

The
TENORSAX
of
HAROLD LAND

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Born: Houston, Texas, Dec. 18, 1928

Died: Los Angeles, July 27, 2001

Introduction:

Oslo Jazz Circle became familiar with Harold Land through his association with the great trumpeter Clifford Brown. However, I don't think we realized how important this tenorsax player was on his own qualities, and we learned somewhat late, the competition was so heavy!

Early history:

Self-taught during youth in San Diego, California, started playing at the age of 16. In 1954 he joined the Clifford Brown / Max Roach Quintet, with whom he was at the forefront of the hard-bop/bebop movement. Because of family problems he moved to Los Angeles in 1955. There he played with Curtis Counce, led his own groups with Bobby Hutcherson, Blue Mitchell and Red Mitchell. From the 1970s onwards his style showed the influence of John Coltrane. He was a professor at the University of California, Los Angeles (ref. Wikipedia).

HAROLD LAND SOLOGRAPHY

JIMMY LIGGINS AND HIS DROPS OF JOY **LA. Sept. 9, 1947**

Walton "Glen" Willis (tp), Jimmy Dedmon (as), Charles "Little Jazz" Ferguson, Harold Land (ts), John F. "Fred" Jackson (p), Jimmy Liggins (g, vo), Jonathan Bagsby (b), Leon Petties (dm).

Four titles were recorded for Specialty, three issued:

1	Troubles Good-Bye	Solo 16 bars (1 st (ts)-solo). (M)
2	I Can't Stop It	Solo 24 bars (1st (ts)-solo). (M)
3	That Song Is Gone	Solo 16 bars (2 nd (ts)-solo). (M)

LA. Nov. 4, 1947

Same except Eugene L. Watson (p) replaces Jackson.

Five titles, two issued:

11	Bye Bye Baby Good-Bye	Solo 24 bars (1st (ts)-solo). (M)
	Come Back Baby	Solo 24 bars (1 st (ts)-solo). (M)

LA. Nov. 26, 1947

Personnel as Nov. 4.

Seven titles, one issued:

17	Cadillac Boogie	Solo 12 bars (1st (ts)-solo). (M)
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LA. Dec. 23, 1947

Personnel probably as Nov. 4.

Four titles, two issued, "Teardrop Blues" and "The Washboard Special", but tenorsax soli by CF.

LA. Dec. 27, 1947

Same. Eight titles, four issued, no HL on "Homecoming Blues" but:

	Now's The Time	Solo 24 bars (1st (ts)-solo). (M)
K-1	Nite Life Boogie	Solo 12 bars (1 st (ts)-solo). (M)
K-5	Hep Cat Boogie	Solo 16 bars (1st (ts)-solo). (M)

LA. Dec. 30, 1947

Same. Eight titles, five issued, no HL on "Move Out Baby" and "Rough Weather Blues" but:

L-1	Lookin' For My Baby	Solo 12 bars (1 st (ts)-solo). (M)
L-2	Careful Love	Solo 12 bars. (S)
L-5	Unidentified Instrumental	Solo 16 bars (2 nd (ts)-solo). (M)

The Liggins recordings are highly enjoyable in general and a must for blues collectors. HL is blowing very competently, but not much is pointing towards a career as one of the most prominent modern tenorsax players of the late fifties. Comparing with the following session, his sort of hollow sound is however readily identifiable. He seems to play in an original manner, but I cannot pinpoint exactly how I get this feeling!! For highlights choose "Bye Bye Baby ...", "Cadillac ..." and "Nite Life ...".

HAROLD LAND ALL STARS **LA. April 25, 1949**

Dave Froebel Brigham (tp), Russell Campbell (tb), William Doby (as), Harold Land (ts), Freddie Jackson (p), Dave Dyson (b), Leon Petties (dm).

Four titles were recorded for Savoy:

SLA 524	Outlandish	Solo 7 choruses of 12 bars. (M)
SLA 525	Swingin' On Savoy	Intro. Break 8 bars to solo 7 choruses of 12 bars. (M)
SLA 526	San Diego Bounce	Straight 2 choruses to solo 6 choruses of 12 bars to coda. (M)
SLA 527	I'll Remember April	Solo 24 bars to long coda. (S)

A new modern tenorsax star is born!! HL enters the jazz world with flying colours, later to be one of its most prominent performers. He plays magnificently with conviction and inspiration, not at all like a youngster 20 years of age. Three of the titles represent the blues in medium tempo, however, this does not in this case mean a lack of variation but a chance to stretch out in a domain he masters perfectly. Being well acquainted with the Dexter/Wardell tradition, HL's style and sound are nevertheless more associated with that of Paul Gonsalves and Gene Ammons, note particularly "... Savoy". Being a leader for the first time, he does not give a bar to his co-musicians but blows the modern blues alone in a wonderful manner. Of the blues items I have a particular fondness for the slowest one, "San Diego ...". Finally, he changes the mood with a wonderful conception of "... April", for once played as a ballad and not in up-tempo. A session of the greatest importance to all interested in modern jazz tenorsaxophone!!

CROWN PRINCE WATERFORD**LA. June 3/4, 1949**

Dave Froebel Brigham (tp), William Doby (as), Harold Land (ts), Leon Pettis (dm), John L. Jackson (p), Stanley Joyce (b), C. P. Waterford (vo).

Four titles were recorded for King:

K5734	All Over Again	No solo. (S)
K5735	You Turned Your Back On Me	Solo 8 bars. (S)
K5736	Get Away From My Door	Solo 12 bars. (M)
K5737	Pow Wow Boogie	No solo. (M)

Interesting to have a modern group to back a blues singer, and all titles are well worth noticing. The leader HL does not feature himself much, and "Get Away ..." is in fact rather conventional. However, "You Turned ..." has a slow tenorsax solo which is really "gorgeous" to quote CD-liner notes, and the style is typical that of HL, as we know him from the middle/late fifties.

Joined the Max Roach / Clifford Brown Quintet in March 1954.

JAM SESSION**LA. June/July 1954**

Clifford Brown (tp), Eric Dolphy (as), Harold Land (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Recorded at Eric Dolphy's home, two titles:

Deception	Solo 5:50. (M)
Fine And Dandy	Solo 4:20. (F)

similar

Eric Dolphy (as), Harold Land (ts), Clifford Brown (p), unknown (dm).

Two titles:

Unknown Original Tune	Solo 64 bars. 32 bars 4/4 with (as). (M)
Crazeology	Fade in to ca. 2 1/2 choruses of 32 bars. (FM)

The sound quality on this session is quite bad, but the historical importance is so great that one should spend a lot of time trying to get the most out of the music. To have Eric Dolphy jam with the Roach/Brown quintet at a time when he was young and almost unrecorded is sensational, and so is to have Clifford playing a lot of piano!! But to concentrate upon HL, in fact he is playing magnificently here, if you just have the patience to listen several times, as to "forget" the noise. My favourite item is the swinging "Unknown ...", here HL and ED are incredible and with a long, fascinating piano solo!! The start of "Crazeology" is missing. "Deception" is "uncountable" but lasts almost six minutes, and the extremely fast "... Dandy2 seems to have several splices in HL's solo of ca. 12 choruses.

MAX ROACH / CLIFFORD BROWN QUINTET**LA. Aug. 2, 1954**

Clifford Brown (tp-10856,58), Harold Land (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Three titles were recorded for EmArcy at Capitol Studios:

10856-2	Delilah	Straight 8 bars. Soli 32, 4 and 4 bars. Straight 8 bars. (M)
10857-2	Darn That Dream	Intro to solo 48 bars to long coda. (S)
10858-2	Parisian Thoroughfare	Soli 32, 4 and 4 bars. (M)

LA. Aug. 3, 1954

Same. Three titles were recorded, HL not present on 10861 "I Don't Stand A Ghost Of A Chance" and on the abbreviated 10860-2, however:

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|----------|--------------------------------|----------------------------|
| 10859-3 | Jordu | Soli 32, 4 and 4 bars. (M) |
| 10860-10 | Sweet Clifford (Georgia Brown) | Solo 64 bars. (F) |

LA. Aug. 5, 1954

Same Three titles were recorded, HL not present on 10868 "I'll String Along With You" but:

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|---------|-------------------------|--|
| 10866-8 | Stompin' At The Savoy | Duet with (tp) 32 bars
to solo 32 bars. (M) |
| 10867-4 | I Get A Kick Out Of You | Soli 16, 64 and 8 bars. (F) |
| 10867-5 | I Get A Kick Out Of You | As above. (F) |

LA. Aug. 6, 1954

Same. Four titles were recorded, no HL on 10878 "Mildama" and 10879 "These Foolish Things" but:

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|---------|------------|----------------------------|
| 10877-3 | Joy Spring | As below. (M) |
| 10877-4 | Joy Spring | Soli 32, 4 and 4 bars. (M) |
| 10880-? | Daahoud | Solo 32 bars. (FM) |
| 10880-5 | Daahoud | As above. (FM) |

More than five years have passed since HL made his excellent LA. recordings with his own group, demonstrating clearly that he was to become a major tenorsax voice. Why he did not record in the meantime is not known. Now he has become a member of one of the most important jazz groups of the '50s, and through a brief week of recording sessions he reestablishes himself. To team up with Brown/Roach must have been an enormous challenge and at the same time a handicap; with Brown as possibly the greatest trumpeter to appear after World War II (and not challenged to this very day in my humble opinion), and Roach as a charismatic drummer and strong personality; who cared about the tenorsax player?? I must admit to have underestimated HL's playing when I first became familiar with these recordings. Now I see him in a different light. HL demonstrates clearly that he is a most talented performer with a very individual style, not owing much to anybody and particularly not to the great West Coast team of Dexter and Wardell. He commands every tempo very well, from the beautiful ballad playing on "Darn ...", through easy, elegant swinging on "Delilah", "Jordu", "Joy Spring" and others in medium tempo, to the high up-tempo on "Sweet ..." and "I Get A Kick ...". To pinpoint on a favourite title is difficult and unnecessary; every tenorsax contribution has its special merit, and a few examples of alternate takes add to the pleasure, they are quite different. When compiling this book, I purposefully tried not to be paralyzed by the trumpet playing and concentrate on HL. You should try that too!!

**JAM SESSION -
MERCURY JAZZ CONCERT**

LA. Aug. 14, 1954

Collective personnel: Clifford Brown, Clark Terry, Maynard Ferguson (tp), Herb Geller (as), Harold Land (ts), Richie Powell, Junior Mance (p), Keeter Betts, George Morrow (b), Max Roach (dm), Dinah Washington (vo).

Twelve items (two are medleys) were recorded for Mercury, seven have HL:

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|---------|---------------------------------|----------------------------------|
| 10900-1 | What Is This Thing Called Love? | Solo 3 choruses of 32 bars. (FM) |
| 10903-2 | Move | Solo 5 choruses of 32 bars. (F) |
| 10904-3 | Darn That Dream | Solo 32 bars. (SM) |
| 10905-2 | You Go To My Head | Solo 40 bars. (M) |
| 10907-5 | Lover Come Back To Me | Solo 2 choruses of 32 bars. (F) |
| 10908-2 | Medley: Alone Together | Solo 40 bars to long coda. (S) |
| 10911-3 | I'll Remember April | Solo 2 choruses of 48 bars. (M) |

The excellent impression from the quintet sessions is carried over to this jam session. Another beautiful but briefer version of "Darn ...", as well as a lovely "Alone ..." are excellent examples of HL's capabilities in slower tempi, while "...

Head" and "... April" swing fine in a medium tempo, and "Move" in very high uptempo is quite impressive. All titles in fact have important HL contributions!

MAX ROACH / CLIFFORD BROWN QUINTET **LA. Aug. 30, 1954**

Personnel as Aug. 2.

Possibly recorded at California Club. Four titles, no HL on "I Can't Get Started" but:

Jordu	Soli 4, 4, 4 and 4 bars. (M)
I Get A Kick Out Of You	Soli 16, 128 and 8 bars. (F)
Parisian Thoroughfare	Solo 64 bars. (M)

A fine and extended variation on the fast "... Kick ..." from the recording session a few weeks earlier. "Jordu" however does not have the expected tenorsax solo here. A nice "Parisian ..." leads us into the late fifties, an era where HL will have a lot to contribute.

CLIFFORD BROWN – MAX ROACH QUINTET **Boston, Feb. 11, 1955**

Clifford Brown (tp), Harold Land (ts), Richie Powell (p, arr), George Morrow (b), Max Roach (dm).

Broadcast "John McLellan's Top Shelf" from Storyville Club, two titles, HL not present on "It Might as Well Be Spring" but:

Gerkin' For Perkin'	Soli xx+24 and 4 bars. (FM)
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Not too good sound, and there is a hole after Clifford's solo destroying the beginning of HL's solo.

CLIFFORD BROWN – MAX ROACH QUINTET **NYC. Feb. 23-25, 1955**

Clifford Brown (tp), Harold Land (ts), Richie Powell (p, arr), George Morrow (b), Max Roach (dm).

Eleven titles were recorded for EmArcy:

11358-7	Gerkin' For Perkin'	Solo 24 bars. (FM)
11359-7	Take The A Train	Soli 34 and 4 bars. (F)
11360-12	Lands End	Solo 16 bars. (M)
11360-14	Lands End	Solo 32 bars. (M)
11361-15	Swingin'	Solo 32 bars. (F)
11362	George's Dilemma	Solo 32 bars. (M)
11363-15	If I Love Again	Solo 36 bars. (F)
11364-5	The Blues Walk	Solo 7 choruses of 12 bars. 6 choruses duet with (tp). (F)
11364-8	The Blues Walk	Solo 8 choruses of 12 bars. 24 bars 4/4 to 12 bars 2/2 to duet 24 bars with (tp). (F)
11365-13	What Am I Here For?	Solo 32 bars. (F)
11366-2	Cherokee	In ensemble. Solo 64 bars. In ensemble. (F)
11367	Jacqui	In ensemble. Solo 36 bars. In ensemble. (M)
11368-4	Sandu	Solo 24 bars. (M)

I have written so many beautiful things about HL earlier, that I don't need to repeat them here. Although he was "trapped" as a "sideman" in one of modern jazz' most famous quintets, having the legendary and unsurpassable CB on trumpet and the perfect drummer MR in front, he showed how original and exquisite tenorsax player he was. Possibly considered as "fill-in" fifty years ago by those looking and listening for trumpet soli only, time has shown the tenorsax importance of HL. He gets his soloing share on the group's final recording session, always worth noticing, and you can just pick and choose, maybe go for the fast blues on "... Walk" or fast standard "Cherokee". Note however that there are no slow (medium) tempi on this session, although HL treated such with great beauty, as will be shown later upon returning to California.

CLIFFORD BROWN – MAX ROACH QUINTET **NYC. May 6, 1955**

Same personnel.

Two titles were recorded live at Carnegie Hall:

I Get A Kick Out Of You	Solo 16 bars. Solo 3 choruses of 64 bars. Solo 8 bars. (F)
Variations (The Blues Walk)	Solo 13 choruses of 12 bars. 6 choruses 4/4 and duet with (tp). (F)

This last session with the Brown/Roach quintet has a driving concert version of "... Blues Walk", recorded a few months before. The recording quality is however not good with drums too noisy. "... Kick ..." is played in a violent tempo but is also interesting compared to the studio versions of 1954, this one having a much longer solo.

CLIFFORD BROWN – MAX ROACH QUINTET **Chi. June 30, 1955**

Same personnel.

Six titles were recorded live at The Bee Hive, not available:

After You've Gone
Blues
Jordu
The Song Is You
Ballad Medley
What Am I Here For?

CLIFFORD BROWN / MAX ROACH **Newport, Rh. I., July 16, 1955**

Clifford Brown (tp), Harold Land (ts), Richie Powell (p), George Morrow (b), Max Roach (dm).

Four titles were recorded at the Newport Jazz Festival, no HL on "A Ghost Of A Chance" but:

Daahoud	Solo 64 bars. 32 and 32 bars 4/4 with (dm/tp). (FM)
Jacqui	Soli 68, 2, 2, 4, 4 and 4 bars. (FM)
I Get A Kick Out Of You	Straight 16 bars. Solo 3 choruses of 64 bars. 64 bars 8/8 with (dm/tp). Solo 8 bars. (F)

Fine variations on old vehicles, particularly "... Kick ..." is exciting!

CURTIS COUNCE **LA. Oct. 8, 1956**

Jack Sheldon (tp), Harold Land (ts), Carl Perkins (p), Curtis Counce (b), Frank Butler (dm).

Six titles were recorded for Contemporary:

Landslide	Solo 60 bars. (M)
Time After Time	Soli with (tp) acc. 32 and 36 bars to long coda. (S)
Mia	Solo 64 bars. (M)
Sarah	Solo 4 choruses of 12 bars. (S)
A Fifth For Frank	Break to solo 64 bars. (F)
Big Foot	Solo 9 choruses of 12 bars. Soli 8, 4, 4, 2, 2, 2 and 2 bars. (M)

LA. Oct. 15, 1956

Same. Four titles:

Sonar	Solo 64 bars. (M)
Sonar (alt.)	Solo 32 bars. (M)
Stranger In Paradise	Soli 8, 8, 48, 8 and 24 bars. (M)
Landslide (alt.)	Soli 60, 4, 4, 4 and 4 bars. (M)

Woody'n You	Soli 8 and 32 bars. (M)
Woody'n You (alt.)	As above. (M)

After a break of almost one and a half year, HL is back, this time with the excellent CC group. I dig this group the most, a delicate swinging rhythm section of the very best quality, and Sheldon is an added trumpet attraction. It is interesting to note the contrast between the Roach/Brown group and this one, the first eternally famous, this one of much less status but nevertheless one of the best quintets of the late fifties! HL plays with maturity, feeling and technique in all tempi, and you can just pick your choice. Possibly the ultra slow "Time ..." will be the most attractive item to some, but to me the slow blues on "Sarah" is it (and dig Perkins and Sheldon here!!)!!

CURTIS COUNCE **LA. Nov. 12, 1956**
Same. Three titles recorded live at "Stars Of Jazz" TV-show:

Love Walked In	Solo 16 bars. (FM)
Sophisticated Lady	With ens. (S)
A Fifth For Frank	Break to solo 16 bars. (F)

Abbreviated items tailored for TV, brief soli and there are numerous more interesting sessions.

HERB GELLER **LA. March 14, 1957**
Kenny Dorham (tp), Herb Geller (as), Harold Land (ts), Lou Levy (p), Ray Brown (b), Lawrence Marable (dm).
Seven titles were recorded for Jubilee, issued as "Fire In The West" and "That Geller Feller", no HL on 836 "Here's What I'm Here For" but:

830	The Fruit	Solo 64 bars. (FM)
831	S'Pacific View	Break to solo 36 bars. (M)
832	Marable Eyes	Solo 36 bars. (F)
833	Melrose And Sam	Solo 28 bars. (FM)
834	Jitterbug Waltz	Solo 32 bars. (M)
835	An Air For The Heir	Solo 28 bars. (FM)

A nice session led by one of the most underrated altosax players in modern jazz, besides Dave Schildkraut, but maybe not as driving and exciting as one could hope for. HL makes good contributions and competent soli on six items, perhaps "The Fruit" is the highlight, or maybe "Marable ...", the latter in general the most swinging item on the session.

CURTIS COUNCE **LA. April 22, 1957**
Personnel as Oct. 8, 1956.
Four titles were recorded for Contemporary, issued as "Carl's Blues":

Pink Lady	Break to solo 64 bars. (F)
Love Walked In	Soli 32, 4 and 4 bars. (FM)
Counciltation	Soli 8, 16 and 8 bars. (S)
Too Close For Comfort	Solo 40 bars. (M)

Same. Two titles: **LA. May 13 or 31, 1957**

How Deep is The Ocean?	Solo 64 bars, first 32 with (tp) acc.. Solo 16 bars with (tp) acc. to long coda. (S)
Complete	Solo 20 bars. (M)

More excellent Counce, and HL plays with great inspiration. His ballad performance on "... Ocean?" is brilliant, he exhibits excellent technique on "Love ..." and takes a colourful uptempo solo on "Pink ..."!

JACK SHELDON BIG BAND **LA. Aug. 1957**
Jack Sheldon, Chet Baker (tp), Stu Williamson (vtb), Herb Geller, Art Pepper (as), Harold Land (ts), Paul Moer (p), Buddy Clark (b), Mel Lewis (dm).

Five titles were recorded for GNP, issued as "Play, Buddy, Play", no HL on "Anyhow", "Julie Is Her Name" and "Aplomb" but:

Sunset Eyes	Break to solo 32 bars. (M)
J. S.	Solo 32 bars. (F)

With such a large group, solo space is limited, and HL gets only two opportunities but uses them well.

CURTIS COUNCE

LA. Aug. 29, 1957

Personnel as Oct. 8, 1956. Two titles:

Nica's Dream	Break to solo 64 bars. Solo 8 bars. (FM)
How Long Has This Been Going On?	Acc. (tp). (S)

LA. Sept. 3, 1957

Same. One title:

Mean To Me	Break to solo 32 bars. Soli 4 and 4 bars. (F)
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A few more Counce titles of which particularly "... Dream" is noteworthy.

VIC FELDMAN

LA. Sept. 1957

Vic Feldman (vib), Frank Rosolino (tb), Harold Land (ts), Carl Perkins (p), Leroy Vinnegar (b), Stan Levey (dm).

Three titles were recorded for Mode, issued as "Mallets A Fore Thought":

Chart Of My Heart	Solo 32 bars. (FM)
Wilbert's Tune	Break to solo 16 bars. (M)
Evening In Paris	With ens 32+16 bars, solo 16 bars on bridge. Solo 64 bars. With ens to coda. (F)

One thing is common to all these West Coast sessions, they have so fine rhythm sections, and they swing consequently! Only three titles here but excellent music, and HL plays up to his very best, my favourite is the fast "... Paris"!

ELMO HOPE QUINTET

LA. Oct. 31, 1957

Stu Williamson (tp), Harold Land (ts), Elmo Hope (p), Leroy Vinnegar (b), Frank Butler (dm).

Three titles were recorded for Pacific Jazz:

So Nice	Solo 3 choruses of 32 bars. (M)
St. Elmo's Fire	Solo 5 choruses of 12 bars. (SM)
Vaun Ex	Solo 4 choruses of 12 bars. (M)

A very fine session led by one of the most important piano players around these days, and HL takes three excellent soli!

CURTIS COUNCE

LA. Jan. 6, 1958

Gerald Wilson (tp-except "I Can't Get Started"), Harold Land (ts), Carl Perkins (p), Curtis Counce (b), Frank Butler (dm).

Four titles were recorded for Contemporary (a fifth title: "The Butler Did It" is a (dm)-solo):

I Can't Get Started	Soli 64 and 16 bars to long coda. (S)
La Rue	Soli 32 and 16 bars to long coda. (S)
Carl's Blues	Solo 3 choruses of 12 bars. (SM)
A Night In Tunisia	Break 4 bars to solo 64 bars. Solo 8 bars. (FM)

same

As above except Elmo Hope (p) replaces Perkins. Three titles:

So Nice	Soli 34, 4 and 4 bars. (M)
Origini	Solo 48 bars. (M)

Bella Rosa

Soli 32, 4 and 4 bars. (M)

Lots of Land in the last Counce session under own name for Contemporary. I am particularly weak for his ballad playing, excellent examples on "... Started" and "La Rue", but there is much good tenorsax playing in faster tempi, note for instance his fine contribution on "good old" "... Tunisia"!

HAROLD LAND QUINTET**LA. Jan. 13&14, 1958**

Rolf Ericson (tp), Harold Land (ts), Carl Perkins (p), Leroy Vinnegar (b), Frank Butler (dm).

Eight titles were recorded for Contemporary (first four on Jan. 13), issued as "Harold In The Land Of Jazz" and "Grooveyard":

Speak Low	Solo 8 bars. Solo 2 choruses of 56 bars (- 4 bars). Solo 8 bars. (F)
Lydia's Lament	With ens. Solo 16 bars. With ens. (S)
Smack Up	Solo 2 choruses of 32 bars. 1 chorus 8/8 to 1 chorus 4/4 to 1 chorus 2/2 with (dm/tp). (M)
Promised Land	Solo 64 bars. (M)
Delirium	Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
You Don't Know What Love Is	Solo 48 bars to very long coda. (S)
Nieta	Solo 32 bars. (M)
Grooveyard	Solo 24 bars. (SM)

This session is HL's first under his own name, and time is certainly overdue, he is now one of the best of the modern tenorsax players but almost 30 years old. A fine variety of titles in all tempi, "Delirium", "... Lament" and "Smack Up" written by HL himself, and he plays with great competence backed by an excellent rhythm section. "... Love Is", a beautiful ballad, is one of the highlights, as is "... Lament" in similar tempo. But there is much more stuff here, like "Nieta", listen to how he enters this solo! Perkins' "Grooveyard" is a fine funky tune with a swinging solo (also great piano!). "Promised ..." and "Smack Up" are also most exciting. This session is a relevant application for more session opportunities as a leader!

RED NORVO & HIS ORCHESTRA**LA. Jan. 28, 1958**

Don Fagerquist, Ed Leddy, Ray Linn, Don Paladino (tp), Ray Sims (tb), Willie Smith (as), Harold Land (ts), Chuck Gentry (bar), Red Norvo (vib), Jimmy Rowles (p), Jimmy Wyble (g), Lawrence "Red" Wooten (b), Mel Lewis (dm).

Four titles were recorded for Victor, three issued as "Red Plays The Blues":

0134	Britt's Blues	Solo 32 bars. (M)
0136	I Sing The Blues	Solo 24 bars. (S)
0137	Shed No Tears	Solo 24 bars. (M)

Another kind of setup for HL, this time with a good old lovely swing rhythm as evident from the first bars of "Britt's ...", where HL enters as first soloist with almost three choruses. There is however no anachronisms involved, not even when Helen sings her (r&)blues in her typical girlish style. HL's soli are all competent, preferred is the slow "I Sing ...", he is lovely in this tempo!

HAMPTON HAWES QUARTET**LA. March 17, 1958**

Harold Land (ts), Hampton Hawes (p), Scott LaFaro (b), Frank Butler (dm).

Six titles were recorded for Contemporary, issued as "For Real":

Hip	Straight 2 choruses of 12 bars to solo 6 choruses. Solo 8 bars. Straight 2 choruses to coda. (FM)
Wrap Your Troubles In Dreams	Duet with (p) 24 bars to solo 32 bars. Solo 32 bars to very long coda. (S)
Crazeology	Solo 4 choruses of 32 bars. 2 choruses 4/4 with (dm). (F)

Numbers Game	Straight/solo 1 chorus of 32 bars. Break to solo 4 choruses. 1 chorus 4/4 with (dm). Solo/straight 1 chorus to coda. (FM)
For Real	Solo 6 choruses of 16 bars. 3 choruses 4/4 with (dm) to straight 16 bars and coda. (SM)
I Love You	Solo/straight 1 chorus of 32 bars. Break to solo 2 choruses. 1 chorus 8/8 to 1 chorus 4/4 with (dm) to solo/straight 16 bars and coda. (SM)

Oh, my god, here I have been using so many superlatives on the West Coast rhythm sections, and then Scott LaFaro enters with his bass!!! (By a strange coincidence I write this the day Niels Henning Ørsted Pedersen passed away). He swings the blues from the very first bar on "Hip" and sends HL into orbit. But there are more than two people in the quartet; the great Hawes is the leader, one of the strongest piano personalities of the late fifties, in an environment also proud to present Carl Perkins and Elmo Hope! There are really no tenorsax soli here, but almost only ts/p duets with bass (and brilliant drums) accompaniment! Everything is just lovely!! On the brilliant "... Dreams", his playing sometimes connects to that of Zoot Sims. Any tempo, and like Hank Mobley, he takes them all and blows with great inspiration. Note as one particular highlight the strong "For Real"! Or the ultrafast "I Love ..."!! One hell of a session!!!

WES MONTGOMERY

LA. April 18, 1958

Harold Land (ts), Buddy Montgomery (p), Wes Montgomery (g), Monk Montgomery (b), Tony Bazley (dm).

Seven titles were recorded Pacific Jazz, issued as "Montgomery Land":

Far Wes	Soli 32 and 8 bars. (SM)
Leila	Straight in ens only. (S)
Old Folks	Solo 16 bars. (S)
Wes' Tune	Soli 32, 4 and 4 bars. (FM)
Hymn For Carl	Solo 36 bars. (SM)
Montgomeryland Funk	Solo 3 choruses of 12 bars to 4 choruses 4/4 and 1 chorus 2/2 with (g). (M)
Stompin' at The Savoy	Duet with (g) 32 bars. Solo 64 bars. Soli 4 and 4 bars. Duet 32 bars to coda. (F)

A delicate session, quite different from the other HL sessions from this period. Wes is in charge here, a guitar master following up Charlie Christian's pioneer work, but when tenorsax enters, the results are quite memorable. My favourite is the slow "Old Folks", a masterpiece! Another particularly noteworthy item is "Hymn ..."; the wonderful piano giant Carl Perkins died untimely a few weeks earlier.

CURTIS COUNCE / ELMO HOPE

LA. April 1958

Rolf Ericsson (tp), Harold Land (ts), Elmo Hope (p), Curtis Counce (b), Frank Butler (dm).

Eight titles were recorded for Dootone, issued as "Exploring The Future", no tenorsax solo on "Someone To Watch Over Me" but:

So Nice	Soli 64, 4 and 4 bars. (M)
Angel Eyes	Soli 8, 8 and 8 bars to acc. (tp) and long coda.(S)
Into The Orbit	Solo 32 bars. (M)
Race For Space	Solo 64 bars. (F)
Exploring The Future	Solo 4 choruses of 24 bars. (SM)
Move	Solo 32 bars. (F)
Chasing The Bird	Soli 8, 64, 4, 4 and 4 bars. (FM)

Note: The Dootone LP's "Move" has edited out the trumpet and tenorsax soli.

Interesting session with many good contributions by HL, particularly his energetic “So Nice” as well as the very beautiful “Angel ...” should be noted, or maybe the extended solo on “... Future”! “Move” however is below par.

JIMMY ROWLES SEXTET**LA. June 20, 1958**

Harold Land (ts), Larry Bunker (vib), Jimmy Rowles (p), Barney Kessel (g), Red Mitchell (b), Mel Lewis (dm).

Five titles were recorded for Tampa, issued as “Let’s Get Acquainted With Jazz ... For People Who Hate Jazz”:

Lullaby Of Birdland	Solo 16 bars. (M)
The Cobra	Solo 32 bars. (M)
East Of The Sun	Soli 16 and 12 bars to coda. (SM)
Perdido	Solo 16 bars. (M)
The Blues	Soli 12 and 4 bars. Coda. (SM)

One might fear the worst with this album title, but the results could have been much worse (occasionally excellent piano!!). The session is a half-hearted one, but with such good musicians, there are bound to be pleasant moments, also for HL. “Perdido” and “... Birdland” are much too brief to give any noteworthy results. “The Cobra” however is interesting, and in slow medium tempo “East ...” and “The Blues” are quite pleasant. But of course, HL deserves better opportunities than this one.

HAROLD LAND QUARTET**Vancouver, Canada, Nov. 1958**

Harold Land (ts), Elmo Hope (p), Scott LaFaro (b), Lennie McBrowne (dm).

Five titles were recorded live at “The Cellar”:

Cherokee	Solo 12 choruses of 32 bars. 3 choruses 8/8 and 1 chorus 4/4 with (dm). Solo 16 bars. (F)
Just Friends	Solo 11 ½ choruses of 32 bars. 3 choruses 4/4 with (dm) to solo 32 bars to coda. (M)
The Scene Is Clean (Sign Off)	Straight 32 bars. (M)
Big Foot	Solo 63 choruses of 12 bars. (FM)
Come Rain Or Come Shine	Duet with (p) 4 choruses of 32 bars. Duet 32 bars to long coda. (S)

Now how to evaluate this!?!? It is certainly of great historical value, also for the presence of Hope and LaFaro, but the length of these items as well as Land’s soli do stress the listener’s concentration. Tenorsax soli exceeding 8 minutes in up tempo on “Cherokee” and “... Friends”, no matter the good quality, give tough music. And “Big Foot” with its 12 ½ minutes of tenorsax blues, can you really take it, it would have been nice to be there, but on CD? I really don’t know. But the session sounded better when played for the third than the first time! My favourite item is not surprisingly “... Shine” in a pleasant slow tempo. I use the term “duet” for this music, because HL and Hope plays so closely together all the way, great! You simply have to listen to this session, it is quite unique in this book, and presents the longest tenorsax solo in recorded jazz till now!!

FRANK ROSOLINO**Hollywood, Dec. 22, 1958**

Frank Rosolino (ts), Harold Land (ts), Victor Feldman (p), Leroy Vinnegar (b), Stan Levey (dm).

Eight titles were recorded for Specialty, issued as “Free For All”, no tenorsax present on “Stardust” but:

Love For Sale	Solo 64 bars. (M)
Twilight	With ens. Solo 8 bars. (S)
Don’t Take Your Love From Me	Duet with (tb) 32 bars. Solo 32 bars. Duet 36 bars to coda. (SM)
Don’t Take Your Love FM (alt.)	As above plus solo 8 bars. (SM)
Chrisdee	Solo 32 bars. (M)

Chrisdee (alt.)	As above. (M)
Free For All	Solo 3 choruses of 12 bars. (M)
There Is No Greater Love	Break to solo 64 bars. Soli 4 and 4 bars. (FM)
There Is No Greater Love (alt.)	As above. (FM)
Sneakyoso	Soli 64, 8, 4 and 4 bars. (M)

A fine session where Rosolino shares solo space very generously with HL. Difficult to select any particular highlights, but note the existence of alternate takes for interesting comparisons.

HAROLD LAND QUINTET

LA. Aug. 1959

Dupree Bolton (tp), Harold Land (ts), Elmo Hope (p), Herbie Lewis (b), Frank Butler (dm).

Six titles were recorded for Hi-Fi/Contemporary, issued as "The Fox":

The Fox	Solo 9 choruses of 12 bars. Solo 8 bars. 6 choruses 4/4 and 2/2 with (dm/tp). (F)
Mirror-Mind Rose	With ensemble. Solo 16 bars. With ensemble. (S)
One Second Please	Solo 64 bars. 64 bars 4/4 with (dm/tp). (FM)
Sims A-Plenty	Solo 68 bars. (FM)
Little Chris	Solo 54 bars. (FM)
One Down	Solo 2 choruses of 40 bars. (FM)

Quoting HL himself from the LP liner notes: "the highlights of the session were the compatibility of the musicians, and Elmo's compositions. Even when I was in Europe in the summer of 1969 people were asking me about this album. The session has always loomed large in my mind as an important event." Yes, the session is legendary (also because of the evasive talent of DP, a trumpet player whose potential we never know, this being one of his two recording sessions), very exciting with brilliant piano playing, a new bass star, and the solid Butler on drums. The experimental and searching atmosphere of the session and the tricky compositions obviously inspire HL to be more "modern" than ever before. "The Fox" itself is a bit too fast for the horns, but in general HL's soli are most satisfactory on all items, my particular favourite is the smart "Little Chris", HL's own composition dedicated to his son. A fascinating session to be recognized!!

HAROLD LAND ALL STARS

LA. late 1959

Gerald Wilson (tp), Harold Land (ts), Jackie Davis (org), Jim Hall (g), Curtis Counce (b), Nat Morris Jr. (dm). Note: WP WL1289 states Teddy Edwards (ts), but it is obviously HL.

One title was recorded for World Pacific:

Blowin' The Blues	Solo 2 choruses of 12 bars. Coda. (M)
Blowin' The Blues (alt.)	Solo 3 choruses of 12 bars. Soli 4, 4 and 4 bars. (M)

Two quite different versions of a crisp medium blues with groovy organ background, a good but rather untypical way for HL to conclude the fifties!

KING PLEASURE

LA. April 14, 1960

Matthew Gee (tb), Teddy Edwards, Harold Land (ts), Gerald Wiggins (p, arr), Wilfred Middlebroks (b), Earl Palmer (dm), King Pleasure (vo), unknown female (vo-"... Love").

Nine titles were recorded for Hi-Fi Jazz, issued as "Golden Days", six have tenorsax:

I'm In The Mood For Love	Probably obligato 40 bars. (S)
The New Symphony Sid	Solo 16 bars (1 st (ts)-solo). (M)
Don't Worry 'Bout Me	Solo 32 bars (1 st (ts)-solo). (M)
Little Boy Don't Get Scared	24 bars 4/4 with (tb/ts). (M)

Tomorrow Is Another Day	Solo 16 bars (1 st (ts)-solo). (SM)
No Not Much	Solo 32 bars (2 nd (ts)-solo). (SM)

A very pleasant session here one with excellent tenorsax soloing by both of them, and don't ask if one is better than the other. All items are quite noteworthy, and it is not proper to focus on anyone in particular, just dig!

THELONIOUS MONK **San Francisco, April 28/29, 1960**
Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Shelly Manne (dm).

Three titles were recorded for Riverside:

San Francisco Holiday	Solo 64 bars (2 nd (ts)-solo). (M)
Just You, Just Me	Solo 32 bars (1 st (ts)-solo). Soli 4, 4 and 4 bars. (FM)
'Round Midnight	Soli 16, 16 and 8 bars. (S)

Fine and exciting session with Gordon and Land supplementing the usual quartet. Good tenorsax playing (by both of them) on all three items. Nevertheless, this was a Monk/Manne project that did not work out and was abandoned.

THELONIOUS MONK **San Francisco, April 28/29, 1960**
Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Billy Higgins (dm).

Seven titles were recorded live at "The Blackhawk", no HL on "I'm Getting Sentimental Over You", "Epistrophy" and "Let's Call This" but:

San Francisco Holiday tk 2	Solo 64 bars (2 nd (ts)-solo). (M)
San Francisco Holiday tk 3	As above. (M)
Evidence	Solo 64 bars (2 nd (ts)-solo). (FM)
Four In One tk 1	Solo 64 bars (2 nd (ts)-solo). (M)
Four In One tk 2	As above. (M)
Let's Call This	Solo 64 bars (1 st (ts)-solo). (M)
'Round Midnight	Solo 32 bars (2 nd (ts)-solo). (S)

The group must have gone directly from the Riverside recording studio to The Blackhawk but left Manne on the way to work with Monk's ordinary quartet. The presence of alternate takes indicates that the event was planned to be a live recording session and not a free for all club date. Everything is structured, Monk has everything under control. With regard to HLR, he plays excellent as usual. Note the difference between the "... Midnight" here, and the one in the studio; this one is four minutes longer, and the structure is quite different.

SHORTY ROGERS & HIS SAX QUINTET **LA. May 3, 1960**
Shorty Rogers (flhrn), Richie Kamuca, Bill Perkins, Harold Land (ts), Bill Hood, Bill Holman (bar), Pete Jolly (p), Joe Mondragon (b), Frank Capp (dm).
Four titles were recorded for RCA Victor, issued as "The Swinging Nutcracker":

0599	Overture For Shorty	Soli 4 and 24 bars. (M)
0600	A Nutty March	Solo 16 bars. (M)
0601	Dance Espresso	Solo 8 bars. (M)
0602	The Swingin' Plum Fairy	Solo 16 bars. (M)

All items have tenorsax soli, but which ones are by HL? My ears seem to tell that he takes all. What is your opinion?

HAROLD LAND SEXTET **San Francisco, May 17&18, 1960**
Joe Gordon (tp), Harold Land (ts), Barry Harris (p), Wes Montgomery (g), Sam Jones (b), Louis Hayes (dm).

Six titles were recorded for Jazzland, issued as "West Coast Blues":

Terrain	Solo 64 bars. (FM)
Compulsion	Soli 64, 8 and 8 bars. (F)
Klactoveedsedstene	Solo 8 bars. Solo 5 choruses of 32 bars. (F)

Ursula	Soli 48 and 24 bars. (SM)
West Coast Blues	Solo 48 bars. (M)
Don't Explain	Soli 16 and 32 bars to long coda. (S)

HL's first session under his own name in the sixties, and he certainly deserves one. Solid group and the six titles have fine variation in tempi. My favourite must be the slow and beautiful "... Explain", but all items have first rate tenorsax playing. Note also the fascinating "Ursula" and the fast cooking long "Klac..."

DAVID AMRAM & HIS ORCHESTRA **NYC. ca. 1960/61**

Harold Land (ts), David Amram (p), George Morrow (b), Leon Petties (dm).
Three titles recorded for ???, issued as "The Young Savages":

5:35	Las Mouchachas Delicados	Straight 32 bars to solo 64 bars. Straight 32 bars. (FM)
5:37	True Blue	Solo/straight 48 and 12 bars to coda. (S)
6:57	Harold's Way Out	Straight 32 bars to solo 96 bars. 48 bars 4/4 with (dm) to straight. (M)

An excellent quartet session led by the original Amram. HL plays wonderfully here, one of the very best contributions from this period. Whether one selects the magnificent and beautiful "True ...", which is more improvisation than expected, or the swinging "... Delicados" and "... Out", the quartet will amaze you, and again, this is one great HL session! Since it is recorded in NYC., it is possibly that the date is close to the recording session with Dorham above.

HAROLD LAND / KENNY DORHAM **NYC. July 5&8, 1960**

Kenny Dorham (tp), Harold Land (ts), Amos Trice (p), Clarence Jones (b), Joe Peters (dm).

Five titles were recorded for Jazzland, issued as "Harold Land In New York – Eastward Ho!":

Slowly	Solo 32 bars. (S) to 64 bars. (M) Solo 32 bars to long coda. (M)
Okay Blues	Solo 8 choruses of 12 bars. 3 choruses 4/4 with (tp). (SM)
On A Little Street In Singapore	In ens. Solo 3 ½ choruses of 32 bars. 64 bars 8/8 to 56 bars 4/4 with (tp/dm). (F)
Triple Trouble	Solo 52 bars. (M)
So In Love	In ens. Solo 68 bars. (FM)

HL and Kenny Dorham were reported to be good friends, and this is their second recording session together. Note that "... Singapore" is a composite with parts recorded on both days. Very good tenorsax playing here, and there are two particular highlights. First is "Slowly" which starts out with one chorus which is just that and then changes to medium tempo, exciting! Second is a real surging blues in a perfect tempo, "Okay ..." written by HL himself, and not only himself everybody make a ballk out of it.

HAROLD LAND QUINTET **LA. July 25, 1960**

Martin Banks (tp), Harold Land (ts), Anos Trice (p), Clarence Jones (b), Leon Petties (dm).

Six titles were recorded for Blue Note, issued as "Take Aim":

You're My Thrill	Solo with ens 32 bars. Solo 36 bars. Coda. (S)
Reflections	Solo 48 bars. 56 bars 4/4 with (dm). 48 bars 4/4 with (dm/tp). (M)
Land Of Peace	Solo 2 choruses of 36 bars. (M)
Blue Nellie	Solo 3 choruses of 12 bars. (M)
Take Aim	Solo 2 choruses of 40 bars. (FM)
As You Like It	Solo 4 choruses of 32 bars. 3 choruses chase with (dm/tp). (F)

Great session this one, and the pianist and bassist shall have their part of the honour. Excellent variation of tunes and tempi also here, and HL plays with great inspiration. The highlight may perhaps be the fast "... Like It", demonstrating

HL's capabilities in fast tempo and with a strong chase 8/8, 4/4 and 2/2. Then the beautiful "... Thrill" is a fine contrast. In fact all items here are highly noteworthy.

GERALD WIGGINS **Hollywood, Sept. 1960**

Harold Land (ts), Gerald Wiggins (org), Jackie Mills (dm).

Six titles were recorded for Hi-Fi Jazz, issued as "Wiggin' Out":

6:56	Wiggin' Out	Soli 8, 64, 8 and 8 bars to coda. (SM)
5:36	Teach Me Tonight	Soli 34, 8 and 8 bars to coda. (SM)
7:00	A Night In Tunisia	Straight. Break to solo 64 bars. Straight. (M)
7:58	Yes, Dove	Straight. Solo 3 choruses of 32 bars. Straight. (SM)
6:57	Don't Get Around Much Anymore	Straight. Solo 2 ½ chorus of 32 bars to coda. (SM)
4:29	Without A Song	Solo/straight 2 choruses of 56 bars. Straight. (FM)

One might believe that is a commercial attempt to capitalize on the organ hype of the day, and you may be right. The tenorsax is also recorded with some echo to achieve the right intended mood. The persistent organ get also sometimes get on your nerves. However, HL's contributions here are of very high quality, quite comparable to other contemporary sessions. All items are pretty long, but if you start on "... Out", you will likely want to hear the rest!

SHORTY ROGERS & HIS ORCHESTRA **Hollywood, Feb. 28, 1961**

Shorty Rogers (flhrn, arr, cond), Ray Triscari, Ollie Mitchell, Stu Williamson, Conte Candoli (tp), Harry Betts, Frank Rosolino (tb), George Roberts, Ken Shroyer (b-tb), Bud Shank, Paul Horn (as), Bill Perkins, Harold Land (ts), Chuck Gentry (bar), Emil Richards (vib), Pete Jolly (p), Red Mitchell (b), Mel Lewis (dm).

Three titles were recorded for RCA Victor, issued as "An Invisible Orchard", no tenorsax solo on 0184 "Light Years" but:

0183	La Valse	Solo 20 bars. (FM)
0185	Like Space	Solo 24 bars. (FM)

Hollywwod, April 18, 1961

Same/similar. Two titles:

0186	Inner Space	Solo 20 bars. (FM)
0187	An Invisible Orchard	Solo with orch 16 bars. (M)

Hollywood, April 26, 1961

Same/similar. Three titles, no tenorsax solo on 0189 "El Rojo Bajo" and 0190 "Lunar Monetar" but:

0188	Saturnian Sunrise	Solo with orch 16 bars. (M)
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These sessions are musts for those enjoying the tight arrangements of the Shorty Rogers orchestra, but there are also good tenorsax soli to be found, all by HL as far as I can judge.

AL HIBBLER VOCAL ACC BY.

GERALD WILSON's ORCHESTRA

LA. May 24,25&29, 1961

Bigband personnel including Harold Land (ts).

Fourteen titles were recorded for Reprise, "Tell The Sky" and "Look Away" not available, of the remaining twelve, two have HL:

305	In The Wee Small Hours Of The Morning	Solo 4 bars. (S)
308	Dinner For One, Please James	Solo 2 bars. (S)

CARMELL JONES

LA. June 1961

Carmell Jones (tp), Harold Land (ts), Frank Strazzeri (p), Gary Peacock (b), Leon Petties (dm).

Six titles were recorded for Pacific Jazz (HL is not present on "Come Rain Or Come Shine"), issued as "The Remarkable Carmell Jones" and "Stellisa":

	Blues March	Solo 12 bars. (SM)
	I'm Gonna Go Fishin'	Solo 6 choruses of 12 bars. 3 choruses 4/4 with (tp). (FM)

Night Tide	Solo 80 bars. (F)
Sad March	Soli 48, 4 and 4 bars. (SM)
Stellisa	Solo 24 bars. (S)
Full Moon And Empty Arms	Solo 64 bars. 48 bars 4/4 with (tp). (M)

The first session representing the fruitful cooperation with the great trumpeter Carmell Jones, and together they bring forth several very nice items. The slow "Stellisa" should be mentioned, and while the brief "Blues March" is a disappointment, the "Sad March" is great! Excellent playing also on the ultra fast "Night Tide" and also "Full Moon ...". Finally the exciting eleven minutes of nauseating music on the fast waltzing "... Fishin'". Much beautiful trumpet playing also on this session, dig it!

JIMMY WITHERSPOON **LA. June 19, Aug. 23&28, 1961**
Bigband personnel including Ben Webster, Harold Land, Ted Nash (ts), Jimmy Witherspoon (vo).

Twelve titles were recorded for Reprise, one only has HL (according to liner notes):

491	Hey Mrs. Jones	Solo with orch 8 bars. (M)
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Does not sound much like HL to me, and of slight interest.

LES McCANN **LA. Aug. 1961**
Bigband personnel including Teddy Edwards, Harold Land (ts), Les McCann (p, vo), Gerald Wilson (arr, dir).

Four titles were recorded for Pacific Jazz, but no tenorsax soli.

GERALD WILSON ORCHESTRA **LA. Sept. 9, 1961**
Gerald Wilson(arr, dir), Ray Triscari, Jimmy Zito, John Audino, Carmell Jones (tp), Bob Edmondson, Lester Robertson, John Ewing (tb), Kenny Shroyer (b-tb), Buddy Collette (cl, as, fl), Harry Klee (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bar), Richard Holmes (org), Jimmy Bond (b), Mel Lewis (dm).
Three titles were recorded for Pacific Jazz, two have HL:

	Blues For Yna Yna	Solo 24 bars. (SM)
	Straight Up And Down	Solo with orch 36 bars. (SM)

The first session with the magnificent band of Gerald Wilson! So many praising words have been said in connection with last year's Teddy Edwards solography, that it is not necessary to repeat them here, just buy the Mosaic box and play! HL has two excellent soli in pleasant medium tempo here.

RED MITCHELL / HAROLD LAND QUINTET **LA. Oct. 14, 1961**
Carmell Jones (tp), Harold Land (ts), Frank Strazzeri (p), Red Mitchell (b), Leon Petties (dm).

Six titles were recorded for Atlantic, four issued as "Hear Ye! Hear Ye!":

5728	Triplin' Awhile	In ens. Solo 48 bars. (M)
5730	Hear Ye!	In ens. Solo 1:40. (M)
5732	Somara	In ens. Solo 64 bars. (F)
5733	Catacomb	In ens. Solo 64 bars. (M)

A session with Red Mitchell in charge has to be great, as this one, dig his bass playing! Fine group, in fact it is the usual Jones/Land group with a new bassist, and HL enjoys himself with inspired soli on all items, no particular highlights but try the waltzing "... Ye!" first.

CARMELL JONES **Hollywood, late 1961-early 1962**
Carmell Jones (tp), Harold Land (ts), Frank Strazzeri (p), Gary Peacock (b), Donald Dean (dm).

Four titles were recorded for Pacific Jazz, issued as "Business Meetin'":

6:04	That's Good	Solo 48 bars. Duet with (tp). (SM)
7:07	Suearl	Solo 64 bars. 32 bars 2/2 with (tp). (M)
5:22	Hip Trolley	Solo 32 bars. 20 bars 4/4 with (tp). (FM)
5:38	Beautiful Love.	Solo 16 bars. (S)

The fourth CJ/HL session, not much to add, everything works out well, excellent tenorsax playing all over. "Beautiful ..." has to be mentioned in particular, HL together with magnificent Carmell is a must! Also "Suearl" with its strong solo and a 2/2 chase is really something!

RED MITCHELL / HAROLD LAND QUINTET **LA. Dec. 13, 1961**

Personnel as Oct. 14, 1961

Five titles were recorded for Atlantic, three issued as "Hear Ye! Hear Ye!" (HL not present on "I'm Old Fashioned"):

Pari Passu	Solo 64 bars. (F)
The Way I Feel	Solo 48 bars. (FM)
Rosie's Spirit	Solo 64 bars. (F)

Same group, same music, same quality! The tempo on "... Spirit" and particularly "... Passu" is very high but nothing bothers HL whose blowing is excellent, also on my highlight "... I Feel".

SHORTY ROGERS QUINTET **Hollywood, 1962**

Shorty Rogers (tp, flhrn), Harold Land (ts), Amos Trice (p), David Dyson (b), Leon Petties (dm).

Five titles were recorded for Studio West, issued as "The Shorty Rogers Quintet With Guest Vocalist Jeri Southern" (no vocal on this session, the vocal items have a different personnel without HL):

I've Never Been In Love Before	Intro to ens 32 bars to solo 32 bars. Solo 8 bars. (FM)
Time Was	Soli 8 and 32 bars. (FM)
Popo	Solo 36 bars. (F)
If I Were A Bell	Solo 24 bars. (F)
What Is This Thing Called Love?	Soli 4 and 32 bars. (F)
What Is This Thing Called Love? alt.	As above. (F)

Good quintet session and tenorsax soli, the highlights are the two takes of "... Love?".

CARMELL JONES **Hollywood, early 1962**

Carmell Jones (tp), Bud Shank, Clifford Scott (as), Willard Brown, Harold Land (ts), Don Raffell (bar), Frank Strazzeri (p), Leroy Vinnegar (b), Ron Jefferson (dm), Gerald Wilson (arr).

Four titles were recorded for Pacific Jazz, no HL on "Stella By Starlight" and "Cherokee" but:

4:50	Business Meetin'	Solo 32 bars. (M)
3:52	Toddler	Solo 32 bars. (M)

Carmell uses a larger band this time, thus less space for HL, only two soli but good enough, as always.

GERALD WILSON & HIS ORCHESTRA **LA. Aug. 27, 1962**

Gerald Wilson (arr, dir), Carmell Jones, Jules Chaiken, John Audino, Freddie Hill (tp), Bob Edmondson, Lou Blackburn, Frank Strong (tb), Bob Knight (b-tb), Bud Shank (as, fl), Joe Maini (as), Teddy Edwards, Harold Land (ts), Don Raffell (bar), Jack Wilson (p), Joe Pass (g), Jimmy Bond (b), Mel Lewis (dm).

Five titles were recorded for Pacific Jazz, two have HL:

Patterns	Solo with orch 32 bars. (M)
Nancy Jo	Solo with orch 16 bars. (F)

LA. Sept. 1962

Similar. Four titles:

Milestones	Solo with orch 40 bars. (F)
Latino	Solo with orch 24 bars. (M)
Josefina	Soli/straight with orch 24 and 12 bars. (S)
Emerge	Soli with orch 32 and 16 bars. (FM)

Dig more of these fantastic Gerald Wilson bigband performances, whether they have (tenorsax) soli or not! HL blends into the brilliant arrangements, and his soli

are ‘merely’ attributes, take “Latino” and “Emerge” as fine examples. The slow “Josefina”, named after GW’s wife, is also a must here.

VICTOR FELDMAN**Hollywood, Oct. 26, 1962**

Nat Adderley (cnt), Harold Land (ts), Victor Feldman (p, vib), Joe Zawinul (b), Bob Whitlock (b), Frank Butler (dm).

Three titles were recorded for Ava:

Ritual	Solo 24 bars. (M)
Blue Church Blues	Solo 48 bars. (FM)
Madrigal	Solo 64 bars. (FM)

Hollywood, Nov. 12, 1962

Carmell Jones (tp), Harold Land (ts), Victor Feldman (p, vib), Herb Ellis (g), Bob Whitlock (b), Frank Butler (dm).

Three titles were recorded for Ava:

Vic	Solo 16 bars. (SM)
Polyushko Polye	Solo 32 bars. (FM)
Gennadi	Solo 24 bars. (M)

Postscript of July 5, 2019: These sessions have become available, and they are both of general excellent quality with HL playing as good as ever on all items!

JIMMY WOODS SEXTET**LA. March 25/26, 1963**

Carmell Jones (tp), Jimmy Woods (as), Harold Land (ts), Andrew Hill (p), George Tucker (b), Elvin Jones (dm).

Five titles were recorded for Contemporary (HL not present on “Look To Your Heart” with alt.), issued as “Conflict”:

5:47	Conflict	Solo 24 bars. (M)
4:54	Conflict alt.	As above. (M)
6:01	Coming Home	Solo 64 bars. (F)
7:58	Aim	Solo 1:09. (F)
7:12	Aim alt.	Solo 1:04. (F)
6:45	Apart Together	Solo 64 bars. (FM)
6:32	Pazmuerte	Solo 1:08. (F)

An excellent session, a hybrid of the CJ/HL cooperation with new and exciting musicians, particularly the legendary Andrew Hill (note his comping and solo on “... Home”), and possibly there are contractual reasons for Woods’ leadership. HL’s contributions are of first rate quality, as always.

HAROLD LAND QUINTET**LA. July 3&17, 1963**

Carmell Jones (tp), Harold Land (ts), John Houston (p), Jimmy Bond (b), Mel Lee (dm).

Eight titles were recorded for Imperial, issued as “Jazz Impressions Of Folk Music”:

5632	Kisses Sweeter Than Wine	Solo 24 bars. (M)
5633	Tom Dooley	In ens. (M). Solo 11 choruses of 16 bars. (F). In ens. (M)
5634	Scarlet Ribbons	In ens. Solo 4 choruses of 32 bars. (F)
5655	Take This Hammer	Solo 5 choruses of 16 bars. (M)
5656	Foggy, Foggy Dew	Solo 5 choruses of 16 bars. (FM)
5657	Hava Nigilah	In ens. Solo 56 bars. (M)
5660	On Top Of Old Smokey	Solo 48 bars. In ens. (F)
5661	Blue Tail Fly	Break to solo 32 bars. (FM)

You might think this session is awkward and of slight interest, but it is absolutely not so! HL and his friends have transformed the folk songs into real jazz, and all items have their peculiarities and charm, and by all means swinging! The cooperation with Carmell Jones is highly fruitful. Select one item for a try, and I suggest “Tom Dooley”, then “Scarlet ...”, and you will go for the whole session!

**NANCY WILSON VOCAL ACC. BY
GERALD WILSON & HIS ORCHESTRA** **LA. Oct. 8&10, 1963**
Bigband personnel including Harold Land, Teddy Edwards (ts).
Eight titles were recorded for Capitol, only one, "Satin Doll", has a tenorsax solo,
recently identified to be by HL:

Satin Doll Solo with orch 8 bars. (SM)

GERALD WILSON & HIS ORCHESTRA **LA. Dec. 2, 1963**
Gerald Wilson (arr, dir), Al Porcino, Carmell Jones, Jules Chaikin, Freddie Hill,
Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don
Switzer (b-tb), Joe Maini, Jimmy Woods (as), Teddy Edwards, Harold Land (ts),
Jack Nimitz (bar), Jack Wilson (p), Joe Pass (g), Leroy Vinnegar (b), Chuck
Carter (dm).
Four titles were recorded for Pacific Jazz, three have HL:

So What? Solo with orch 3 choruses of 32 bars. (F)

Ravi Solo with orch 24 bars. (SM)

'Round Midnight Solo 30 bars. (SM)

LA. Jan. 8, 1964
Same except Lew McCreary (tb), Dave Dyson (b) replace Robertson and
Vinnegar. Three titles, two have HL:

Caprichos Soli with orch 2 and 8 bars. (S)
Solo with orch 48 bars. (M)
Solo with orch to coda. (S)

Eric Solo with orch 32 bars. (M)

From a solo-point-of-view HL's contributions are even stronger on this sessions.
The "So What?" is almost twice as fast as Miles' version, but the tenorsax solo
moves along easily. The highlights of the session are no doubt the seven minutes
long, almost hypnotical "Caprichos" in two tempi, and "... Midnight" where Joe
Pass plays an unearthy guitar solo in slow tempo before the orchestra, bass and
HL steps it up a little, to let Pass come back for the conclusion, masterly of all!!

LOUIE BELLSON & HIS ORCHESTRA **NYC. Aug. 27, 1964**
Harry Edison, John Audino, Jimmy Zito, Freddie Hill (tp), Nick Dimasio, Mick
Bourne (tb), Juan Tizol (vtb), Med Flory (as), Buddy Collette (cl, as), Babe
Russin, Harold Land (ts), Teddy Lee (bar), Gerald Wiggins (p), Herb Ellis (g),
Morty Corb (b), Louie Bellson (dm).
Five titles, issued on Onyx, one has HL:

Tambori Suite 3 ½ choruses of 32 bars. (FM)

Only one HL solo on this date, but a very long and well executed one.

CHICO HAMILTON **LA. Jan. 4, 1965**
Personnel including Harold Land (ts).
Seven titles were recorded for Impulse, not available.

GERALD WILSON & HIS ORCHESTRA **LA. Jan. 13, 1965**
Gerald Wilson (arr, dir), Al Porcino, Melvin Moore, Jules Chaikin, Freddie Hill,
Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don
Switzer (b-tb), Anthony Ortega (as), Bud Shank (fl, as), Teddy Edwards, Harold
Land (ts), Jack Nimitz (bar), Roy Ayers (vib), Phil Moore (p), Joe Pass (g),
Herbie Lewis (b), Chuck Carter (dm).
Four titles were recorded for Pacific Jazz, one has HL:

Lighthouse Blues Solo 36 bars. (SM)

LA. March 10, 1965
Gerald Wilson (arr, dir), Bobby Bryant, Melvin Moore, Jules Chaikin, Freddie
Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Ernie
Tack (b-tb), Anthony Ortega (as), Curtis Amy, Teddy Edwards, Harold Land (ts),
Jack Nimitz (bar), Roy Ayers (vib), Phil Moore (p), Jack Wilson (p, org), Joe
Pass (g), Victor Gaskin (b), Chuck Carter (dm).
Five titles, one has HL:

Ricardo Solo 48 bars. (M)

LA. Nov. 30, 1965
Similar. Three titles, but no HL.

LA. Dec. 2, 1965
Similar. Five titles, but no HL.

Again it is a great pleasure to listen to this magnificent orchestra, although HL only gets good two opportunities. However he continues to work with the Gerald Wilson orchestra until 1969, maybe we will come back to this later.

The solography stops here for now, but Harold Land continues to play his tenor saxophone with great artistic success until the final session in 2000.

...ooo...