

The

ALTOSAX

&

other reeds

of

**FREDERICK JAMES
GARDNER
“FREDDY”**

Born: London, Dec. 23, 1910
Died: London, July 26, 1950

Introduction:

We knew almost nothing about British jazz back then in the fifties, and Freddy Gardner was only one local musician who recorded with the great Benny Carter. Therefore I got a slight shock when John R. T. Davies wrote to me to tell that Gardner was in fact better than Carter! Although I still believe this was a bit too much, it stimulated my interest, and now it is easy to understand his enthusiasm. Freddy Gardner of the middle nineteen thirties definitely belonged to the upper handful on his instrument!

History:

Took up the saxophone at 15 to help alleviate asthma. After minimal coaching formed the semi-professional New Colorado band in 1928 and won a band contest the next year. In 1933 taken under the wing of Ray Noble and recorded with the New Mayfair orchestra. Played in London clubs when working with Sidney Lipton's Orchestra and at the Mayfair Hotel with Bert Firman's band and with Billy Bissett. He became a prolific session musician, doubling on all the reeds, although his main instrument was the alto saxophone. Numerous recordings and performed on the radio, led small groups, and his Swing Orchestra which included Ted Heath. During World War II he joined the Royal Naval Patrol Service as a diesel engineer. Joined an official dance band called the Blue Mariners led by George Crow. He was regularly given special leave to continue his recording and broadcasting. After the war continued with extensive freelance work, including as a soloist with the Peter Yorke Concert Orchestra., formed for the BBC with weekly radio programs. He died of a stroke at the age of 39 (ref. Wikipedia).

Message:

I dislike presenting a soloography with so many missing sessions and items as this time. However, I believe it to be the only way to start the process of making Freddy Gardner and his music known to all friends of vintage jazz. I ask all British 78 rpm. collectors to help with completing this soloography!

FREDDY GARDNER SOLOGRAPHY

This solography starts with three sessions on rare 78s only, listed in Tom Lord's discography:

PHIL ALLEN's MERRYMAKERS **London, Oct. 17, 1932**

Bigband personnel including Freddy Gardner (cl, as).

One title, "Since I Fell In Love With Emmalina", was recorded for Eclipse 288, not available.

BETTY BOLTON **London, ca. Sept. 1933**

Freddy Gardner (cl, as, bar), unknown (p), (g), (dm), Betty Bolton (vo).

Two titles, "Don't Blame Me" and "You've Got Everything" were recorded for Trusound 1027, not available.

SYD LIPTON **London, Sept. 26, 1933**

Personnel including Freddy Gardner (cl, as, bar).

One title, "That's What Life Is Made Of", was recorded for Plaza 141 / Sterno 1273 (two takes), not available.

RAY NOBLE & HIS ORCHESTRA **London, Oct. 4, 1933**

Max Goldberg, Nat Gonella (tp), Lew Davis (tb), Freddy Gardner (cl, as, bar), unknown (cl, as), Harry Berly (ts, vln), Harry Jacobson (p), Bert Thomas (g), Tiny Winters (b), Bill Harty (dm).

Two titles were recorded for HMV:

5119-1 Tiger Rag (as)-Solo 32 bars. (F)

5120-1 Japanese Sandman (as)-Straight 4 and 4 bars. (M)

London, Oct. 20, 1933

Personnel as above except Ernie Ritte (cl, as, bar) included, Monia Liter (p) replaces Jacobson, Al Bowly (vo). One title:

8535-2 You Ought To See Sally On Sunday (as)-Solo 16 bars. (M)

Already from the very beginning Freddy Gardner demonstrates his individuality and qualities. The altosax solo on "... Sally ..." has his unique and beautiful sound as a trademark. He also treats the very fast "... Rag" with sovereign technique. How many americans could play altosax like this in late 1933, a handful, you name them!

RAY NOBLE & HIS ORCHESTRA **London, Feb. 1, 1934**

Personnel as Oct. 20, 1933.

One title was recorded for HMV:

4770-1 Who Walks In When I Walks Out? (ts)-Solo 8 bars. (as)-Solo 14 bars. (bar)-Solo 6 bars. (cl)-In ens. (FM)

4770-3 Who Walks In When I Walks Out? As above. (FM)

London, July 11, 1934

Similar. One title:

7442-1 All I Do Is Dream Of You (as)-Intro 4 bars. (as)-Solo 8 bars. (cl)-Solo 4 bars. (FM)

FG was known for not only playing four instruments but even to exchange them in the air during the same performance. Thus it is quite possible that he taking all soli on "Who Walks ...", and this is strengthened by listening, there is certainly no doubt about tenorsax and altosax, the latter quite typical and quite nice. The two takes are not that different though. Note also the delicate altosax solo on "... Dream Of You".

PAT HYDE **London, Oct. 5, 1934**

Personnel including Freddy Gardner (cl, as).

Four titles were recorded for Parlophone, not available.

THE SIX SWINGERS **London, Oct. 29, 1934**

Max Goldberg (tp, mel), Lew Davis (tb), Freddy Gardner (cl, as, bar), George Scott-Wood (p, arr, dir), Albert Harris (g), Dick Ball (b), Max Bacon (dm), Sam Browne (vo).

Four titles were recorded for Regal-Zonophone:

2973-1 Your Mother's Son-In-Law (as)-Solo 8 bars. (bar)-Solo 8 bars. (M)

2974-1 I'm Walkin' The Chalk Line (bar)-Solo 16 bars. (as)-Solo 8 bars. (FM)

- 2975-1 Hotcha Razz-Ma-Tazz (as)-Solo 8 bars. (cl)-Solo with ens
16+8 bars, (tb) on bridge. (FM)
- 2976-1 When It's Coming Round To Me (as)-Solo 8 bars.
(cl)-Solo with ens 8 bars. (M)

Available on spotify as member of "Hot British Dance Bands", this is a lovely and swinging session, great white jazz of the middle thirties! FG was recording numerous session under this label, led and often billed by Scott-Wood. He takes four brief altosax soli of which "... Son-In-Law" is the most exciting one. Note also "Hotcha ..." we get for the first a real clarinet solo from FG, and be amazed by how similar the tone is to that of the altosax.

PAT HYDE**London, Nov. 9, 1934**

Personnel including Freddy Gardner (cl, as).
Four titles were recorded for Parlophone, not available.

London, Dec. 8, 1934

Similar. Three titles, not available.

THE SIX SWINGERS**London, Dec. 18, 1934**

Max Goldberg (tp, mel), Lew Davis (tb), Freddy Gardner (cl, as, bar), Arthur Young (p), Albert Harris (g), Dick Ball (b), Max Bacon (dm), Sam Browne (vo), George Scott-Wood (dir).

Four titles were recorded for Regal-Zonophone, all made as medleys with three titles each. The following have FG:

- 3122-1 Hot Pie No. 1 (pt 1) (F)
Bugle Call Rag (as)-Solo with ens 16 bars.
Some Of These Days (as)-Solo with ens 32 bars.
- 3123-1 Hot Pie No. 1 (pt 2) (SM)
Poor Butterfly (as)-Straight with ens 32 bars.
- 3124-1 Hot Pie No. 2 (pt 2) (F)
Nobody's Sweetheart (as)-Solo with ens 32 bars.
(cl)-Solo 16 bars.
Avalon (as)-Solo 8 bars.
- 3125-1 Hot Pie No. 2 (pt 1) (M)
Margie (as)-Solo 14 bars.

This is a medley session, quite popular these days, where two or even three tunes are packed into the three minutes of a 78 rpm. side. Two things to note here in particular: One is that this is the first time FG shows us his 'sweet side', on "... Butterfly", very nice, but he should overdo it later. The other is that this is his first version of "... These Days", a tune he obvious enjoyed, and the altosax solo here in fast tempo backed by the full group is excellent. Same goes for "... Sweetheart" and the fine clarinet solo here wraps up an exciting session. Stop press: Almost forgot the beautiful altosax solo on "Margie", a must!

ARTHUR YOUNG & HIS YOUNGSTERS**London, Dec. 20, 1934**

Personnel including Freddy Gardner (cl, as).
Two titles were recorded for Regal Zonophone, not available.

PAT HYDE**London, Jan. 30, 1935**

Personnel including Freddy Gardner (cl, as).
Three titles were recorded for Parlophone, not available.

THE SIX SWINGERS**London, March 7, 1935**

Billy Farrell (tp), Tony Thorpe (tb), Freddy Gardner (cl, as, bar), George Scott-Wood (p, arr), Joe Young (bjo, g), Dick Escott (b), Max Abrams (dm), Nora Williams (vo-3269,70).

Four titles were recorded for Regal-Zonophone,

- 3267-1 Swing, Brother, Swing (as)-Solo 8 bars. (cl)-Solo
with ens 16 bars. (FM)
- 3268-1 Streamline Strut (as)-Solo 16+8 bars, (tb) on bridge.
(cl)-Solo 8 bars. (as)-Solo 8 bars. (F)
- 3269-1 I'm A Hundred Percent For You (as)-Soli 8 and 4 bars.
(bar)-Solo 4 bars. (FM)
- 3270 Dixie After Dark (cl)-Soli 16 and 8 bars. (FM)

Four uptempo items, all with fine FG contributions. To get as much of him as possible, choose "... Strut".

JAY WILBUR**London, April 1935**

Four titles were recorded for Regal-Zonophone, 3588 and 3589 are played as medleys, and only the titles with FG soli are mentioned:

3584-1	Weather Man	(as)-Solo 8 bars. (M)
3585-1	Swingin' The Lead	(cl)-Solo 8 bars. (S)
3588-1	Hot Pie No. 3 (pt 1)	(F)
	Limehouse Blues	(bar)-Solo 16 bars.
	Miss Annabelle Lee	(as)-Solo 28 bars.
	You Rascal You	(cl)-Solo 16 bars.
	Shine	(cl)-In ens.
3589	Hot Pie No. 3 (pt 2)	(M)
	It Had To Be You	Acc. (tb).
	Sleepy Time Gal	(as)-Solo 8 bars.

One must be deeply impressed by "Hot Pie ... pt 1", FG changes without efforts between baritone sax, alto sax and clarinet on three tunes in fast tempo, giving three excellent soli, a magnificent artist! Note also an elegant alto sax solo on "Weather ..." and a sweet one on "... Gal".

MARIO "HARP" LORENZI & HIS RHYTHMICS London, Sept. 26, 1935
 Mario Lorenzi (harp), Freddy Gardner (cl, as, bar), Eddie Lewis (vln), Joe Young (g), Dick Escott (b), Max Abrams (dm), George Scott-Wood (vib, arr), Marjorie Stedeford (vo).

Four titles were recorded for Columbia, one has been available:

15287-1	Some Of These Days	(cl)-Solo 16+8 bars, (vln) on bridge. (as)-Solo 32 bars. (FM)
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This item was one of my first encounters with FG's music, and it is part of the background for this solography. Just listen yourself, on spotify ...

THE SIX SWINGERS London, Oct. 10, 1935

Personnel similar to above, including Freddy Gardner (cl, as, bar).

Two titles were recorded for Regal-Zonophone:

21-1	Black Coffee	(as)-Solo 8 bars. (cl)-Soli 12, 8 and 8 bars. (FM)
3650-1	Lulu's Back In Town	(as)-Solo 16 bars. (cl)-In ens. (M)

Fine contributions, particularly the alto sax solo on "... Coffee" should be noted.

MARIO "HARP" LORENZI & HIS RHYTHMICS London, Nov. 2, 1935

Personnel possibly including Freddy Gardner (cl, as, bar).

Four titles were recorded for Columbia, but not available.

THE SIX SWINGERS London, Nov. 13, 1935

Personnel similar to above, including Freddy Gardner (cl, as, bar).

Two titles were recorded for Regal-Zonophone:

3722-1	I'm Livin' In A Great Big Way	(cl)-In ens. (M)
3723-1	Truckin' On Down	(as)-Soli 8 and 8 bars. (M)

Nice alto sax soli on "... Down".

THE RHYTHM RASCALS London, Nov. 19, 1935

Personnel including Max Goldberg (tp), Ted Heath (tb), Freddy Gardner (cl, as, ts, bar), Cecil Norman (p), Jack Simmons (g), Dick Ball (b), Max Abrams (dm), Sam Browne (vo-318)..

Two titles were recorded for Crown:

318-1	Nobody's Sweetheart	(ts)-Solo 8 bars. (F)
318-2	Nobody's Sweetheart	As above. (F)
319-1	Bugle Call Rag	(as)-Solo 16 bars. (cl)-Solo 4 bars. (FM)
319-2	Bugle Call Rag	As above. (FM)

Sparkling alto sax soli on the two takes of "... Rag"! Note the differences in opening phrase!

JAY WILBUR London, Dec. 1935

Personnel including Freddy Gardner (cl, as).

Two titles were recorded for Kristall, not available.

FREDDY GARDNER**London, Dec. 16, 1935**

Freddy Gardner (cl, as, bar), Arthur Young (p), Albert Harris (g), Dick Ball (b), Max Bacon (dm).

Two titles were recorded for Parlophone (it assumed on aural evaluation that "Ain't ..." belongs here):

- | | | |
|--------|-------------------|---|
| 7302-1 | China Boy | (as)-Solo 30 bars. (bar)-Solo 30 bars.
(cl)-Solo 30 bars. (as)-Solo 16+8 bars,
(g) on bridge, to coda. (FM) |
| | Ain't Misbehavin' | (cl)-Straight 16 bars. (bar)-Obbligato
parts. (bar)-Solo 8 bars. (SM) |

These two items represent the essence of FG's art and also British vintage jazz at its very best. Particularly "China Boy" is impressing with all three instruments featured, very good soli on all! FG should now be firmly established in British jazz and in the world of jazz as such. His studio activities are really enormous, particularly in 1935-37, and the results are magnificent.

THE RHYTHM RASCALS**London, Jan. 6/7, 1936**

Personnel probably including Freddy Gardner.

Two titles, 375-2&3 "The Music Goes 'Round And Around" and 376-1&2 "Talking It Over", were recorded for Crown, but no FG.

MARIO "HARP" LORENZI & HIS RHYTHMICS**London, Jan. 11, 1936**

Personnel possibly including Freddy Gardner (cl, as, bar).

Four titles were recorded for Columbia, three not available, while "Everything Stops For Tea" has no indication of FG present..

THE RHYTHM RASCALS**London, Feb. 27, 1936**

Personnel including Freddy Gardner (cl, as, ts, bar).

Two titles were recorded for Crown:

- | | | |
|-------|----------------------|---|
| 440-1 | Dinah | (ts)-Break. (ts)-Solo 6 bars.
(cl)-Solo with ens 32 bars. (FM) |
| 441-1 | My Sweetie Went Away | (as)-Solo 8 bars. (M) |

Fine clarinet solo on "Dinah" and ditto altosax solo on "... Away".

MARIO "HARP" LORENZI & HIS RHYTHMICS**London, Feb. 28, 1936**

Personnel including Freddy Gardner (cl, as, bar), Marjorie Stedeford (vo).

Four titles were recorded for Columbia, one has been available:

- | | | |
|---------|--------------------|-------------------------|
| 15635-1 | Miss Annabelle Lee | (as)-Solo 16 bars. (FM) |
|---------|--------------------|-------------------------|

An elegant altosax solo, dig it on spotify!

THE SIX SWINGERS**London, March 4, 1936**

Harry Owen (tp), Jock Fleming (tb), Freddy Gardner (cl, as, bar), George Scott-Wood (p, arr, dir), Joe Young (g), Dick Escott (b), Jock Jacobson (dm), Sam Costa (vo).

Four titles were recorded for Regal-Zonophone / Columbia:

- | | | |
|--------|-----------------------------|------------------------|
| 3966-1 | My Girl's A Rhythm Fan | (as)-Solo 8 bars. (M) |
| 3967-1 | Rhythm In My Nursery Rhymes | (as)-Solo 16 bars. (M) |
| 3968-1 | Handel In Harlem | (as)-Solo 16 bars. (F) |
| 3969-1 | My Sweetie Went Away | (as)-Solo 8 bars. (M) |

FG sticks to the altosax here and executes four swinging altosax solo, of which "... Harlem" maybe can be the highlight.

FREDDY GARDNER**London, March 7, 1936**

Freddy Gardner (cl, as, bar), Cecil Norman (p), Albert Harris (g), Dick Escott (b), Jock Jacobson (dm).

Two titles were recorded for Parlophone (Note (ref. Brian Rust): The above two titles are part of a series designed to help aspiring musicians; Freddy Gardner demonstrates his technique on one side, and the rhythm plays the accompaniment only for the same titles on the other in each case):

- | | | |
|--------|----------------------------------|---|
| 7491-1 | Japanese Sandman | (as)-Straight 32 bars to (as)-Solo 32 bars.
(bar)-Solo 8 bars.
(cl)-Solo 32 bars to coda. (M) |
| 7492-1 | Baby, Won't You Please Come Home | (as)-Straight 18 bars to |

(as)-Solo 18 bars.
 bar)-Solo 18 bars.
 (cl)-Solo 18 bars to coda. (M)

An excellent follow-up on the Dec. 16, 1935 session. FG plays three instruments and swaps them as only Benny Carter possibly could do better. Note though that this is not only technical showoff but great music; the soloing is highly successful whatever he is playing. "... Sandman" could be *your* introduction to the wizardry of Freddy Gardner!! Note here and on "Baby ..." how elegant he goes from playing the melody straight to a swinging solo. This is also a proper occasion to remind ourselves of how fine a baritone sax player he was!

HARRY ROBBINS & HIS REDBREASTS **London, March 16, 1936**
 Personnel probably including Freddy Gsrdrner (cl).
 Two titles were recorded for Columbia, not available.

THE RHYTHM RASCALS **London, April 8, 1936**
 Personnel including Freddy Gardner (cl, as, bar), Cyril Grantham (cl, as).
 One title, 493-1 "Keep Smilin'" was recorded for Crown, but (as) does not sound like FG.

MARIO "HARP" LORENZI & HIS RHYTHMICS **London, May 14, 1936**
 Personnel including Freddy Gardner (cl, as, bar).
 Four titles were recorded for Columbia, not available.

THE SIX SWINGERS **London, June 2, 1936**
 Personnel as above, including Freddy Gardner (cl, as, bar).
 Four titles were recorded for Columbia, two have been available:

15778-1 Dere's Jazz In Dem Dere Horns (as)-Solo 16+8 bars,
 (tp) on bridge. (M)
 15780-1 Sammy Saxophone (as)-Intro 2 bars. (as)-Straight 6 and 4 bars.
 (as)-Obbligato parts. (as)-Solo 32 bars. (M)

Two excellent altosax contributions here!

BENNY CARTER & HIS ORCHESTRA **London, mid June 1936**
 Personnel including Benny Carter (cl, as, ts, p, arr, comp), Freddy Gardner, Andy McDevitt (cl, as).
 Six titles were recorded for Vocalion, but no FG.

THE RHYTHM RASCALS **London, June 24, 1936**
 Personnel possibly including Freddy Gardner (cl, bcl).
 One title was recorded for Crown:

552-1 I'm Tickled To Death (cl)-Solo 32 bars. (bcl)-Solo 24
 bars to (cl)-Solo 8 bars. (F)

I am not sure about this, could be Jack Miranda according to Crown liner notes.

THE FIVE BRIGHT SPARKS **London, July 2, 1936**
 Personnel including Freddy Gardner (cl, as, ts, bar).
 Four titles were recorded for Columbia, not available.

THE BALLYHOOLIGANS **London, July 7, 1936**
 Personnel including Freddy Gardner (cl).
 Four titles were recorded for HMV, one has been available:

3827-1 Avalon (cl)-Straight 32 bars.
 (cl)-Soli 32 and 16 bars. (F)

This is an excellent example of FG's clarinet playing!

THE SWING RHYTHM BOYS **London, July 9, 1936**
 Tommy McQuater (tp), George Chisholm (tb), Freddy Gardner (cl, as, ts, bar), Joe Crossman (cl, ts), unknown (vlh), Eddie Macauley (p), Albert Harris (g), Dick Ball (b), Max Bacon (dm), Ronnie Hill (vo).
 Two titles were recorded for Crown:

575-1 Is It True What They About Dixie? (cl)-Solo with ens 32 bars. (cl)-
 Obbligato parts. (as)-Solo 16 bars.
 (cl)-Solo 16 bars to ens. (M)
 576-1 Let's Talk About Love (cl)-Soli 8 and 16 bars.
 (ts)-Solo 8 bars. (M)

London, Aug. 19, 1936
 Same. Unknown (vo). Two titles:

- 2447-1 Sing, Sing, Sing (as)-Solo 4 bars. (cl)-Solo 2 bars. (FM)
 2448-3 Breakfast In Harlem (as)-Solo 8 bars. (cl)-Solo 16 bars. (FM)
 2449-1 Harlem (as)-Duet with (vo) 32 bars. (as)-Solo 18+6 bars, (ts) on bridge. (FM)

Interesting orchestra where FG is said to be added for recording purposes. The altosax/vocal duet is a charming highlight, and good soloing also on "... Harlem".

LAVAIDA CARTER **London, Sept. 15, 1936**

Harry Owens (tp), Freddy Gardner (cl, as), George Scott-Wood (p), Joe Young (g), Dick Escott (b), Max Abrams (dm), Lavidia Carter (vo).
 Two titles were recorded for HMV, one has FG:

- 4051-1 Jo-Jo, The Cannibal Kid (as)-Solo 6 bars. (FM)

Brief but absolutely well worth listening to!

THE NICHOLAS BROTHERS **London, Sept. 15, 1936**

Unknown (tp), (tb), Freddy Gardner (cl, as), George Scott-Wood (p), Joe Young or George Elliott (g), possibly George Senior (b), Max Abrams (dm), Fayard and Harold Nicholas (vo, tap-dancing).

Two titles were recorded for HMV:

- 4052 Keep A Twinkle In Your Eye (as)-Solo 8 bars. (M)
 4053-1 Your Heart And Mine (cl)-Obbligto parts. (SM)

A delicate altosax solo also on "... Eye".

VALAIDA, THE QUEEN OF TRUMPET WITH SWING ACCOMPANIMENT **London, Sept. 18, 1936**

Personnel as Sept. 8.

Four titles were recorded for Parlophone:

- 7834-1 Loveable And Sweet (ts)-Soli 8 and 8 bars. (M)
 7834-2 Loveable And Sweet As above. (M)
 7835-1 I Must Have That Man (ts)-Obbligato parts. (as)-Solo 8 bars. (SM)
 7836-1 You're Not The Kind (as)-Solo 8 bars. (SM)
 7837-1 You Let Me Down (ts)-Obbligato parts. (S)

Fine tenorsax playing also here, but note in particular the two gorgeous altosax soli on "... That Man" and "... The Kind"!

BILLY COSTELLO **London, Sept. 19, 1936**

Personnel including Freddy Gardner (as).

Four titles were recorded for Decca, three have not been available, while "Dinah" has no FG, nor any band.

THE FOUR STARS **London, Sept. 19, 1936**

Freddy Gardner (cl, bar), Eric Siday (vln), Billy Munn (p), George Elliott (g), George Evans (vo, arr).

Four titles were recorded for HMV:

- 3863-1 Take My Heart (bar)-Intro & Duet with (vln) 32 bars. (cl)-Solo 14 bars. (bar)-Duet to coda. (M)
 3864-1 Your Feet's Too Big (bar)-Soli 8 and 16 bars. (FM)
 3865-2 Ain't Misbehavin' (cl)-Straight 16 bars. (bar)-Obbligato parts. (bar)-Solo 8 bars. (SM)
 3866-1 One Rainy Afternoon (bar)-Solo 8 bars. (bar)-Breaks. (M)

FG leaves his main instrument on this session, but instead he demonstrates in particular how good he is on baritonesax. Also a fine clarinet solo on "... Heart".

VALAIDA, THE QUEEN OF TRUMPET WITH SWING ACCOMPANIMENT **London, Sept. 25, 1936**

Personnel as Sept. 8.

Two titles were recorded for Parlophone:

- 7838-2 Mean To Me (ts)-Obbligato parts. (M)
 7839-2 Dixie Lee (ts)-Solo 8 bars. (ts)-Obbligato parts. (M)

THE SIX SWINGERS**London, Sept. 28, 1936**

Personnel probably including Freddy Gardner.
 Two titles were recorded for Columbia, not available.

TEDDY FOSTER**London, Sept. 30, 1936**

Personnel as Sept. 14.

Two titles were recorded for Decca, no FG on "St. Louis Blues" but:

- 2512-1 The Melody Man (as)-Solo 16+6 bars, (p) on bridge. (FM)

For once a rather lacklustre altosax solo.

BUCK & BUBBLES**London, Oct. 20, 1936**

Bill Mulraney (tb), Freddy Gardner (cl, as), Buck Washington (p), Joe Young (g), Dick Escott (b), Jock Jacobson (dm), Bubbles Sublett (vo).

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

- 15986-1 Indiana (as)-Intro 8 bars. (as)-Obbligato parts.
 (as)-Solo 14 bars. (cl)-Obbligato parts. (FM)
 15987-1 Sweet Georgia Brown (as)-Intro. (as)-Obbligato parts.
 (as)-Solo 14 bars. (M)
 15988-1 I Ain't Got Nobody (as)-Intro 8 bars. (as)-Obbligato parts.
 (as)-Solo 14 bars. (FM)
 15989-1 Keep A Twinkle In Your Eye

Charming session and vocal with fine altosax contributions on all items!

THE SIX SWINGERS**London, Oct. 22, 1936**

Personnel including Freddy Gardner.

Four titles were recorded for Columbia, one has been available:

- 15995-1 Hot Pie (FM)
 Fascinating Rhythm (as)-Solo 32 bars.

To be found on Spotify as "Fourth Helping", it has a nice altosax version of "... Rhythm".

BEN HAMMOND**London, Oct. 23, 1936**

Personnel including Freddy Gardner (cl, as).

Two titles (or more?) were recorded for Crown:

- 679-1 I Heard A Song In A Taxi (as)-Solo 8 bars. (M)
 She Couldn't Say "Boo" To A Goose (cl)-Straight 32 bars.
 (cl)-Solo 32 bars. (F)

Fine altosax and clarinet playing here!

FLANAGAN AND ALLEN**London, Nov. 12, 1936**

Unknown personnel including Freddy Gardner (as).

One title (or more) was recorded for Crown:

- 16038-1 A Million Tears (as)-Solo 16 bars. (M)

Beautiful altosax solo but does it belong here?

TEDDY FOSTER**London, Nov. 20, 1936**

Teddy Foster (tp, vo), Freddy Gardner (ts), Bob Leach (p, cel), Sam Gelsley (g), Irving Leador (b), Jack Burrows (dm), unknown (harmonica), Betty Kent (vo).

Four titles were recorded for HMV:

- 4140-1 Pennies From Heaven (ts)-Duet with (tp) 36 bars. (ts)-Obbligato parts. (ts)-Solo 16 bars. Duet 16 bars. (M)
 4141-1 'Tain't No Use (cl)-Duet with (tp) 32 bars. (ts)-Solo 8 bars. (ts)-Acc. (tp). (M)
 4142-1 Skeleton In The Cupboard (ts)-In ens. (FM)
 4143-1 When A Lady Meets A Gentleman DS (ts)-Duet with (tp) 32 bars. (ts)-Obbligato parts. (ts)-Solo 16+10 bars, (tp) on bridge. (FM)

SIX SWINGERS**London, March 18, 1937**

Personnel including Freddy Gardner (cl, as, ts, bar).
Two titles were recorded for Columbia, not available.

TEDDY FOSTER**London, April 2, 1937**

Teddy Foster (tp, vo), Freddy Gardner (cl, as), Alfie Kahn (ts), Bobby McGhee (p), Sam Gelsley (g), Tiny Winters (b), Jock Jacobson (dm).
Four titles, no FG on "The Rhythm Is O. K. In Harlem", two have not been available, but:

4875-1 Take Another Guess (cl)-Duet with (tp) 30 bars. (FM)

BERT FIRMAN**London, May 10, 1937**

Personnel including Freddy Gardner (cl, as, ts, bar).
One title was recorded for HMV, not available.

TEDDY FOSTER**London, July 20, 1937**

Personnel including Freddy Gardner.
Four titles were recorded for HMV, not available.

BERT FIRMAN's QUINTUPLETS OF SWING London, Sept. 20, 1937

Freddy Gardner (cl, as, ts, bar?), Cyril Heller (vln), Cecil Norman (p), George Elliott (g), Don Stuteley (b), Harry Lewin (dm), Bert Firman (vln, ldr).
Four titles were recorded for Parlophone:

8598-1 Blue Strings (cl)-Straight. (SM). (cl)-Solo 16 bars. (F)

8599-1 Swingitis (ts)-Solo 18 bars. (ts)-Straight 32 bars. (FM)

8600-1 Swing As It Comes (ts)-Straight 30 bars. (cl)-Solo/straight
16 bars. (as)-Straight 6 bars. (SM)

8601-1 Keep Goin' (cl)-Soli 24 and 26 bars. (F)

Some competent clarinet playing can be noted from this session..

FREDDY GARDNER**& HIS SWING ORCHESTRA****London, Dec. 23/24, 1937**

Billy Farrell, Archie Craig (tp), Ted Heath, Paul Fenoulhet (tb), Freddy Gardner (cl, as, ts), Pat Dodd (p), George Elliott (g), Dick Ball (b), Barry Wicks (dm).
Four titles were recorded for Rex:

2535-1 You Can't Stop Me From Dreaming (cl)-In ens. (as)-Solo 8 bars.
(ts)-Solo 34 bars. (FM)

2536-1 That Old Feeling (as)-Intro. (ts)-Straight/solo 24 bars.
(as)-Soli 8 and breaks.
(cl)-Solo with orch 32 bars. (M)

2537-1 I Want To Be Happy (ts)-Solo 64 bars. (cl)-Solo 8 bars. (F)

2538-1 Limehouse Blues (cl)-Straight. (ts)-Solo 32 bars. (FM)

Incredibly enough this is FG's first recording session with a band on his own (apart from a few with rhythm backing only). He chooses the tenorsax as his main instrument here, and never played better on that instrument, three excellent soli, take as a highlight the long one on "... Happy"!!

MARIO "HARP" LORENZI**London, January, 1938**

Personnel possibly including Freddy Gardner.
Two titles were recorded for Columbia, not available.

FREDDY GARDNER & HIS SWING ORCHESTRA London, Feb. 17, 1938

Billy Farrell, Norman Payne (tp), Ted Heath, Paul Fenoulhet (tb), Freddy Gardner (cl, as, ts), Frank Weir, E. O. "Poggy" Pogson (as), Pat Dodd (p), George Elliott (g), unknown (b), Sid Heiger (dm).
Four titles were recorded for Rex:

2612-1 I Double Dare You (cl)-Soli with ens 8 and 8 bars.
(as)-Soli 8, 18 and 8 bars. (M)

2613-1 Have You Any Castles, Baby? (cl)-Intro and 32 bars with ens.
(ts)-Solo 32 bars. (as)-Solo 4 bars. (M)

2614-2 The Snake Charmer (as)-Soli with ens 16 and 48 bars.
(cl)-Solo with orch 8 bars. (F)

2615-1 The Dipsy Doodle (cl)-Solo with orch 20 bars.
(as)-Solo with orch 44 bars. (M)

On the second Rex session, he is using all three instruments to great advantage. The altosax can particularly be enjoyed on "... Dare You", but the "... Snake ..." has some very impressive playing in uptempo. A very fine tenorsax solo on "... Castles ..." should also be noted, along with lots of fine clarinet. A couple of things may me wonder, though. Why should he use this professional group only as a backup band, there are almost no soloing except for that of the boss himself. And although he was famous for the rapid change of instruments during his work as an sideman on numerous recording sessions the preceding three years; why continue this in his own bigband setting?

MAXWELL STEWART's BALLROOM MELODY London, May 10, 1938

Personnel unknown but including Freddy Gardner (as).

One title (or more?) was recorded for Crown:

2694-1 Lambeth Walk (as)-Solo 16 bars. (M)

If you don't realize now that FG was one of the greatest swing altosax players of the vintage era, there is no hope ...

MAXWELL STEWART's BALLROOM MELODY London, Aug. 29, 1938

Unknown (tps-"Caravan"), George Chisholm (tb), Freddy Gardner (cl, as-"Dinah"), (ts)-"Caravan"), unknown (p), (b), (dm), Len Newberry (dir).

Two titles were recorded for Crown?:

Dinah (as)-Straight/soli 8, 2 and 8 bars. (SM)

(as)-Solo 8 bars. (FM). (cl)-With ens. (SM)

Caravan (ts)-Solo 32 bars. (FM)

"Dinah" is a peculiar piece, a solemn cooperation between two of Great Britain's most important vintage jazz musicians with the drummer having an important role. "Caravan" is more 'normal' with a fine tenorsax solo.

FREDDY GARDNER

& HIS SWING ORCHESTRA

London, Sept. 23, 1938

Billy Farrell, Norman Payne (tp), Ted Heath (tb), Freddy Gardner (cl, as, ts), Pat Dodd (p), George Elliott (g), Dick Ball (b), Sid Heiger (dm).

Four titles were recorded for Rex, 2919 "Love Walked In - Lambeth Walk" and 2920 "Sweet As A Song - Mama I Wanna Make Rhythm" have not been available but:

2921-1 Music, Maestro, Please (cl)-Solo 16+8 bars,
(tb) on bridge. (ts)-Solo 8 bars. (M)

2922-1 It's DeLovely (cl)-Solo 20 bars. (ts)-Solo 16+12 bars,
(tb) on bridge. (cl)-With orch. (FM)

An excellent tenorsax solo on "... Delovely" and also some very fine clarinet playing here.

FREDDY GARDNER

& HIS SWING ORCHESTRA

London, March 13, 1939

Personnel as above with George Chisholm (tb, arr) added. Alice Mann (vo-3385,86).

Four titles were recorded for Rex:

3384-2 Jeepers Creepers (as)-Solo 8 bars. (ts)-Solo 16 bars.
(cl)-In ens. (M)

3385-1 Tom, Tom, The Piper's Son (ts)-Solo with ens 12 bars. (cl)-
obbligato parts. (cl)-Solo 16 bars. (M)

3386-1 Hold Tight (as)-Breaks. (ts)-Soli with
orch 8 and 12 bars. (M)

3387-1 They Say (ts)-Solo/straight 32 bars. (cl)-Soli 8 and
8 bars. (as)-In ens to coda. (SM)

Perhaps not as exciting as the previous sessions, "They Say" is a delicately performed tune with fine tenorsax and clarinet.

THE RHYTHM REVELLERS

London, May 1, 1939

Tommy McQuater (tp), Freddy Gardner (ts), Pat Dodd (p), George Elliott (g), Billy Bell (b), Sid Heiger (dm), Jack Cooper (vo).

Four titles were recorded for Decca, not available.

FREDDY GARDNER

London, May 25, 1939

Norman Payne (tp), Freddy Gardner (cl, as, ts), Pat Dodd (p), George Elliott (g), Billy Bell (b), Side Heiger (dm).

Two titles were recorded for Rex:

3618-2 Someday Sweetheart (cl)-Straight 32 bars. (as)-Solo 16 bars. (M)
3619-2 10 A. M. Blues (cl)-Solo 12 bars. (S)

Two notable items with a gorgeous 16 bars altosax on the elegant "... Sweetheart"! This seems, sadly enough, to be the last time we hear the swinging jazz-FG with his unique sound, much too early, the guy is not even thirty years old!!

FREDDY GARDNER London, Oct. 10, 1939

Freddy Gardner (as), Cecil Norman (p), Jack Simmons (g).

Two titles, recorded for ???:

Smoke Gets In Your Eyes (as)-Solo/straight 40 and 16 bars. (SM)

Stardust (as)-Solo/straight 64 bars. (S)

I wonder if this is FG's signoff from the vintage era and the signal for the start of the popular music era? In my modest ears this is great and enjoyable music, unique and enjoyable altosax playing, but nevertheless its sweetness disturbs me, and I guess so would many jazz enthusiasts react to. There is nothing similar in a positive sense as these items in the following pages of the solography.

JAY WILBUR & HIS ORCHESTRA London, Nov. 16, 1939

Bigband personnel including Freddy Gardner (as), Sam Browne (vo).

One title (or more??) was recorded for ???:

If A Grey-Haired Lady Says HYF? (as)-Solo 8 bars.
(as)-Obbligato parts. (FM)

Some good altosax to be heard. The item sounds older than the date given here.

FREDDY GARDNER & HIS MESSMATES London, Nov. 26, 1943

Freddy Gardner (cl, as), Cecil Norman (p), Abe Walters (Challen multi-tone piano, tb), Jack Simmons (g), Tom Bromley (b), Jack Simpson (xy).

One title was recorded for Decca:

7902-2 I Love You / (as)-Straight 32 and
At Sundown 16 bars. (M)

London, March 3, 1944

Same. Two titles:

8230-2 There's No Two Ways About Love / (as)-Straight 16, 8, 8,
My Honey's Lovin' Arms 16, 16 bars. (M)

8231-2 Steamboat Bill / (as)-Straight 32, 16
Beyond The Blue Horizon and 32 bars. (FM)

London, March 6, 1944

Same. Two titles:

8244-2 Indian Summer / (as)-Straight 16, 16
S'Posin' and 16 bars. (M)

8245-2 It Don't Mean A Thing / (as)-Straight 4, 4, 12,
Back Home In Tennessee 16 and 16 bars. (FM)

London, unknown dates

Personnel as above. Spotify:

Yes Sir! That's My Baby / (as)-Straight 16 bars. (as)-Solo 8 bars.
Blue Skies (cl)-Straight 8 and 16 bars.
(as)-Straight 8 bars. (FM)

Can't We Talk It Over? / (as)-Straight 8, 32, 8
Sweet Lorraine and 6 bars. (SM)

Ain't She Sweet / (cl)-Straight 8 bars. (as)-Straight
Louise 32 and 16 bars. (FM)

My Blue Heaven / (as)-Straight 8, 4, 8 and 8 bars.
If I Had You (cl)-Straight 8 bars. (M)

Pardon Me Pretty Baby / (as)-Straight 16, 8 and 8 bars.
I Cover The Waterfront (cl)-Straight 16 and 8 bars. (M)

This is pretty strange! Why did this great altosax player involve himself into this nice sounding group which obviously has no ambitions to deliver any kind of jazz or improvisations as such? The results are pleasant enough as background music if you accept the selfmade constraints, but why? Was there really a market for this? The war cannot have prohibited improvisation!?!?

same/similar

One title (or more) under the name of **JACK SIMPSON**:

Buffon (cl)-Solo 16 bars. (FM)

**FREDDY GARDNER WITH
PETER YORKE & HIS CONCERT ORCHESTRA** **London, 1947-50**

Freddy Gardner (as) with (brass), (strings), (harp).

Eight titles were recorded for Columbia CL 623, issued as "The Immortal Freddy Gardner", all except "... Paradise" on CD:

29/4-48	I'm In The Mood For Love	(S/SM)
29/4-48	I Only Have Eyes For You	(S/M)
15/12-48	Roses Of Picardy	(S)
15/12-48	These Foolish Things	(S/SM)
late 49	Time On My Hands	(S)
30/1-50	Valse Vanite	(S/FM)
30/1-50	Body And Soul	(S/SM)
	The Gates Of Paradise	(S)

Other titles with same orchestra on CD:

9/4-47	The Bells Of St. Mary's	(S)
9/4-47	In The Land Of Beginning Again	(S)
15/5-50	A Pretty Girl Is Like A Melody	(S)
23/5-50	The Girl That I Marry	(S)
23/5-50	Lady Of The Evening	(M)

FG has left the area of jazz, but he is much too good not to continue playing great music. If you are able to get rid of your prejudices and accept FG's decision to enter the world of popular music, and use your ears, you will find much fine altosax playing here; sweet yes, but with an exceptional quality. The music is easily available, so try "... Love", "... Soul" and "... Picardy" for a start. Continue with the "Valse ...", which really swings! Enjoy yourself, I did!

**FREDDY GARDNER WITH
WORLD CONCERT ORCHESTRA
CONDUCTED BY PETER YORKE** **London, unclear dates**

Freddy Gardner (as) with (brass), (strings), (harp).

ca. 1950	Softly As In A Morning Sunrise	(S/FM)
ca. 1950	Auf Wiederseh'n My Dear	(S/SM)

When FG goes to fast medium on "Softly ...", you have to give in ...

FREDDY GARDNER **London, ca. 1950**

Freddy Gardner (as), unknown (org), (strings).

Two titles (or more?) were recorded for Sparton:

600-A	Evensong	(S)
601-A	Ave Maria	(S)

BINNIE BARNES

Personnel including Freddy Gardner (as).

One title from ???:

I Liked His Little Black Moustache (as)-Solo 16+6 bars,
orch on bridge. (M)

Sweet and swinging altosax, quite noteworthy!

THE SIX SWINGERS

Personnel including Freddy Gardner (as).

Hot Pie Medley (F)
I Got Rhythm (as)-Solo 16+8 bars, (tp) on bridge.

Solid altosax playing here and note how he enters after the bridge!

THE SIX SWINGERS

Personnel including Freddy Gardner (as), Marjorie Stedeford (vo).

I've Got A Note (as)-Soli 8, 8 and 2 bars. (FM)

Some nice altosax pieces.

IKE HATCH

Personnel including unknown (tp), Freddy Gardner (as), Ike Hatch (vo).

One title from ???:

Coal Black Mammy (as)-Solo 16 bars. (FM)

A typical altosax solo, sounds like the thirties.

THE ROYAL NAVY "BLUE MARINERS"

Bigband including Freddy Gardner (cl, as). "Softly ..." only with (rhythm).

Several titles recorded for ???:

Three Little Words / (as)-Straight 16 bars. (M)
You're Driving My Crazy

Amapola / (as)-Straight 16 and 8 bars. (M)
You're Breaking My Heart

Softly As In A Morning Sunrise (as)-Straight. (as)-Solo 32 bars.
(cl)-Solo/straight. (S)

Dancing With Tears In My Eyes / (as)-Straight 8 bars. (FM)
You Can't Stop Me From Dreaming

The Touch Of Your Lips / (as)-Straight 16 bars. (SM)
Just One More Chance

It's A Million To One (as)-Straight 32 bars. (M)

I'll Never Say "Never Again" Again / (as)-Straight 16, 8
It's DeLovely and 8 bars. (FM)

I've Got The World On A String / (as)-Straight 4, 4
We Just Couldn't Say Goodbye and 4 bars. (M)

The comments to the Messmates and the Yorkes can easily be used here; FG uses his music competence and nice tone in making good dance music, but no intention to play jazz. If you want to try, "Softly ..." with only rhythm is definitely the best choice.

FREDDY GARDNER

Freddy Gardner (as), Malcolm Lockyer (org).

Date given as Jan. 1, 1951, but FG was dead by then.

Six titles were recorded for Decca DL4317, issued as "Sweet Sax":

Mighty Lak' A Rose (S)

Trees (S)

Songs My Mother Taught Me (S)

None But The Lonely Heart (S)

Love's Old Sweet Song (S)

The Song Of Songs (S)

I Hear You Calling Me (S)

The Kiss In Your Eyes (S)

Ok, ok, this has nothing to do with jazz, and why should one bother to have an opinion? It was easy to accept the Yorke sessions. But there is a limit to everything, and this is awful from any point of view. Sweet sax is fine, Johnny Hodges made a lot of it, but syrupy sax is just too much, even for me. I just hope this was not the great Freddy Gardner's last session.

No further recording sessions.

...000...