I generally give priority to uptempo titles with his fantastic dynamic swing like "... Knew", but then one has to just lay over on the back and enjoy the softer slow medium items like "Summertime", "... Nowhere" and surprisingly "... Good", or purely dreamy ballads like "... While", to finish up with the original "... Maestro ..."! EG is truly incredible in his art!

**ERROLL GARNER TRIO WITH GUESTS** **NYC. Feb. 14, 1952**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm). Roy Eldridge (tp), Buddy Rich (dm) added on "... Blues". Date also given as 1949. Broadcast from Apollo Theatre. Two titles.*

It's The Talk Of The Town	3:10. (M)
Apollo Blues	Intro 8 bars. Solo 48 bars. 3:25. (M)

Oh yes, another with a horn! Interesting mostly because of the rarity.

**ERROLL GARNER** **NYC. Feb. 29, 1952**  
 Erroll Garner solo (p).  
 Twelve titles were recorded for Columbia.

47354	What's New?	3:46. (S)
47355	Chopin Impressions	4:01. (S/FM)
47356	Anything Goes	4:03. (S)
47357	With Every Breath I Take	4:05. (S)
47358	Willow Weep	3:08. (S)
47359	Cocktails For Two	4:33. (S)
47360	It Don't Mean A Thing	3:02. (FM)
47361	Love Me Or Leave Me	4:24. (S)
47362	The Music Goes 'Round And 'Round	3:30. (S/M)
47363	Fancy	4:26. (S)
47364	How Come You Do Me Like You Do?	2:50. (M)
47365	Dancing In The Dark	3:41. (M)

The only solo session for Columbia and more or less as one expects it to be, mostly in slow tempi. EG plays a harder left hand hand to compensate for the missing trio format, and it is only a matter of taste how you feel about it. He certainly knows his classics on "Chopin ...", and there are many beautiful ballad versions, like "... Every Breath ...". I also have a special feeling for "... The Dark", possibly because it was one of the first items I heard with EG back in the fifties. Note that the length of the items on average seems to increase, probably in expectation of the transition from 78 rpm. to EP and LP, several items here are only on these newer media.

**ERROLL GARNER TRIO** **NYC. May 5, 1952**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm). NBC broadcast from Birdland. One title.* JMD

*Love For Sale*

**ERROLL GARNER TRIO** **NYC. May 10, 1952**  
*Erroll Garner (p), John Simmons (b), Rossiere "Shadow" Wilson (dm). Broadcast from Birdland, issued on Alto 712 (LP).*

Robbins' Nest	3:45. (SM)
These Foolish Things	3:48. (S)
Ain't She Sweet?	3:28. (M)
Garner's Escape	4:03. (M)
Indiana	2:22. (F)

Fine broadcast here and note for a small detail the delicate conclusion of "... Escape".

**ERROLL GARNER TRIO** **NYC. Feb. 14, 1953**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm). WOR broadcast from Birdland. Six titles.* JMD

*'S Wonderful  
 Body And Soul  
 Cocktails For Two*

*Blues Erroll*  
*Laura*  
*Lullaby Of Birdland*

**NYC. Feb. 21, 1953**

Same. Seven titles.

JMD

*Fine And Dandy*  
*These Foolish Things*  
*'S Wonderful*  
*Penthouse Serenade*  
*Blues Erroll*  
*April In Paris*  
*Lover*

**ERROLL GARNER TRIO**

**NYC. Feb. 27, 1953**

Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).  
 Thirteen titles were recorded for Columbia.

48885	Dancing Tambourine	3:57. (F)
48886	Memories Of You	5:21. (S)
48887	'S Wonderful	4:03. (FM)
48888	There Is No Greater Love	6:21. (S)
48889	Look, Ma – All Hands!	5:18. (F)
48890	Can't Help Lovin' That Man	5:07. (SM)
48891	Caravan	7:10. (F)
48892	Lullaby Of Birdland	7:01. (M)
48893	Cheek To Cheek	7:01. (M)
48894	Once In A While	5:46. (S)
48895	Will You Still Be Mine?	6:29. (F)
48896	Blue Ecstasy	7:47. (S)
48897	Avalon	4:16. (F)

This session was my introduction to Erroll Garner, and I still consider it, and the following Columbia session, to be of a quality never surpassed. Equipped with a new bassist and drummer, it seems that EG felt extremely comfortable, relaxed and eager to play, and the duration of the items here is much longer than in the earlier sessions. Note that this is the first EG session where none of the items were issued on 78 rpm.. There are all kinds of music material, and the tempi vary from very slow to very fast. My first purchase was a Phillips LP containing six of the above titles, 48886, 48888, 48891, 48892, 48895 and 48897, shortly after came a 10" with 48890 and 48893. My friends and I were completely hypnotized with this fantastic piano playing and remain so to this very day. To select favourites is almost impossible, but we were divided on whether to select "Lullaby of Birdland" or "Caravan" as the most exciting, the latter also competing with the fast "Will You Still Be Mine?" and "Avalon". In slow tempo, the magnificent "There Is No Greater Love" is as fascinating now sixty years later as then. Playing these eight titles again now, they seem as fresh as ever, and all of them are superb. The remaining five titles I had not heard until undertaking this solography project, and they fit beautifully into the total with the emotional and hypnotic "Blue Ecstasy" as something you will never forget! This session, having 75 minutes of music, represents the start of a personal involvement that ended up with this solography project, and better jazz piano does not exist!!

**ERROLL GARNER TRIO**

**NYC. Feb. 28, 1953**

Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).  
 WOR broadcast from Birdland. Five titles.

JMD

*Cocktails For Two*  
*Penthouse Serenade*  
*I Cover The Waterfront*  
*Robbins' Nest*  
*Deep Purple*

**NYC. March 7, 1953**

Same. Four titles.

*Lullaby In Rhythm*  
*More Than You Know*  
*This Can't Be Love*  
*April In Paris*

**ERROLL GARNER TRIO**

**NYC. March 30, 1953**

Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).  
 Seventeen titles were recorded for Columbia.

49113	Lullaby In Rhythm	2:57. (M)
49114	St. Louis Blues	3:22. (S/M)
49115	My Ideal	2:27. (S)
49116	Stompin' At The Savoy	2:16. (F)
49117	Sweet Sue, Just You	2:57. (M)
49118	Easy To Love	2:48. (M)
49119	Mean To Me	3:12. (S)
49120	I've Got My Love To Get Me Warm	4:09. (SM)
49121	Love For Sale	3:07. (F)
49122	Yesterdays	4:03. (S)
49123	Frenesi (Cancion Tropical)	3:38. (M)
49124	Oh, What A Beautiful Mornin'	3:01. (M)
49125	Groovy Day	3:41. (M)
49126	Please Don't Talk About Me When I'm Gone	3:46. (SM)
49127	For Heaven's Sake	3:50. (S)
49128	Lullaby Of Birdland	3:15. (M)
49129	Holiday For Strings	2:15. (F)

Excellent followup session to the one in February, but it cannot quite compete since the items here are much shorter in duration, thus not giving EG the chance to elaborate his improvisations properly. However, he runs the seventeen titles with his usual sovereign professionalism, and there are great moments here; it is enough to mention the fireworks of "Love For Sale", my goodness! Note also a new version of "... Birdland"! this is very unusual, but the reason is probably that the Feb. version was much too long to fit unto a 78 rom., and this market was not closed yet. This version has a quite different intro, then the first chorus is pretty similar, while the second has more variations. Together the two versions throw an interesting light on EG's improvisational style.

**ERROLL GARNER TRIO** **NYC. Aug. 1953**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*WNEW broadcast. Five titles.* JMD

*When You're Smiling*  
*Chopsticks*  
*Bewitched 1*  
*Bewitched 2*  
*Bewitched 3*

**ERROLL GARNER TRIO** **Boston, Dec. 1953**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*Four titles were recorded at Storyville, issued on Jazz Band EBCD 2104-2.*

Two Handed Blues	4:05. (SM)
I Only Have Eyes For You	2:59. (S)
When Your Lover Has Gone	2:39. (F)
Theme / Groovin' For George	1:49. (SM)

Something unusual happens here; there is a long bass solo on "... Blues! "... Eyes ..." is played in a very slow tempo, also that unusual. "... Lover ..." on the other hand is played very fast, and has an intro you cannot guess what is leading into, something which is quite usual!

**ERROLL GARNER TRIO** **NYC. May 26, 1954**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*Fourteen titles were recorded at Fine Sound Studios in the old Great Northern Hotel for EmArcy 842419-2.*

Cecilia	2:38. (F)
Idaho	4:00. (SM)
Margie	4:10. (M)
Stars Fell On Alabama	3:57. (SM)
Way Down Yonder In New Orleans	3:21. (F)
Louise	4:27. (SM)
Peg 'O My Heart	2:53. (SM)
Dancing Tambourine (mistitled Kitten On The Keys)	3:06. (F)
Ramona	4:48. (S)
My Gal Sal	3:11. (F)
I've Got The World On A String	4:17. (S)
Dinah	3:58. (SM)
Too Marvellous For Words	4:18. (SM)
California Here I Come	3:29. (F)

Mercury has taken over for a few sessions, but the quality of the music has the same exceptional standard as on Columbia. Lots of excitement like the very fast

“Kitten ...” and “... Sal” and the original conception of “Dinah”. Beautiful “... Alabama” and “... The World ...” should also be particularly noted.

**ERROLL GARNER TRIO** **Detroit, July 7, 1954**

Erroll Garner (p), Wyatt Ruther (b), Eugene “Fats” Heard (dm).

Twentyfour titles were recorded at radio station WWJ for EmArcy 314 511821-2.

Liza	4:02. (F)
It Might As Well Be Spring	8:22. (S)
If I Could Be With You	3:55. (SM)
Flamingo	5:09. (S)
In A Little Spanish Town	3:41. (M)
I'll Never Smile Again	4:23. (S)
That Old Black Magic	3:44. (SM/FM)
On A Slow Boat To China	3:47. (SM)
Indian Summer	4:03. (S/M)
These Foolish Things	3:36. (S)
The Man I Love	4:34. (S)
Ol' Man River	6:51. (S/F)
I'll Get By	4:22. (SM)
Medley: April In Paris /	
The Last Time I Saw Paris	5:04. (S)
Sleepy Lagoon	5:07. (S)
A Cottage For Sale	3:48. (S)
Coquette	4:20. (SM)
I Only Have Eyes For You	4:50. (S/SM)
I Wanna Be Loved	4:15. (S)
Medley: The World Is Waiting For The Sunrise /	
Our Waltz / I Can't Escape From You	7:36. (F/M/S)
Thanks For The Memory	4:05. (S)

Too much slow, dreamy titles for my taste, should wish for more variation. But the ballad playing is of course beautiful as always. For some details; note the original opening of “... Spanish Town” and a bit stride piano on “... Sunrise”.

**ERROLL GARNER TRIO / WOODY HERMAN** **Detroit, July 8, 1954**

Erroll Garner (p), Wyatt Ruther (b), Eugene “Fats” Heard (dm), Woody Herman (vo).

Eleven titles were recorded for Columbia.

Let's Fall In Love / Moonglow / I Don't Know Why /	
You've Got Me Crying Again : Medley	10:21. (S)
I'm Beginning To See The Light	3:42. (SM)
My Melancholy Baby	3:54. (S)
I Hadn't Anyone Till You	3:45. (S)
After You've Gone	2:52. (S)
I'll See You In My Dreams	3:43. (SM)
If I Could Be With You	2:34. (S)
As Time Goes By	4:20. (S)

Say what you want but I love this session! As I perceive it, EG and Woody have found a mutual understanding and respect, resulting in a very charming session. Of course there exist many much more interesting EG sessions from all kind of perspectives, but this one is unique and very nice.

**ERROLL GARNER QUARTET** **Chicago, July 27, 1954**

Erroll Garner (p), Wyatt Ruther (b), Eugene “Fats” Heard (dm), Candido Camero (cga-10832-41,46).

Twentyfour titles were recorded for Mercury CD 834 910-2.

10832-3	That Old Black Magic	5:22. (M)
10833	Russian Lullaby	3:24. (M)
10834	Begin The Beguine	4:41. (S)
10835-3	Night And Day	4:05. (SM)
10836	Mambo Blues	4:54. (S)
10837	Mambo Garner	6:31. (F)
10838	Mambo Nights	4:09. (F)
10839	Sweet Sue, Just You	7:32. (SM)
10840	Cherokee	3:53. (FM)
10841	Imagination	3:36. (S)
10842	Oh, Lady Be Good!	2:33. (M)
10843	There's A Small Hotel	2:35. (S)
10844	I Wanna Be A Rugcutter	2:20. (F)
10845	Misty	2:46. (S)
10846	Sweet And Lovely	3:54. (SM)



10847	Rosalie	2:35. (F)
10848	Exactly Like You	3:10. (SM)
10849	Part-Time Blues	4:32. (SM)
10850	All Of A Sudden My Heart Sings	3:19. (F)
10851	I've Got The World On A String	3:59. (S)
10852	You Are My Sunshine	3:26. (F)
10853	Don't Worry 'Bout Me	5:02. (S)
10854	In A Mellow Tone	4:17. (SM)
10855	7-11 Jump	7:16. (F)

Now this may be controversial, but the inclusion of conga is a disaster. Rarely has EG made such boring attempts to try to 'modernize', if that was supposed to be the idea. The music just become chopped up in pieces. Compare these with the non-conga items and we are back to normal, great EG. Note the "... Blues". Also, ... this session presents the first appearance of the famous "Misty", wonderful!!

**ERROLL GARNER TRIO** **NYC. Jan. 1, 1955**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*Broadcast from Embers Club. Five titles.* JMD

Idaho	2:00. (F)
Laura	2:41. (S)
They Can't Take That Away From Me	3:47. (SM)
Avalon	2:28. (F)
Unknown Title (NC)	2:18. (SM)

The most interesting item here is "They Can't ...".

**ERROLL GARNER** **NYC. March 14, 1955**  
*Erroll Garner solo (p, (celeste-11388)).*  
*Twenty titles were recorded for Mercury.*

11381	Yesterdays	7:17. (S)
11382	Who?	6:04. (S)
11383	A Cottage For Sale	6:19. (S)
11384	That Old Feeling	5:15. (SM)
11385	Over The Rainbow	10:35. (S)
11386	Afternoon Of An Elf	5:52. (M)
11387	Solitaire	6:25. (S)
11388	Sleep	5:40. (F)
11389	When A Gypsy Makes His Violin Cry	5:10. (S)
11390	A Smooth One	4:23. (SM)
11391	I'll Never Smile Again	5:28. (S)
11392	Is You Is Or Is You Ain't My Baby?	4:01. (F)
11393	Love In Bloom	5:30. (SM)
11394	Fandango	4:58. (F)
11395	It's The Talk Of The Town	5:58. (S)
11396	Salud Segovia	6:13. (S/M)
11397	Then You've Never Been Blue	6:09. (S)
11398	Don't Be That Way	6:21. (M)
11399	All My Loves Are You	5:01. (S)
11400	St. James Infirmary	6:08. (S/F)

This Mercury session was reported done just in two hours, an achievement in itself. EG is alone here, first solo session in three years, and chooses to elaborate on the various tunes, so plus/minus six minutes are common here. This gives his ballads an other dimension compared to the many brief versions. He is obviously under no constraints here, just sitting down to play for himself whatever he feels like, and the results are magnificent. Most are ballads, and again it is almost meaningless to single out particular highlights, but no harm done if you try the well known "... Town" with so many surprises, or "... Rainbow", more than ten minutes, the hitherto longest individual performance ever and with such incredible beauty and creativity. Note also his appearance on the celeste in "Sleep", but whether that was a good idea can be discussed. The total impression of this session is great, and really unique for the slow titles.

**ERROLL GARNER WITH**  
**THE DORSEY BROTHERS ORCHESTRA** **NYC. May 7, 1955**  
*Erroll Garner (p) with orchestra.*  
*TV-broadcast. Two titles.* JMD

Penthouse Serenade	3:38. (S)
Lover	2:21. (F)

Something different for a change!

**ERROLL GARNER TRIO** **NYC. June 4, 1955**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*Broadcast from Birdland. Four titles.* JMD

*Love For Sale*  
*Misty*  
*Will You Still Be Mine?*

**ERROLL GARNER / WOODY HERMAN** **NYC. June 24, 1955**  
*Erroll Garner (p), Woody Herman (vo), Steve Allen (host).*  
*WRCA-TV "The Tonight Show". One title.* JMD

Medley: Let's Fall In Love / Moonglow 5:02. (S)

Nice to hear EG together with Woody Herman again. Should like to see the TV!

**ERROLL GARNER TRIO** **NYC. June 25, 1955**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*Broadcast from Birdland. Five titles.* JMD

Lullaby Of Birdland	1:07. (SM)
Love For Sale	4:22. (F)
Fill-in	0:28. (S)
Misty	3:55. (S)
Fill-in	0:34. (S)
Will You Still Be Mine?	3:07. (F)
Lullaby Of Birdland (NC)	0:31. (SM)

A magnificent "Love ..." and a beautiful version of "Misty".

**NYC. June 26, 1955**  
*Same with Woody Herman (vo-"Moonglow").*  
*Two titles.* JMD

*Moonglow*  
*Perdido*

**ERROLL GARNER TRIO** **NYC. June 30, 1955**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*NBC "Monitor" broadcast from Blue Note. Three titles.* JMD

*Lullaby Of Birdland*  
*Misty*  
*Will You Still Be Mine?*

**WOODY HERMAN / ERROLL GARNER TRIO** **Newport, Rhode Island, July 4, 1955**  
*Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm), Woody Herman (vo).*  
*One title. Voice of America Transcription.* JMD

*A Melody Of Ballads*

**ERROLL GARNER TRIO** **NYC. Aug. 7, 1955**  
*Erroll Garner (p), Wyatt Ruther (b), Eugene "Fats" Heard (dm).*  
*NBC "Monitor" broadcast from Blue Note. Four titles.* JMD

*Easy To Love*  
*Body And Soul*  
*I Cover The Waterfront*  
*Cheek To Cheek*

**ERROLL GARNER TRIO** **Chi. Ill. 1955**  
*Erroll Garner (p), probably Wyatt Ruther (b), probably Eugene "Fats" Heard (dm), Tom Mercein (host).*  
*NBC "Monitor" Broadcast from Blue Note. Three titles.* JMD

*Undecided*  
*I Only Have Eyes For You*  
*Misty*

**ERROLL GARNER TRIO** **Carmel, Ca. Sept. 19, 1955**  
*Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm).*  
*"Concert By The Sea".*  
*Original edited concert: Eleven titles.*

I'll Remember April	4:23. (F)
Teach Me Tonight	3:43. (S)
Mambo Carmel	3:53. (F)
Autumn Leaves	6:33. (S)
It's All Right With Me	3:31. (F)
Red Top	3:23. (M)
April In Paris	4:55. (S)
They Can't Take That Away From Me	4:15. (SM)
How Could You Do A Thing Like That To Me?	4:13. (SM)
Where Or When?	3:11. (F)
Erroll's Tune	1:50. (SM)

Now, what more could possibly be said about this!? EG's greatest hit, an LP which was one of the most sold jazz records in history and an occasion described so vividly by so many!? The first EG concert, demonstrating for all world that this was his medium, a way of communicating with a wide audience, which reacted with incredibility, was it really possible to play like this? He obviously loved to be there; you can hear it on his humming to himself on many items. The music is gorgeous from the first item, "... April" (on LP, not in the concert itself), continuing with a slow and delicate "Teach Me ...", and from then on it is only a matter of personal preference. Now his receipt for success comes more clearly through than ever before; the mixture of heavy sections based upon his left hand, long rubato sequences and elegant rapid runs with a swing like nobody else. Personally I dig his flashing "... Carmel" and "... When" and the outworldly "... All Right ..." (I never tire of this one!!) or the tiptoeing "Red Top", but I guess the readers will be angry if I forget to mention the magnificent "... Leaves". Note that he presents a new trio at this concert with the bassplayer staying for another eleven years. This concert reached deep into the hearts also to people not particularly tuned to jazz; the music has some qualities trespassing manmade borders.

*same date*

*Additional tunes released later on CD. Eleven titles.*

Night And Day	5:04. (M)
Spring Is Here	5:14. (S)
The Nearness Of You	4:46. (S)
Sweet And Lovely	4:12. (SM)
Lullaby Of Birdland	4:17. (M)
Will You Still Be Mine?	3:56. (F)
I Cover The Waterfront	3:30. (S)
Bernie's Tune	4:38. (F)
S'Wonderful	2:38. (F)
Laura	6:04. (S)
Caravan	7:43. (F)

When I visited George Avakian in his home some years ago, he showed me the tapes of the complete concert, and since then I have waited for this recent CD issue. Let me state at once: The selection of the first half of titles cannot be based upon artistic considerations but rather pure business aspects. "Caravan", "... Birdland", "Will You Still ..." and "S Wonderful" were recorded in studio on that famous Feb. 27, 1953 date, and some policy obviously excluded these titles from being used. Their presence here makes the pleasure even greater, and it is interesting to compare the differet versions. I was somewhat disappointed by "... Birdland", particularly the first 1 ½ choruses were almost identical, same for "... Mine?". However, as playing progressed, the differences and details became greater, and in total, there is much to learn about EG's improvisational style. The highlight of these 'duplicates' is "Caravan" where he just goes on and on in the most overwhelming way, so much new and previously unheard details, run and play this one! Of the 'new' titles, "Bernie's ..." is also a fireworks of piano playing, and soft "... Waterfront" and "Laura" are also remarkable. Would like to quote Geri Allen's liner notes to the concert: "Garner expressed his uncanny technique and masterful spontaneous improvised introductions throughout the concert, reflecting his knowledge of music across the genres. His striking touch ran the whole spectrum, and he employed dynamics from the most explosive fortissimos to the most delicate pianissimos. Garner had complete freedom to do whatever he wanted. Whatever tempo, key, dynamic, repertoire, ragtime to stride to boogie to pre-bop, unison octaves, velocity block chords, counter melodies, complex harmonies and rhythmic strata, it was all fluid and free flowing".

**ERROLL GARNER TRIO**

*NYC. Nov. 1, 1955*

*Erroll Garner (p), Eddie Calhoun (b), Denizil Best (dm).*

*Broadcast from Basin Street East, two titles.*

*JMD*

*They Can't Take That Away From Me  
Avalon*

NYC. Nov. 1955

Same. Eight titles.

Erroll's Theme  
 The Way You Look Tonight  
 I Cover The Waterfront  
 Penthouse Serenade  
 It's All Right With Me  
 I'm In The Mood For Love  
 Lover  
 Untitled Original

**ERROLL GARNER TRIO** NYC. Dec. 22, 1955

Erroll Garner (p), Frank Carroll (b), Don Lamond (dm).  
 WRCA-TV "The Tonight Show", Gene Rayburn (host). Two titles. JMD

It's All Right With Me  
 All The Things You Are

**ERROLL GARNER TRIO** NYC. Jan. 29, 1956

Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm).  
 Broadcast "March of Dimes" from Basin Street East.  
 Seven titles, two issued on Jazz Band EBCD 2104-2. JMD

Erroll's Theme  
 Avalon  
 Misty  
 Love Me Or Leave Me  
 How High The Moon 4:02. (FM)  
 Caravan 5:52. (F)  
 Erroll's Theme

Could you guess this intro leads into "... The Moon"? The rest of it is among the very best EG could make, which is quite a lot... But even this can be surpassed, we get a third version of the famous "Caravan" from the 1953, marvellous, lots of new details and differences, note the left hand in the beginning!! This item is worth the whole Jazz Band CD!!

**ERROLL GARNER TRIO** NYC. April 23, 1956

Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm).  
 Broadcast from Basin Street East. Four titles. JMD

The Lady Is A Tramp 3:08. (F)  
 Misty 2:55. (S)  
 Lullaby Of Birdland 5:11. (M)  
 Tippin' Out With Erroll 2:33. (SM)

Important program having another "Misty" as well as a new 'real' version of "... Birdland", not only used as theme, and it contains lots of exciting details!

**ERROLL GARNER TRIO** NYC. April 27, 1956

Erroll Garner (p), Frank Carroll (b), Don Lamond or Bobby Rosengarden (dm).  
 WRCA-TV "The Tonight Show", Steve Allen (host). Two titles. JMD

Lover  
 La Petite Mambo

**ERROLL GARNER TRIO** NYC. May 5, 1956

Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm).  
 Broadcast from Basin Street East. Six titles. JMD

Tippin' Out With Erroll 0:25. (SM)  
 Too Marvelous For Words 3:29. (M)  
 Misty 2:46. (S)  
 Stompin' At The Savoy 3:36. (FM)  
 7-11 Jump 2:55. (F)  
 Lover (FM)

## NYC. May 12, 1956

Same. Seven titles.

Stompin' At The Savoy 1:49. (M)  
 Misty 3:58. (S)  
 I'll Remember April 4:21. (FM)  
 Love Is Here To Stay 5:27. (SM)  
 7-11 Jump 5:13. (F)

Lover 3:05. (M)  
 Erroll's Theme (NC) 1:03. (SM)

More from Basin Street, choose yourself from the titles; "Misty", "... April" and "... Stay" are particularly great performances.

**ERROLL GARNER TRIO** **NYC. May 1956**

*Erroll Garner (p), (b), (dm).*

*Mitch Miller TV show. One title, issued on Jazz Band EBCD 2104-2.*

It's All Right With Me 4:37. (F)

Here we have again one of the great surprises, a firm and inspired and original and swinging version of "... With Me". Somebody is even laughing with joy of what is going on. Compare it with the "Concert By The Sea"-version, which one do you like the best?

**ERROLL GARNER TRIO** **NYC. 1956**

*Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm), Fred Collins (host).*

*NBC "Monitor" broadcast from Basin Street East. Two titles. JMD*

*The Lady Is A Tramp*  
*Erroll's Theme*

**ERROLL GARNER TRIO** **NYC. June 7, 1956**

*Erroll Garner (p), Al Hall (b), Gordon "Specs" Powell (dm).*

*Nineteen titles were recorded for Columbia, eighteen issued.*

56106	Rose Room	5:05. (M)
56107	But Not For Me	3:37. (F)
56108	My Silent Love	4:39. (S)
56109	Full Moon And Empty Arms	4:20. (SM)
56110	Some Of These Days	3:51. (F)
56111	Time On My Hands	4:19. (SM)
56112	Girl Of My Dreams	4:29. (SM)
56113	Alexander's Ragtime Band	3:41. (F)
56114	If It's The Last Thing I Do	6:42. (S)
56115	What Can I Say After I Say I'm Sorry?	5:29. (M)
56116	I Got It Bad	5:46. (S)
56117	Ol' Man River	5:58. (F)
56118	Them There Eyes	4:42. (M)
56119	The Man I Love	8:10. (S/F)
56120	Moonglow	5:29. (SM)
56121	All God's Chillun Got Rhythm	5:02. (FM)
56123	Creme De Menthe (later retitled Dreamy)	4:45. (S)
56124	Humoresque	5:11. (FM)

If you want, it is quite possible to consider this session as an anticlimax after the previous wonderful Columbia sessions and the "Concert By The Sea". However, to be fair, this would be all wrong, because it is only a continuation of the vast project of recording all evergreens, or som it seems. EG is still as inspired as always, no doubt about that. The tempo is generally higher than on most sessions, something which suits me well. One highlight is definitely "Alexander ...", and on this we hear one of the few examples of EG playing stride, he knew everything! Another is the extended "The Man ..." with tempo changing from slow to fast, a great performance! A third is six minutes of "... River", vow! And "Dreamy" which fits nicely into a triumvirate of "Misty" and "Laura". "Yes, this is an important session not to bypass!

**ERROLL GARNER WITH ORCHESTRA** **NYC. Sept. 2, 1956**

*Erroll Garner (p), Mitch Miller (cond) with large orchestra.*

*Three titles were recorded for Columbia.*

56581	Misty	3:16. (S)
56582	Dreamy	3:04. (S)
56583	On The Street Where You Live	3:03. (S)

I am sure that EG loved this opportunity to record "Misty" and other slow dreamers with a large string orchestra, and the results are very nice sounding, but not really astounding seen in the larger perspective of one of the greatest jazz pianists the world has ever seen..

**ERROLL GARNER TRIO** **Boston, Sept. 8, 1956**

*Erroll Garner (p), Eddie Calhoun (b), Denzil Best (dm).*

*Broadcast from Storyville. Seven titles.*

*JMD*

*Erroll's Theme*  
*I'll Remember April*  
*Untitled Original*  
*Misty*  
*La Petite Mambo*  
*Solitaire*  
*Penthouse Serenade*

**ERROLL GARNER TRIO** **Chicago. Sept. 11, 1956**

Erroll Garner (p), Al Hall (b), Gordon "Specs" Powell (dm).

Six titles were recorded for Columbia, four issued.

56588	My Lonely Heart	5:41. (S)
56589	Mambo 207	4:17. (M)
56590	The Way Back Blues	6:12. (S)
56591	Passing Through	3:09. (F)

Fine contrasts between the fast "... Through" and the slow ballad "... Heart". It is also obvious that EG enjoyed latin music. The highlight however is "... Way Back ...", rarely does he play the blues, strange, because he has no problems with it. And, can you believe, this item starts with a bass introduction!

**ERROLL GARNER TRIO** **Chi. Sept./Oct. 1956**

Erroll Garner (p), Eddie Calhoun (b), unknown (dm), Tom Mercein (host).

NBC "Monitor" broadcast from London House. Four titles.

JMD

*Erroll's Theme*  
*Undecided*  
*Dreamy*  
*Mambo Carmel*

*same*

Same. Four titles.

*Erroll's Theme*  
*7-11 Jump*  
*Dreamy*  
*Erroll's Theme*

**ERROLL GARNER** **NYC. Feb. 6, 1957**

Erroll Garner solo (p).

Sixteen titles were recorded for Columbia, eleven issued.

57314	You Go To My Head	9:09. (S)
57317	One Night Of Love	7:41. (S/FM)
57319	Soliloquy	6:01. (M)
57320	I Surrender Dear	6:50. (S/SM)
57321	Stumbling	5:00. (F)
57322	Don't Take Your Love From Me	7:37. (S)
57323	You'd Be So Nice To Come Home To	6:22. (M)
57324	No More Time	6:33. (S)
57326	Until The Real Thing Comes Along	4:57. (SM)
57327	If I Had You	4:28. (M)
55697	Don't Get Around Much Anymore	4:58. (SM)

Five years has passed since Columbia attempted a solo session, and although personally I prefer the support of a trio, nothing is wrong with the results here. The highlight might be an extended and beautiful version of "... My Head".

**ERROLL GARNER TRIO** **Boston, Feb. 23, 1957**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).

Broadcast from Storyville. Nine titles.

JMD

*Erroll's Theme*  
*Just You, Just Me*  
*Full Moon And Empty Arms*  
*Passing Through*  
*Dreamy*  
*Where Or When*  
*Mambo Erroll*  
*Solitaire*  
*7-11 Jump*

**ERROLL GARNER TRIO** **Hollywood, Ca., March 1957**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).

Broadcast from Peacock Lane, issued on Jazz Band EBCD 2104-2.

Theme	0:33. (SM)
I'll Remember April	3:27. (F)
Dreamy	3:07. (S)
Passing Through	2:08. (F)

Excellent program with a brilliant "... April" as the highlight and a beautiful slow "Dreamy" which is just that.

**ERROLL GARNER TRIO** **NYC. March 1957**  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Broadcast from Basin Street East. Three titles.* JMD

*I'll Remember April*  
*Blue Ecstasy*  
*Stompin' At The Savoy*

**ERROLL GARNER TRIO** **NYC. May 26, 1957**  
*Erroll Garner (p), probably Frank Carroll (b), probably Bobby Rosengarden (dm).*  
*WRCA-TV "The Tonight Show". Steven Allen (host). One title.* JMD

*It's All Right With Me*

**ERROLL GARNER WITH ORCHESTRA** **NYC. May 27, 1957**  
 Erroll Garner (p), Mitch Miller (cond) with large orchestra.  
 Four titles were recorded for Columbia.

58029	Solitaire	2:47. (S)
58030	Other Voices	2:57. (S)
58031	Moment's Delight	3:17. (S)
58032	It Might As Well Be Spring	4:34. (S)

**NYC. May 31, 1957**

Same. Three titles.

58041	I Didn't Know What Time It Was	3:34. (S)
58042	The Very Thought Of You	3:26. (S)
58043	This Is Always	4:13. (S)

Another attempt to blend EG's music with that of a symphony orchestra, and of course the results are pleasant, but it is difficult to see that the idea adds anything of lasting value to EG's artistry.

**ERROLL GARNER TRIO** **Pennsauken, NJ. June 15, 1957**  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Broadcast from Red Hill Inn, Guy Wallace (host), Harvey Houston (ann).*  
*Seven titles.* JMD

*Erroll's Theme*  
*Passing Through*  
*Misty*  
*Mambo Garner*  
*Penthouse Serenade*  
*Dreamy*  
*Erroll's Theme*

**ERROLL GARNER** **Boston, late Oct. 1957**  
*Erroll Garner solo (p).*  
*Broadcast from Storyville, Guy Wallace (host). Five titles.* JMD

*Erroll's Theme*  
*La Petite Mambo*  
*Girl Of My Dreams*  
*Passing Through*  
*Erroll's Theme*

**ERROLL GARNER TRIO** **NYC? Nov. 27, 1957**  
*Erroll Garner (p), (b), (dm).*  
*The Big Record TV Show. Two titles, issued on Jazz Band EBCD 2104-2.*

Where Or When	2:08. (F)
Tea For Three	4:08. (F/M/FM)

A sparkling version of "... When", so often played in a slow tempo but not here, should have been three times as long! Then something quite unique; a "Tea ..."

played as a medley in three different versions and styles, both funny, pleasant and impressing, what that guy could do! Note that a full orchestra comes in at the end of both items.

**ERROLL GARNER TRIO** *prob. NYC. Jan. 26, 1958*  
 Erroll Garner (p), probably Eddie Calhoun (b), probably Kelly Martin (dm).  
 Broadcast "Percy Faith Show". Two titles. JMD

*I'll Remember April*  
*Dreamy*

**ERROLL GARNER TRIO** *NYC. March 27, 1958*  
 Erroll Garner (p, harpsichord-60727), Eddie Calhoun (b), Kelly Martin (dm).  
 Eighteen titles were recorded for Columbia, sixteen issued.

60712	The Song From Moulin Rouge	3:30. (M)
60713	I Love Paris	5:05. (M)
60714	The Last Time I Saw Paris	5:32. (S)
60715	My Man	6:04. (S)
60716	Paris Bounce	4:23. (M)
60717	La Vie En Rose	4:15. (S)
60718	Farewell To Paris	7:18. (S)
60719	French Doll	5:48. (M)
60720	Paris Midnight	8:44. (S)
60721	Left Bank Swing	5:41. (M)
60722	Louise	4:08. (M)
60723	La Petite Mambo	4:35. (M)
60724	The French Touch	5:58. (SM)
60725	Too Close For Comfort	5:15. (M)
60726	Moroccan Quarter	6:53. (F)
60727	Don't Look For Me	8:00. (SM)

The trio has with Kelly Martin got a new drummer, and together with Calhoun it stays together until 1966. This is its first studio recording session. Choosing a theme for a full session is risky, but Paris has so much to offer. Fast titles are, lacking, with one great exception, but the equal blend of medium swingers and slow ballads works very fine. There is no need to highlight any particular item, but try "... Doll". Note the use of celeste on "Don't Look ...", interesting maybe, but not very good idea, the sound of the piano is so much better, my personal opinion. Note also the quite rare "Too Close ...", being so bizarre that it is understandable that it has escaped much publication.

**ERROLL GARNER TRIO** *NYC. May 11, 1958*  
 Erroll Garner (p, harpsichord-60951,953,957,964,966), Eddie Calhoun (b), Kelly Martin (dm).  
 Eighteen titles were recorded for Columbia, five issued.

60951	I Can't Get Started	2:22. (S)
60953	Just Blues	2:26. (SM)
60957	Paris Blues	3:13. (M)
60964	Cote d'Azur	5:21. (FM)
60966	When Paris Cries	5:03. (S)

The final Columbia session, and honestly this is a time to quit. When the lack of better ideas gives birth to heavy use of harpsichord instead of piano, something is wrong.

Both 1958 and Columbia have come to an end, and here is a good idea: Issue all Erroll Garner's Columbia recordings in a Mosaic box set of ten CDs! Many of these sessions are hard to come by these days, and even internet gives you limited support. I am sure that EG's best art will be warmly welcomed, with some professional marketing, also by a modern and younger public!

**ERROLL GARNER TRIO** *Boston, April 11 or 18, 1959*  
 Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).  
 Broadcast "Bandstand U.S.A." from Storyville. Five titles. JMD

*The Man I Love*  
*My Funny Valentine*  
*Blue Moon*  
*The Nearness Of You*  
*Love For Sale*

*Boston, ca. Spring 1959*

*Same. Seven titles.*



*Erroll's Theme*  
*I'll Remember April*  
*Dreamy*  
*Erroll's Theme*  
*It's All Right With Me*  
*Misty*  
*Girl Of My Dreams*

**Boston, ca. Spring 1959**

Same. Seven titles.

*Erroll's Theme*  
*Passing Through*  
*Misty*  
*La Petite Mambo*  
*Moment's Delight*  
*Where Or When*  
*Erroll's Theme*

**Boston, ca. Spring 1959**

Same. Five titles.

*I'm Confessin'*  
*The Nearness Of You*  
*How Could You Do A Thing Like That To Me?*  
*April In Paris*  
*Will You Still Be Mine?*  
*Erroll's Theme / That's My Kick*

**possibly Boston, ca. Spring 1959**

Possibly same. Two titles.

*Erroll's Theme*  
*Passing Through*

**ERROLL GARNER TRIO**

*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
 Broadcasts "Best In Music", 3x2 titles.

**unknown loc., 1959**

JMD

*Erroll's Theme*  
*Penthouse Serenade*  
*Erroll's Theme*  
*Mambo 207*  
*Erroll's Theme*  
*Other Voices*

**ERROLL GARNER TRIO**

*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
 Three titles were recorded for Stars for Defense, released Oct. 25, 1959.

**NYC. 1959**

JMD

*Will You Still Be Mine?*  
*Dreamy*  
*Where Or When*

**ERROLL GARNER TRIO**

*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
 Ed Sullivan Show, TV. Two titles.

**NYC. Oct. 23, 1960**

JMD

*Dreamy*  
*I Get A Kick Out Of You*

**ERROLL GARNER TRIO**

*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
 Ed Sullivan Show, TV. Two titles.

**NYC. Feb. 5, 1961**

JMD

*Solitaire*  
*It's All Right With Me*

**ERROLL GARNER TRIO**

*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
 Ten titles were recorded for ABC Paramount, issued as "Dreamstreet".

**NYC. March 1961**

<i>Just One Of Those Things</i>	2:25. (F)
<i>I'm Gettin' Sentimental Over You</i>	5:25. (S)
<i>Blue Lou</i>	5:02. (FM)
<i>Come Rain Or Come Shine</i>	4:49. (S)

The Lady Is A Tramp	3:36. (F)
When You're Smiling	8:51. (M)
Dreamstreet	3:19. (S)
Sweet Lorraine	3:26. (S)
Mambo Gotham	3:30. (FM)
Oklahoma! Medley	8:51. (S/SM/FM)

Note that except for several unissued sessions, this is the first EG studio recording in almost three years!! The question which immediately comes to my mind is of course: Has EG's music changed, and if so, for better or what? My answer is: Not at all! He uses the same trio, selects from the same old songbook, and no changes in the style can be heard at this point. He swings uptempo just like before on "... Things" and "... Tramp" and can create beautiful dreamy ballads again just like before, as "... Sentimental ..." and "Dreamstreet" will demonstrate, without or with a beat. And his ability to surprise when starting on a tune is in fact growing, just take "Blue Lou" and "... Tramp"!

**ERROLL GARNER TRIO** **NYC. March 26, 1961**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).  
Ed Sullivan Show, TV. Two titles. JMD

*Oklahoma Medley*  
*Misty*

**ERROLL GARNER TRIO** **NYC. June 1, 1961**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).  
Three titles were recorded for EmArcy, issued as "The Erroll Garner Collection Vol. 2".

It Had To Be You	3:29. (M)
After You've Gone	2:45. (SM)
What Is This Thing Called Love?	4:08. (SM)

The first of recording sessions for EmArcy, few but fine items.

**ERROLL GARNER TRIO** **NYC. July 7, 1961**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).  
Ten titles were recorded for ABC Paramount, issued as "Closeup In Swing".

You Do Something To Me	3:14. (FM)
My Silent Love	4:05. (S)
All Of Me	2:20. (M)
No More Shadows	4:07. (S)
St. Louis Blues	6:27. (M)
Some Of These Days	3:12. (FM)
I'm In The Mood For Love	4:25. (S)
El Papa Grande	4:09. (F)
The Best Things In Life Are Free	3:28. (M)
Back In Your Own Backyard	3:48. (FM)

This session fits nicely into the row of very good studio sessions with a mixture of tempi and durations, nothing really to add to what has been said numerous times before. The delicate "... Silent Love" is one of the highlights.

**ERROLL GARNER TRIO** **NYC. July 14, 1961**

Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).  
Nine titles were recorded for EmArcy, issued as "The Erroll Garner Collection, Vol. 1 & 2".

Somebody Stole My Gal	3:46. (F)
Easy To Love	4:09. (M)
Somebody Loves Me	4:03. (M)
I Hadn't Anyone Till You	4:32. (SM)
Crazy Rhythm	5:18. (M)
Our Love Is Here To Stay	4:35. (M)
Dancing On The Ceiling	3:37. (M)
There Will Never Be Another You	5:21. (SM)
Like Home	6:34. (S)

**NYC. Aug. 3, 1961**

Same. Four titles.

September Song	4:19. (S)
Lover Come Back To Me	4:58. (FM)
Taking A Chance On Love	4:14. (M)
Don't Blame Me	4:04. (S)

Two very successful sessions with lots of interesting performances. An elegant “September ...” represents the ballads, and listen to “Crazy ...” which has an opening just that!

Note: From now on and for the rest of the solography, unissued sessions named in James H. Doran’s book will not be mentioned.

**ERROLL GARNER TRIO** *Lafayette, In., March 13, 1962*  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Concert at Purdue University, eight titles, issued as “Campus Concert”.*

Indiana	2:58. (F)
Stardust	4:52. (S)
Mambo Erroll	2:20. (M)
Lulu’s Back In Town	4:29. (FM)
Almost Like Being In Love	4:11. (M)
My Funny Valentine	5:25. (S)
These Foolish Things	5:26. (SM)
In The Still Of The Night	3:34. (F)

Nice concert, although possibly not as exciting with dramatic highlights as some of the earlier ones. A beautiful slow “... Valentine” should definitely be noted. Nice swinging on “Indiana”, “... Town” and “... Night” are also good moments.

**ERROLL GARNER TRIO** *Seattle, Aug. 20-25, 1962*  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Concert, issued as “One World Concert”.*

The Way You Look Tonight	4:02. (FM)
Happiness Is A Thing Called Joe	5:10. (S)
Sweet And Lovely	5:35. (FM)
Mack The Knife	4:26. (FM)
Lover Come Back To Me	4:07. (FM)
Misty	4:56. (S)
Movin’ Blues	6:00. (FM)
Dancing Tambourine	1:30. (F)
Thanks For The Memory	1:13. (SM)
Stride Out	

One of the greatest concerts (of those issued ...), kicking from the very first bars of “The Way ...”! Enjoy the two wonderful ballads of “... Joe” and another “Misty”, and then continue with more of the fast medium material. The highlight for me is the magnificent “Sweet ...” with a melody presentation having an exceptionally strong left hand, and the going into swing action on the next choruses to lead into a hypnotic chorded section which just brought me down when I heard it for the first time. You will get more of the same with “... The Knife” and “Lover ...”. You may spend time with this concert even before you are tired of “Concert By The Sea” ...

**ERROLL GARNER TRIO** *NYC. Winter ? 1963*  
*Erroll Garner (p), Al Hall (b), Kelly Martin (dm).*  
*Three titles were recorded for Stars for Defense, released March 10, 1963, issued on Jazz Band EBCD 2104-2.*

Back In Your Own Backyard	2:42. (F)
El Papa Grande	3:56. (F)
Just One Of Those Things	1:47. (F)

Particularly “... Backyard” and “... Things”, the latter being much too brief, belong to those great swing items that we love so much!

**ERROLL GARNER WITH ORCHESTRA** *LA. July 1963*  
*Erroll Garner (p) with large orchestra.*  
*Ten titles were recorded for Mercury, issued as “A New Kind Of Love” (music from the motion picture).*

Theme From “A New Kind Of Love”	3:12. (SM)
Mimi	3:34. (M/F)
Louise	3:17. (M)
Fashion Interlude	4:08. (S)
Steve’s Song	3:54. (SM)
Paris Mist (Bossanova)	3:54. (FM)
You Brought The New Kind Of Love To Me	3:28. (S)

In The Park Of Patee	3:11. (FM)
Paris Mist (Waltz-Swing)	4:20. (S/M)
The Tease	3:35. (SM)

I would be the last to say that EG is playing badly on a session, and he is not able to either, but the idea of this session eludes me. Some nice blends of slow piano and orchestra as on "Paris Mist" and "Mimi", oh yeah, there is music here, but the concept is utterly corny, whatever EG might have enjoyed, probably flattered by the chance to have a bigband behind him. There is so much more interesting EG that this session is something you play once only.

**ERROLL GARNER TRIO** **Manchester, England, Oct. 19, 1963**  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Large number of titles were recorded at Free Trade Hall, six issued on Jazz Groove.*

Dancing In The Dark	4:58. (M)
Fly Me To The Moon	6:23. (S)
Moroccan Mambo	4:52. (M/F)
Autumn Leaves	7:28. (S)
Edna May	4:42. (M)
Dark Pool	6:18. (S)

Note in particular the very beautiful and original title "Dark Pool", and a great version of "Autumn ...", quite different from the famous one in "Concert By The Sea".

**ERROLL GARNER TRIO** **NYC. June 24, 1964**  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Three titles were recorded for EmArcy, issued as "The Erroll Garner Collection, Vol. 1 & 2".*

As Time Goes By	5:30. (SM)
My Blue Heaven	3:43. (FM)
Ain't Misbehavin'	4:23. (M)

**NYC. Aug. 5/6, 1964**

Same. Note that Doran gives July 25 for these titles.  
 Ten titles were recorded for MGM, issued as "A Night At The Movies".

You Made Me Love You	2:24. (FM/S)
As Time Goes By	2:47. (SM)
Sonny Boy	1:59. (FM)
Charmaine	3:39. (S)
I Found A Million Dollar Baby	2:39. (FM)
I'll Get By	2:45. (M)
Stella By Starlight	2:58. (SM)
Jeannine, I Dream Of Lilac Time	2:00. (F)
It's Only A Paper Moon	2:32. (M)
Paramount On Parade	0:04. (FM)

**same?**

Same. Seven titles. Issued on EmArcy as "Erroll Garner Plays Gershwin & Kern".

Lovely To Look At	2:30. (SM)
Can't Help Lovin' That Man	3:59. (S)
Make Believe	2:14. (F)
Ol' Man River	3:12. (SM)
Dearly Beloved	2:58. (M)
Why Do I Love You?	2:47. (SM)
A Fine Romance	2:28. (FM)

**NYC. Aug. 19, 1964**

Same. Ten titles. Issued on EmArcy.

Three O'Clock In The Morning	2:58. (FM)
Schöner Gigolo	2:13. (SM)
How Deep Is The Ocean?	3:13. (S)
Strike Up The Band	2:37. (F)
Love Walked In	4:19. (S)
Someone To Watch Over Me	2:33. (M)
A Foggy Day	3:28. (M)
For All We Know	3:27. (SM)
Out Of Nowhere	3:03. (SM)
Whispering	2:12. (F)

Lots of goodies on these sessions, just pick and choose! Dig the brief and fast “... Believe”, the swinging “... Heaven” and “... Beloved”, the unusually slow “... That Man” and the unusually fast “... Romance”, as a few examples. EG is as good as ever!!

**ERROLL GARNER TRIO** *Manchester, England, Oct. 17, 1964*  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Large number of titles were recorded at Free Trade Hall, six issued on Jazz Groove.*

That's All	1:17. (SM)
The Nearness Of You	4:23. (S)
Dancing Tambourine	0:42. (F)
Classical Medley	3:24. (S)
Thanks For The Memory	0:58. (SM)
One Note Samba	4:22. (M)

Mostly rather brief titles here but the “... Samba” is very fascinating!

**ERROLL GARNER TRIO** *Amsterdam, Holland, Nov. 7, 1964*  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Sixteen titles were recorded at Concertgebouw, issued on Octave Music as “Nightconcert” (two more titles only on LP).*

Where Or When	4:18. (F)
Easy To Love	4:21. (FM)
On Green Dolphin	4:47. (FM)
Theme From “A New Kind Of Love”	5:37. (S)
Night And Day	4:52. (FM)
Cheek To Cheek	5:29. (S/FM)
My Funny Valentine	8:19. (S/SM)
Gypsy In My Soul	5:23. (S/F)
That Amsterdam Swing	6:07. (SM)
Over The Rainbow	5:00. (S)
What Is This Thing Called Love?	4:46. (FM)
Laura	5:20. (S)
When Your Lover Has Gone	4:37. (M)
No More Shadows	5:33. (S)
'S Wonderful	4:16. (F)
Thanks For The Memory	0:53. (SM)
Moon River	
More	

Magnificent concert recently issued (2018), lots of fascinating items, run and buy it as soon as possible! A few remarks though. It seems that EG's unique love for introducing his performances in such a way that you have no idea what is coming, seems to be stronger than ever now. Take “Cheek ...”, “... Valentine”, “... Rainbow” and “... Lover ...” as examples, am I right? Something else I just wonder; I have a feeling that EG includes more often than before quite far out details, sometimes close to the bizarre. This just increases the depth of his improvisations, but it might indicate a change of attitude, of mood. Compare this concert as a whole with “Concert By The Sea” nine years earlier, isn't there a difference? Do we sense a slightly darker hue now?

**ERROLL GARNER TRIO** *NYC. Aug. 19, 1965*  
*Erroll Garner (p), Eddie Calhoun (b), Kelly Martin (dm).*  
*Seven titles were recorded for EmArcy, issued as “The Erroll Garner Collection”, Vol. 1 & 2 and “EG plays Gershwin & Kern”.*

For All We Know	3:27. (SM)
Out Of Nowhere	3:03. (SM)
Whispering	2:12. (F)
Strike Up The Band	2:37. (F)
Love Walked In	4:19. (S)
Someone To Watch Over Me	2:33. (M)
A Foggy Day	3:28. (M)

There is simply not anything to add to the evergreen studio sessions of earlier years, EG is as great here as always!

The above is the last session issued on LP/CD with that great trio of Erroll Garner, Eddie Calhoun and Kelly Martin. However, there are several unissued session later, last one in May 29, 1966 (ref. Doran).

**ERROLL GARNER QUINTET** **NYC. April 1966**  
 Erroll Garner (p), Art Ryerson (g), Milt Hinton (b), George Jenkins (dm), Johnny Pacheco (cga).  
 Two titles were recorded for MGM, issued as "That's My Kick".

100613	Afnidad	2:53. (SM)
100614	That's My Kick	2:46. (M)

This seems to a forewarning of things to come ... "if something is not broken, why try to fix it?". Was something wrong with the trio?...

**ERROLL GARNER QUINTET** **NYC. Nov. 17, 1966**  
 Erroll Garner (p), Wally Richardson (g), Milt Hinton (b), Herbert Lovelle (dm), Jose Mangual (cga).  
 Nine titles were recorded for MGM, issued as "That's My Kick".

101886	More	2:54. (F)
101887	It Ain't Necessarily So	3:30. (SM)
102632	The Shadow Of Your Smile	3:56. (SM)
102633	Like It Is	2:43. (M)
102634	Autumn Leaves	3:21. (M)
102635	Blue Moon	2:47. (M)
102636	Gaslight	4:28. (S)
102637	Nervous Waltz	3:24. (M)
102638	Passing Through	2:36. (FM)

The decision has obviously been made: EG's hands must have become so weak that he needs support, and by all means, a latin one! In my opinion a disastrous decision! The additional rhythm instrument serves no purpose and is only a disturbance, particularly in the medium tempi. EG himself seems to be in full command of his artistic powers, although I feel his energy is slightly below what it used to be in the famous fifties. Also, the duration of these items brings us almost back to the stonecake era. Is this EG's own choice or is he being under a stronger control regime now? Accept my questioning, I don't know the answer. And after these speculations, it is just proper to state that there is much good music like "... Leaves" here, also with some 'modern' evergreens like "... Shadow ..." included in the repertoire.

**ERROLL GARNER QUARTET** **Chi. Nov. 28/29, 1967**  
 Erroll Garner (p), Ike Isaacs (b), Jimmie Smith (dm), Jose Mangual (cga).  
 Seven titles were issued on Octave (2018).

I'm Confessin'	5:03. (SM)
Sunny	3:19. (SM)
Satin Doll	5:52. (S)
Back To You	5:26. (S)
Night And Day	4:25. (FM)
Stella By Starlight	4:50. (SM)
Down Wylie Avenue	5:30. (SM)

This recently issued Octave Music CD is hopefully an attempt to bring EG back on stage for a modern public, and obviously effort has been made to find the best of his contemporary music. As you also can see, the items last up to six minutes, thus giving our friend more freedom for his improvisations. We cannot avoid the latin rhythm, but with some experience our ears can manage to filter most of it away, and there is good music here with "... Confessin'" and "... Starlight" as two highlights.

**ERROLL GARNER TRIO** **NYC. Feb. 5, 1968**  
 Erroll Garner (p), Eddy Calhoun (b), Kelly Martin (dm).  
 One item only on EmArcy CD "EG Plays Gershwin & Kern", but the date must be wrong, this trio is all gone! Or is there a very brief reunion?

Nice Work If You Can Get It	1:05. (M)
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**ERROLL GARNER QUARTET** **NYC. March 19, 1968**  
**WITH THE BRASS BED**  
 Erroll Garner (p), Ike Isaacs (b), Jimmie Smith (dm), Jose Mangual (cga). A "brass bed" (seven famous artists) added at a later date on items 1, 5, 6, 8 and 10. Ten titles were recorded for MGM, issued as "Up In Erroll's Room".

Watermelon Man	4:14. (SM)
It's The Talk Of The Town	4:48. (S)
Groovin' High	3:52. (F)
The Girl From Ipanema	4:30. (M)

The Coffee Song	4:01. (FM)
Cheek To Cheek	4:27. (FM)
Up In Erroll's Room	5:23. (M)
Lot Of Livin' To Do	3:41. (M)
All The Things You Are	
I Got Rhythm	4:01. (M)

The quartet items are of 'usual' high quality but surprisingly much force is used; note for instance the different aspects of "... The Town" and particularly when EG goes bebopping on "Groovin' ..." (what on earth is a conga doing here?). On "... Ipanema" the introduction is even more far out and bizarre than usual, on the other hand the latin touch is proper for once. The brass bed idea is to me just a waste of money, but experiments in jazz are allowed, by all means.

**ERROLL GARNER QUARTET** **Paris, May 28, 1969**  
 Erroll Garner (p), Larry Gales (b), Jimmie Smith (dm), Jose Mangual (cga).  
 One title was issued on Octave (2018).

Misty	4:53. (S)
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James Doran lists four issued versions of "Misty", so this is the fifth one then; note though that there are fiftytwo unissued ones! Nice but perhaps a bit of routine (if that is a word ever connected to EG), and latin backing is not what is needed here.

**ERROLL GARNER QUARTET** **Chi. Aug. 7, 1969**  
 Erroll Garner (p, org), Gerald Jemmott (b), Jimmie Smith (dm), Jose Mangual (cga). However there is also a (g) present on this session.  
 Eleven titles were recorded for Mercury, one issued (none of those with (org)).

884-1	You Turned Me Around	5:48 to fade out. (SM)
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**ERROLL GARNER QUARTET** **NYC. Oct. 7, 1969**  
 Erroll Garner (p), George Duvivier (b), Joe Cocuzzo (dm), Jose Mangual (cga).  
 One title was issued on Octave (2018).

Chase Me	2:57. (F)
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An aborted intro and then a full performance in uptempo. Swinging but much force is used, not the lightweight touch of many earlier masterpieces.

**ERROLL GARNER QUARTET** **NYC. Nov. 7, 1969**  
 Erroll Garner (p), George Duvivier (b), Joe Cocuzzo (dm), Jose Mangual (cga).  
 Ten titles were recorded for Mercury, four issued as "Feeling Is Believing".

1001-3	The Loving Touch	5:38. (S)
1005-4	Feeling Is Believing	2:39. (S)
1007-1	Strangers In The Night	3:44. (F)
1009-2	Mood Island	4:35. (SM)

**NYC. Dec. 2, 1969**  
 Erroll Garner (p), George Duvivier (b), Charles Persip (dm), Jose Mangual (cga).  
 Seven titles, five issued as above.

1020-3	Paisley Eyes	2:58. (FM)
1022-1	For Once In My Life	3:22. (FM)
1023-7	Yesterday	3:05. (M)
1024-1	The Look Of Love	2:40. (M)
1025-3	Spinning Wheel	3:27. (F)

Apart from that I won't mention anymore (conga), there is fine music here. Note the presence of the prominent bass player here, contributing more actively than what EG's supporters usually are allowed to, just listen to the delightful "Yesterday", "... Touch" and "... Believing". Also should be mentioned "Strangers ..." in an unexpected fast tempo, but giving evidence of EG still being able to play swinging uptempo if he wants to.

**ERROLL GARNER QUARTET** **NYC. April 27, 1971**  
 Erroll Garner (p), Ernest McCarty (b), Jimmie Smith (dm), Jose Mangual (cga).  
 One title was issued on Octave (2018).

Latin Digs	5:28. (SM)
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For this item, the quartet is perfect, but I wish EG wasn't so heavy on it.

**ERROLL GARNER QUARTET****Turin, Italy, May 9, 1971**

Erroll Garner (p), Ernest McCarty (b), Jimmie Smith (dm), Jose Mangual (cga).  
 Ten titles were recorded live in the RAI Auditorium, nine issued.

There Will Never Be Another You	2:46. (FM)
The Shadow Of Your Smile	4:42. (F)
Yesterday	5:19. (S)
The Girl From Ipanema	5:40. (FM)
Misty	4:24. (S)
Tell It Like It Is	4:38. (FM)
I'll Remember April	4:06. (FM)
Misty No. 2	2:16. (M)
Variations On "Misty"	1:39. (F)

The last issued concert. Although it cannot compare with the former great ones, there are many highlights here. Note how unpredictable EG could be, by listening to "... Your Smile", here he chooses a completely different tempo from the version five years earlier, as well as taking the public on surprise on "... Ipanema". "Misty" seems so popular that it has to be played in different tempi, not particularly tasteful I should say. My favourites is the rather brief but swinging "... Another You", another full ripe version of "Yesterday", and finally an "... April" to be compared to the by-the Sea-version, showing that if EG is supposed to have lost anything in fifteen years, it certainly cannot be much!

**ERROLL GARNER QUARTET****NYC. June 22, 1971**

Erroll Garner (p), Ernest McCarty (b), Jimmie Smith (dm), Jose Mangual (cga).  
 One title was issued on Octave (2018).

I Want To Be Happy	3:01. (F)
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**NYC. Dec. 2, 1971**

Same. Three titles were issued on Octave (2018).

High Wire	3:47. (M)
Wild Music	5:07. (M)
Caravan	6:24. (F)

These four items seem to top the Octave CD. On "... Happy", a tune not recorded before, the energy is back, EG sings along with it, and the atmosphere is similar to the 'old days'. Strong playing also on "High ..." and "Wild ...". Then the highlight we have been waiting for; another and final version of "Caravan". Fifteen years and more have passed since the three magnificent versions appeared. No doubt there has been a change of style, harder, with a hypnotic left hand, another great experience, but there is no doubt we have another EG these days, for good or for almost as good.

**ERROLL GARNER QUARTET****NYC. Dec. 2, 1971**

Erroll Garner (p, harpsichord-"... Cry", "... Two"), Ernest McCarty (b), Jimmie Smith (dm), Jose Mangual (cga).  
 Eight titles were recorded for London, issued as "Gemini".

How High The Moon	5:07. (F)
It Could Happen To You	3:48. (SM)
Gemini	4:04. (FM)
When A Gypsy Makes His Violin Cry	6:23. (SM)
Tea For Two	5:27. (FM)
Something	1:51. (SM)
Eldorado	5:49. (M)
These Foolish Things	7:00. (S)

Five minutes of improvised "... Moon" and you have EG's improvisational qualities straight before you; if he sometimes can be thought to be on a slow decline (heresy!), this is mostly due to choice of tunes and recording formats, that means more or less successful commercial considerations. Obviously he still can play at his very best in all tempi. "... Gypsy ..." shows us how simple it also is possible to make it (the conga works well here), beautiful, and changing to harpsichord halfway out, this time my conservative resistance is broken down. The "Tea ..." simply makes you surrender completely, EG knows best! Looking for an old fashioned highlight, put on "... Things".

**ERROLL GARNER QUARTET****NYC. Oct. 30, 1973**

Erroll Garner (p), Bob Cranshaw (b), Grady Tate (dm), Jose Mangual (cga).  
 Norman Gould (org), Jackie Williams (tambourine) added on 7306.  
 Sixteen titles were recorded for London, nine issued as "Magician".



7302	Nightwind	5:36. (S)
7303	Close To You	4:32. (SM)
7306	One Good Turn	3:13. (SM)
7307	Mucho Gusto	3:35. (F)
7310	Yesterdays	3:52. (M)
7312	Someone To Watch Over Me	4:13. (M)
7314	It Gets Better Every Time	4:22. (S)
7316	Watch What Happens	3:00. (FM)
7317	I Only Have Eyes For You	5:04. (SM)

At the time of writing (early 2019), this is the latest EG session issued and available to the general public before his untimely death (smoking to much ...) three years later. If his playing now had been typical of his whole career, he would still have been considered one of the piano greats of jazz, combining an incredible ability to improvise with an approach tailored for the common listener, not only jazz hardliners. Nevertheless, some of his elegance, humour and agility have been replaced by a harder left hand, strange chords and generally a more heavy approach. Take "... Watch ..." as a typical example. On the other hand he sings or hums more than before while playing, so maybe he enjoys himself more now? Take "Close To You" and "... Eyes ..." as 'swan songs', can this be an artist tired of life, of create art? Oh, no.

No further recording sessions nor broadcasts issued.

Afterthought: This solography has been a different experience to me, compared to the numerous others I have undertaken during half a century. After listening to the vast number of more or less perfect piano artistry, I wish I could start from the beginning, being better at highlighting particularly interesting details, like comparing the many cases of different versions of the same tunes over time. Probably I will never do that, time is running out. Nevertheless I hope that I have managed to present Erroll Garner's legacy to new generations, inspiring also young people to go back in time and listen to a quite unique artist.

...ooo...