

The

ALTOSAX

of

HILTON JEFFERSON

Solographer: Jan Evensmo
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Note: This is a complete solography with comments to all available sessions.
However, the period after 1950 is still not complete, please assist.

Born: Danberry, Connecticut, July 30, 1903
 Died: NYC. Nov. 14, 1968

Introduction:

Hilton Jefferson is one of those alto sax players who has always been around but not really being recognized for his qualities. He is mostly known for his fine contributions with the Fletcher Henderson orchestra and related small groups in and before the middle thirties. Later he appeared with Cab Calloway for many years, and he also participated in many mainstream sessions in the forties and fifties. The more one listens to HJ, the better understanding and appreciation one gets of his music. If someone deserves a solography to document his work, it is Hilton Jefferson!!

Early history:

Went to junior school in Boston, then high school in Providence, Rhode Island. First played banjo, on which he joined Julian Arthur's at the Hay's Theatre, Philadelphia (summer 1925). Left to study alto sax, rejoined Arthur (on sax) in late 1925 and went with the orchestra to New York. Left to work for five months with 'Banjo Bernie', then from May 1926 until 1928 worked mainly with Claude Hopkins. With Chick Webb from 1929 until late summer 1930, then toured with King Oliver. From the late 1920s HJ worked for brief spells with many bands in New York including Edgar Dowell, Bill Brown, Ginger Young, Charlie Skeets and Elmer Snowden. After touring with King Oliver returned to Chick Webb, then during 1931 spent a brief spell in McKinney's Cotton Pickers. Rejoined Claude Hopkins from May until August 1932. Briefly with Benny Carter, then with Fletcher Henderson from October 1932 until September 1934, again with Chick Webb in 1934. Combined free-lance work with Claude Hopkins' dates until reverting to Chick Webb's band in autumn 1936. From December 1936 until 1938 worked mostly for Fletcher Henderson, yet again with Chick Webb in 1938, also worked for Claude Hopkins during 1939. With Ella Fitzgerald before joining Cab Calloway in January 1940. Left in 1949 and began two years as house man at Billy Rose's Diamond Horseshoe Club, New York. (Ref. John Chilton).

HILTON JEFFERSON SOLOGRAPHY

THE JUNGLE BAND **NYC. June 14 & 27, 1929**
 Ward Pinkett (tp, vo-30039), Edwin Swayze (tp), Bob Horton (tb), Joe Garland (cl, as), Hilton Jefferson (as), Elmer Williams (ts), Don Kirkpatrick (p), John Trueheart (bjo, g), Elmer James (b), Chick Webb (dm). (ref. K.-B. Rau).
 Two titles were recorded for Brunswick, no HJ on 30091 “Jungle Mama” but:

30039-A Dog Bottom Solo 16 bars. (FM)

This elegant altosax solo is quite noteworthy and seems to be of a quality not often found at this early stage of jazz. Although the style and sound are not quite typical of what we encounter later, it is assumed HJ is the performer here.

KING OLIVER & HIS ORCHESTRA **NYC. Nov. 6, 1929**
 King Oliver (tp), Dave Nelson (tp, vo), unknown (tb), Glyn Paque (cl, as), Hilton Jefferson (as), Charles Frazier ? (ts), James P. Johnson (p), Arthur Taylor (b), Clinton Walker (tu), Edmund Jones (dm).
 Three titles were recorded for Victor, all have altosax, two by HJ:

57527-1 I'm Lonesome Sweetheart Solo 16 bars. (SM)

57529-1 I Can't Stop Loving You Brief break. (SM)

On “... Sweetheart” there is a lovely altosax solo, and for the first time it sounds like the HJ we are familiar with from the later recording sessions.

KING OLIVER & HIS ORCHESTRA **NYC. March 18, 1930**
 King Oliver, Dave Nelson (tp), Jimmy Archey (tb), Bobby Holmes (cl), Hilton Jefferson, Glyn Paque (cl, as), Henry Duncan ? (p), Arthur Taylor (bjo), Clinton Walker (tu), Fred Moore (dm), Carroll Dickerson (dir).
 Three titles were recorded for Victor, two have altosax, one by HJ:

59525-1 I Must Have It Solo 22 bars. (M)

NYC. April 10, 1930
 Personnel as March 18, except Henry Allen (tp) added, Walter Wheeler (ts) replaces Holmes, Norman Lester (p) replaces Duncan.
 Three titles, all have altosax soli, two probably HJ:

59747-2 Edna Brief break. (FM)

59748-2 Boogie Woogie Break. Soli 4 and 8 bars. (FM)

The personnel listings on the Oliver sessions are not always trustworthy, and the identity of the altosax players may be discussed. HJ had heavy competition from Glyn Paque, but hopefully we (Bosse Scherman and I) have managed to separate them correctly. There is no doubt that the beautiful solo on “I Must ...” is by HJ, and also “... Woogie” is likely to be his.

BUBBER MILEY & HIS MILEAGE MAKERS **NYC. May 16, 1930**
 Bubber Miley, Ward Pinkett (tp), Wilbur De Paris (tb), Hilton Jefferson, unknown (cl, as), Happy Caldwell (ts), Earl Frazier (p, cel), Bernard Addison (bjo, g), Bill Benford (tu), Tommy Benford (dm), Frank Marvin (vo).
 Two titles were recorded for Victor, one has altosax:

62232-3 I Lost My Gal From Memphis Solo with ens 8 bars. (FM)

NYC. July 3, 1930
 Similar. Two titles but no altosax.

KING OLIVER **NYC. Sept. 10, 1930**
 King Oliver (tp, dir), Henry Allen, unknown (tp), Jimmy Archey (tb), Hilton Jefferson, Glyn Paque (as), Charles Frazier (ts), Henry Duncan (p), Arthur Taylor (bjo), Arthur Nipton (tu), Fred Moore (dm).
 Two titles were recorded for Victor, both have altosax soli, one has HJ:

63639-2 Shake It And Break It Solo 16 bars (1st as)-solo. (FM)

A bit tricky but it seems that both altosax players are on this one!

BUBBER MILEY **NYC. Sept. 17, 1930**
 Personnel similar to May 16, including Hilton Jefferson (cl, as).
 Two titles were recorded for Victor, but no altosax soli.

KING OLIVER **Camden, NJ. Sept. 19, 1930**

Personnel as Sept. 10 except Henry Allen omitted.

Two titles, both have altosax soli, probably both have HJ:

64013-1	Nelson Stomp	Solo 8 bars (2 nd (as)-solo). (FM)
64013-2	Nelson Stomp	As above. (FM)
64013-3	Nelson Stomp	As above. (FM)
64014-1	Stealing Love	Soli 4, 4 and 8 bars. (SM)
64014-2	Stealing Love	As above. (SM)

Also on "Nelson ..." we believe there are two altosax players, but feedback is received with gratitude! Glyn Paque and Hilton Jefferson, two of a kind, none of them really got the recognition they deserved. Beautiful playing, particularly on "... Love".

CHICK WEBB & HIS ORCHESTRA **NYC. March 30, 1931**

Shelton Hemphill, Louis Hunt (tp), Louis Bacon (tp, vo), Jimmy Harrison (tb), Hilton Jefferson (as), Benny Carter (cl, as), Elmer Williams (ts), Don Kirkpatrick (p), John Trueheart (bjo, g), Elmer James (tu, b), Chick Webb (dm).

Three titles were recorded for Vocalion, one has altosax:

36434	Soft And Sweet	Possibly coda. (M)
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FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Dec. 9, 1932**

Bigband personnel possibly including Hilton Jefferson (as).

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

HENRY "RED" ALLEN & HIS ORCHESTRA **NYC. July 21, 1933**

Henry "Red" Allen (tp), Dicky Wells (tb), Hilton Jefferson (as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g, bjo), John Kirby (b, tu), Walter Johnson (dm).

Four titles were recorded for Perfect, one has HJ:

13617-1	Ain't Cha Got Music	Solo 14 bars. (FM)
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A delightful, dancing solo, HJ at his very best!

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Aug. 18, 1933**

Russell Smith, Henry Allen, Bobby Stark (tp), Dicky Wells, Sandy Williams (tb), Hilton Jefferson, Russell Procope (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p, arr), Bernard Addison (g), John Kirby (b), Walter Johnson (dm), Horace Henderson (arr).

Four titles were recorded for Vocalion, one has HJ:

13830-1	Can You Take It?	Solo 24 bars. (FM)
13830-2	Can You Take It?	As above. (FM)

And these are also beautiful, swinging, elegant soli, belonging to the very best of HJ recorded works!

NYC. Sept. 22, 1933

Similar. Four titles but no altosax soli.

COLEMAN HAWKINS & HIS ORCHESTRA **NYC. Sept. 29, 1933**

Henry Allen (tp), J. C. Higginbotham (tb), Hilton Jefferson (cl, as), Coleman Hawkins (ts), Horace Henderson (p, arr), Bernard Addison (g), John Kirby (b), Walter Johnson (dm).

Three titles were recorded for Brunswick, one has HJ:

265144-1	Jamaica Shout	Solo 4 bars. (FM)
265144-2	Jamaica Shout	As above. (FM)

HORACE HENDERSON & HIS ORCHESTRA **NYC. Oct. 3, 1933**

Bigband personnel including Hilton Jefferson, Russell Procope (cl, as).

Six titles were recorded for Brunswick, but no altosax soli.

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. March 6, 1934**

Russell Smith, Joe Thomas, Henry Allen (p), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Hilton Jefferson, Russell Procope (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p, arr), Bernard Addison (g), John Kirby (b), Victor Engle (dm), Charles Holland (vo-81789).

Four titles were recorded for Victor, one has HJ:

81789-2	Harlem Madness	Solo 8 bars. (M)
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Nice solo here without being particularly noteworthy.

HENRY "RED" ALLEN

NYC. May 1, 1934

Henry Allen (tp, vo), Dicky Wells (tb), Buster Bailey (cl), Hilton Jefferson (cl, as), Horace Henderson (p), Bernard Addison (g), John Kirby or Bob Ysaguirre (b), Walter Johnson (dm).

Four titles were recorded for Perfect:

- | | | |
|---------|---------------------------------|--------------------------------|
| 15146-1 | I Wish I Were Twins | Soli 32 and 14 bars. (FM) |
| 15147-1 | I Never Slept A Wink Last Night | Intro 4 bars. Solo 6 bars. (M) |
| 15148-2 | Why Don't You Practice What YP? | Solo 16 bars. (SM) |
| 15149-1 | Don't Let Your Love Go Wrong | Solo 8 bars. (FM) |

Now we are getting into the reasons for a HJ solography! His dancing, staccato style, sweet but swinging style is highly original, and in total he is one of the most important alto sax performers of the 1930s. The highlight here are the lovely "... Twins" and "... Wrong".

HENRY "RED" ALLEN

NYC. July 28, 1934

Henry Allen (tp, vo), Keg Johnson (tb-15473,74), Claude Jones (tb-15471,72), Buster Bailey (cl), Hilton Jefferson (as), Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Perfect:

- | | | |
|---------|-----------------------------|------------------------------------|
| 15471-1 | There's A House In Harlem | Solo 8 bars. (SM) |
| 15472-1 | Pardon My Southern Accent | Solo 8 bars. (M) |
| 15473-1 | Rug Cutter's Swing | Solo 16+8 bars, (p) on bridge. (F) |
| 15474-1 | How's About Tomorrow Night? | Solo 16+8 bars (cl) on bridge. (M) |

Another prominent HJ session, possibly the best smallband session, seen as a whole, that he made in the thirties. All four titles have beautiful and memorable alto sax playing, but for highlights I suggest you try "... Accent" and by all means, "... Night?"!

FLETCHER HENDERSON

& HIS ORCHESTRA

NYC. Sept. 11&12, 1934

Russell Smith, Irving Randolph, Red Allen (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Hilton Jefferson, Russell Procope (cl, as), Ben Webster (ts), Fletcher Henderson (p, arr), Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Eight titles were recorded for Decca, no HJ on 38598-A "Limehouse Blues" but:

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|---------|--------------------------|-------------------------|
| 38599-A | Shanghai Shuffle | Solo 8 bars. (F) |
| 38600-A | Big John Special | Solo 8 bars. (FM) |
| 38601-B | Happy As The Day Is Long | Solo 4 bars? Coda. (F) |
| 38602-A | Tidal Wave | Solo 2 bars. (F) |
| 38603-A | Down South Camp Meetin' | Solo 2 bars. (FM) |
| 38604-B | Wrappin' It Up | Solo 32 bars. (FM) |
| 38605-A | Memphis Blues | Soli 4 and 4 bars. (FM) |
| 38605-B | Memphis Blues | As above. (FM) |

NYC. Sept. 25, 1934

Similar plus Benny Carter (as). Four titles, no HJ on 38725-A "Hotter Than 'Ell" and 38728-A "Liza" (Carter and Procope on this one) but:

- | | | |
|---------|--------------------|-------------------|
| 38723-A | Wild Party | Solo 8 bars. (F) |
| 38724-A | Rug Cutter's Swing | Solo 8 bars. (FM) |

These excellent Henderson sessions give HJ many opportunities, he is soloing on almost all items. The great highlight is "... It Up", a full chorus of most personal and elegant alto sax playing! However, otherwise the soli are all quite brief, yet with identity and competence, and particularly "Big John ..." and "... Party" have great merits.

CLAUDE HOPKINS & HIS ORCHESTRA

NYC. Oct. 22, 1934

Personnel including Hilton Jefferson, Gene Johnson (as).

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

NYC. Nov. 9, 1934

Similar. Two titles, one has altosax:

38986-A Mandy Solo 16 bars. (FM)

NYC. Feb. 1, 1935

Similar. Three titles, one has altosax:

39321-A Love In Bloom Solo 8 bars. (SM)

Among these rather commercial sessions, there are a few, very nice altosax soli!

TEDDY WILSON & HIS ORCHESTRA NYC. July 31, 1935

Roy Eldridge (tp), Cecil Scott (cl), Hilton Jefferson (as), Ben Webster (ts), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-17913,14,15).

Four titles were recorded for Brunswick:

17913-1 What A Night, What A Moon, WAG Solo 16 bars. (FM)

17914-1 I'm Painting The Town Red Solo 8 bars. (SM)

17915-1 It's Too Hot For Words Solo 8 bars. (FM)

17916-1 Sweet Lorraine Solo 8 bars. (SM)

I remember that this was the first session where we encountered HJ, and we did not like him very much! He was not hot enough to our young tastes. Particularly "What A Night ..." offended us with the way he seemed to stumble away in a tempo too fast for him, not caring about any beat. This feeling still persists with regard to this item, but otherwise we have matured enough to appreciate his elegance, like in the slower "... Town Red" and "... Lorraine".

CLAUDE HOPKINS & HIS ORCHESTRA NYC. Oct. 18/ca. Nov, 1935

Bigband personnel including Hilton Jefferson, Gene Johnson (as).
Thesaurus Transcriptions. There are sixteen titles on JA-27 dated as Oct. 18 and twelve on Jazz Panorama LP 13, but they are probably from the same source; anyway, two have HJ:

Just As Long As The World Goes Around Solo with orch 48 bars
to long coda. (SM)

You Stayed Away Too Long Solo 12 bars. (M)

What a great and pleasant surprise we have here! "Just As Long ..." has the most extended HJ contribution in the swing era, a lovely solo, not necessarily so much improvisation, but sweet with a jazz feeling, dig this one!! Also "You Stayed ..." has a notable solo!

FLETCHER HENDERSON & HIS ORCHESTRA 1937

Personnels including Hilton Jefferson (as)
Five recording sessions for Vocalion, only two occasions with HJ:

Chi. June 30, 1937

Dick Vance, Russell Smith, Emmett Berry (tp), John McConnell, Albert Wynn, Ed Cuffee (tb), Jerry Blake, Hilton Jefferson (cl, as), Elmer Williams, Chu Berry (ts), Fletcher Henderson (p, arr, dir), Lawrence Lucie (g), Israel Crosby (b), Pete Suggs (dm), Chuck Richards (vo-1955,56).

1955-1 If You Ever Should Leave Solo 22 bars. (M)

NYC. Sept. 22, 1937

Same except Ben Webster (ts) replaces Berry. Pete Suggs also (vib).

21732-1 Worried Over You Soli 2 and 4 bars. (S)

On the otherwise rather commercial "... Leave", suddenly there is a beautiful semistraight altosax solo of the romantic kind only HJ could make them, dig this one!

CHICK WEBB & HIS ORCHESTRA 1938

Personnels including Hilton Jefferson (as).
Numerous recording sessions for Decca, the following HJ contributions have been identified:

NYC. June 9, 1938

63934-A Pack Up Your Sins AGTTD Solo 16 bars. (M)

NYC. Oct. 6, 1938

64573-A F. D. R. Jones Break. (M)

One solo was all HJ got with the Chick Webb orchestra, luckily it is a good and typical one!

ELLA FITZGERALD & HER SAVOY EIGHTS 1938-1939

Personnels including Hilton Jefferson (as).

Numerous recording sessions for Decca, the following HJ contribution has been identified:

NYC. Aug. 18, 1938

Taft Jordan (tp), Sandy Williams (tb), Hilton Jefferson (as), Tommy Fulford (p), Bobby Johnson (g), Beverley Peer (b), Chick Webb (dm), Ella Fitzgerald (vo).

64462-A Strictly From Dixie Solo 16+8 bars, (tb) on bridge. (M)

Elegant performance, rather straight, but what does that matter!?

CHICK WEBB & HIS ORCHESTRA 1938

Personnels including Hilton Jefferson (as).

Numerous recording sessions for Decca, the following HJ contribution has been identified:

NYC. April 21, 1939

65448-A That Was My Heart Intro 4 bars. (SM)

ELLA FITZGERALD & HER ORCHESTRA 1939-1940

Bigband personnels including Hilton Jefferson (as).

Numerous recording sessions for Decca, but no HJ found.

ELLA FITZGERALD & HER ORCHESTRA NYC. July 16, 1939

Bigband personnel including Hilton Jefferson (as).

Broadcast from Savoy Ballroom:

What Is This Thing Called Love? Solo 16 bars. (M)

NYC. Aug. 26, 1939

Same.

Blue Lou Solo with orch 16 bars. (FM)

NYC. Sept. 20, 1939

Same.

The Lamp Is Low Straight 16 bars. (SM)

NYC. Dec. 14, 1939

Same.

My Prayer Straight 14 bars. (S)

Two elegant altosax soli! This orchestra was magnificent live, and when it concentrated on non-vocal titles ... Postscript of June 17, 2016: Two more found! HJ is more enjoyable playing straight than many musicians soloing!

CAB CALLOWAY & HIS ORCHESTRA March 8 - Oct. 14, 1940

Dizzy Gillespie, Mario Bauza, Lammar Wright (tp), Tyree Glenn (tb, vib), Quentin Jackson, Keg Johnson (tb), Jerry Blake, Hilton Jefferson, Andy Brown, Chu Berry, Walter Thomas (reeds), Bennie Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (vo, ldr).

Numerous recording sessions and broadcasts, but only the following has altosax soli:

NYC. May 15, 1940

Recording session for Vocalion/Okeh:

27298-1 Feelin' Tip Top Soli/straight 8 and 8 bars. (M)

Typical HJ style but not very exciting this one.

JAM SESSION NYC. Dec. 29, 1940

Hot Lips Page (tp), Hilton Jefferson and another (as), Charlie Barnet, Lester Young (ts), unknown (rhythm).

Broadcast WNEW "Bundles for Britain". Four titles, one has altosax solo:

Lady Be Good

Solo 32 bars. (FM)

A good and typical solo opens the ball!

CAB CALLOWAY & HIS ORCHESTRA **Jan. 16 – July 27, 1942**Bigband personnels including Hilton Jefferson (as).
Numerous recording sessions, the following has altosax soli:**NYC. Jan. 16, 1941**

Personnel as above. Recording session for Okeh:

3519-1 Willow Weep For Me Soli 32 and 16 bars to very long coda. (S)

“Willow ...” is a HJ feature number, filling the whole record. It is a sweet and not exactly very jazzy performance but with great competence and should definitely be noted as a very important HJ item.

CAB CALLOWAY & HIS ORCHESTRA **LA. Jan. 1943**Shad Collins, Jonah Jones, Russell Smith, Lammar Wright (tp), Tyree Glenn, Keg Johnson, Quentin Jackson (tb), Andy Brown (cl, as), Hilton Jefferson (as), Al Gibson, Illinois Jacquet (ts), Greely Walton (bar), Benny Paine (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).
AFRS Jubilee No. 12 has no HJ while AFRS BML P-96 has not been available.**LA. Jan./Feb. 1943**

Same plus Benny Carter (as) as guest.

Quote Ed Berger: “It took place on the sound stage during the filming of the picture “Stormy Weather” but was not intended for use in the film”:

Body And Soul

Solo 24 bars. (S)

A charming and very sweet ballad contribution, following Illinois Jacquet and Benny Carter.

CAB CALLOWAY & HIS ORCHESTRA **LA. Jan. 1944**Personnel similar to above.
AFRS Jubilee No. 65, but no HJ.**New London, Conn., July 22, 1944**

Same/similar. AFRS Spotlight Bands No. 576, not available.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Aug. 15, 1944**Russell Smith, Shad Collins, Jonah Jones, Paul Webster (tp), Keg Johnson, Quentin Jackson, Tyree Glenn, Fred Robinson (tb), Andrew Brown, Hilton Jefferson (cl, as), Al Gibson (cl, ts, arr), Ike Quebec (ts), Greely Walton (bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Cab Calloway, Dorothy Salters (vo), Buster Harding, Gerald Wilson (arr).
AFRS ONS No. 384 from Old Zanzibar Club, one title has HJ:

It's A Crying Shame

Straight 8 bars. (S)

NYC. Sept. 7, 1944

Same. CBS broadcast, no HJ.

NYC. Sept. 8, 1944

Same. AFRS ONS No. 356 (note that 357 has same contents), one title has HJ:

Cruisin' With Cab

Solo with orch 6 bars. (M)

NYC. Sept. 15, 1944

Same. Date possibly Sept. 22.

AFRS ONS No. 405 from Old Zanzibar Club, two titles have HJ:

The Very Thought Of You

Soli 8 and 8 bars. (S)

It's A Crying Shame

Straight 8 bars. (S)

NYC. Sept. 18, 1944

Same. NBC broadcast “For The Record”, one title has HJ:

Cruisin' With Cab

Solo with orch 6 bars. (M)

HJ is not much featured with the Cab Calloway orchestra, and then mostly in brief, rather straight sections. Only “The Very Thought ...” has more than a passing interest.

JONAH JONES SEXTET**NYC. Sept. 20, 1944**

Jonah Jones (tp), Tyree Glenn (tb, vib), Hilton Jefferson (as), Buster Harding (p, arr), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

53-2	Lust For Licks	Solo 16 bars. (M)
54-3	Just Like A Butterfly CITR	Intro 4 bars to solo/straight 24 bars. Solo/straight 16 bars to coda. (S)
55-1	B. H. Boogie	Solo 12 bars. (M)
56-1	12 th Street Rag	Solo 32 bars. (F)
56-2	12 th Street Rag	As above. (F)

The first postwar session, and HJ is in excellent shape. Particularly impressive are his two versions of "... Rag", I did not realize he good play so convincingly in this quite high tempo, dig these! "... Licks" also has inspired altosax. "Just Like ..." and "... Boogie" are frontrunners to the WT versions some days later, same good quality.

JONAH JONES & HIS SWING BAND**NYC. Oct. 3, 1944**

Jonah Jones (tp, vo), Tyree Glenn (tb, vib), Al Gibson (cl, bar), Hilton Jefferson (as), Ike Quebec (ts), Buster Harding (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).

Eight titles were recorded for World Transcriptions, two have HJ:

2721-1	Just Like A Butterfly Caught ITR	Conclusion only. (S)
2721-2	Just Like A Butterfly Caught ITR (FS)	Solo/straight with ens 4+8 bars (NC). (S)
2721-3	Just Like A Butterfly Caught ITR	Solo/straight with ens 4+24 bars. Solo/straight 16 bars. (S)
2721-4	Just Like A Butterfly Caught ITR (FS)	Solo/straight with ens 2 bars (NC). (S)
2721-5	Just Like A Butterfly Caught ITR	As take 3. (S)
2725-1	B. H. Boogie	Solo 24 bars. (M)
2725-2	B. H. Boogie (NC)	No solo.
2725-3	B. H. Boogie	As take 1. (M)
2725-4	B. H. Boogie (FS)	No solo.
2725-5	B. H. Boogie	As take 1. (M)

"Just Like ..." is a sweet feature number, nice but not very exciting really, and one cannot benefit much from several takes. More interesting are then his blues choruses on "... Boogie".

WALTER "FOOTS" THOMAS**NYC. Oct. 11, 1944**

Jonah Jones (tp), Eddie Barefield (cl, as), Hilton Jefferson (as), Walter Thomas, Coleman Hawkins (ts), Clyde Hart (p), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis, three have HJ (Note that safety acetates exist with false starts, but below only items clearly with HJ are listed):

-1	In The Hush Of The Night	Straight 16, 8 and 4 bars. (M)
-3	In The Hush Of The Night	As above. (M)
-4	In The Hush Of The Night	As above. (M)
-6	In The Hush Of The Night	As above. (M)
-2	Out To Lunch	Solo 16 bars. (M)
-3	Out To Lunch	As above. (M)
-1	Look Out Jack	Solo 24 bars. (F)
-4	Look Out Jack	As above. (F)

Interesting HJ contributions on "Out ..." and "Look ..." with two takes of each. "... Night however is rather straight of slight importance.

CAB CALLOWAY & HIS ORCHESTRA**Chi. Jan. 24, 1945**

Bigband personnel including Hilton Jefferson (as).

Three titles were recorded for Columbia, two issued but no HJ.

NYC. April 19, 1945

Similar. Two titles but no HJ.

NYC. June 16, 1945

Similar. NBC broadcast, but no HJ.

WALTER "FOOTS" THOMAS

NYC. June 27, 1945

Doc Cheatham (tp), Eddie Barefield, Hilton Jefferson (cl, as), Walter Thomas, Ted McRae (ts), Anthony Saffer (bar), Billy Taylor (p), Milt Hinton (b), Specs Powell (dm).

Four titles were recorded for Joe Davis, two have altosax soli, both by HJ:

Back Talk	Solo with ens 16 bars. (M)
Black Maria's Blues	Solo 16+8 bars, (tp) on bridge. Solo 8 bars. (S)

"Black ..." is almost a feature number for HJ, rather straight played but nice, and "Back ..." has a typical solo in medium tempo, the style quite similar to the old days.

CAB CALLOWAY & HIS ORCHESTRA

NYC. July 2, 1945

Bigband personnel including Hilton Jefferson (as).

AFRS ONS No. 661 from the New Zanzibar Club, three titles have HJ:

Tea For Two	Solo 8 bars. (FM)
All At Once	Intro 4 bars. (S)
Who Can I Turn To?	Solo 16+12 bars, (tp) on bridge. (S)

NYC. July 8, 1945

Same. AFRS ONS No. 717, but no HJ.

NYC. July 9, 1945

Same. AFRS ONS No. 733 (same as 776), two titles have HJ:

I'm Not Ashamed By My Tears	Solo 4 bars. (S)
The More I See Of You	Straight 8 and 4 bars. (S)

NYC. July 10, 1945

Same. AFRS ONS No. 703, three titles have HJ:

The More I See Of You	Straight 8 and 4 bars. (S)
Can't We Try Again?	Solo 8 bars. (S)
I'm Not Ashamed Of My Tears	Solo 4 bars. (S)

NYC. July 15, 1945

Same. AFRS ONS No. 690, at least the following three titles have HJ:

Can't We Try Again?	Solo 8 bars. (S)
I'm Not Ashamed Of My Tears	Solo 4 bars. (S)
Dinah	64 bars 4/4 with (ts-IQ). (F)

NYC. July 16, 1945

Same. AFRS ONS No. 675, one title has HJ:

All At Once	Intro 4 bars. (S)
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NYC. July 23, 1945

Same. AFRS ONS No. 831, not available.

NYC. July 30, 1945

Same. AFRS ONS No. 809, but no HJ.

NYC. July 1945

Same. "Basic Music Library" P-387 & P-561, partly available, one title has HJ:

Cruisin' With Cab	Solo with orch 6 bars. (M)
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These July programs are more interesting than the previous CC productions! For once HJ solos on a well known evergreen, "Tea ...", although only a few bars. Even more important is "Who Can ...", which features HJ abundantly in a slow

mood. "... Try Again" is/are also very nice. But the highlight is a real chase with Ike Quebec on "Dinah"! Note that the ONS-programs to my knowledge have not been properly documented, and it is not quite clear whether all the soli above really are different; there has been no opportunity to do comparisons. Opinions will be welcomed!!

JONAH JONES & HIS ORCHESTRA **NYC. July 31, 1945**
Jonah Jones (tp), Tyree Glenn (tb, vib), Buster Bailey (cl), Hilton Jefferson (as), Ike Quebec (ts), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Commodore, one has HJ:

4863-1	You Brought A New Kind Of Love TM	Solo/straight 32 bars. Solo 16 bars to coda. (SM)
4864-1	You Brought A New Kind Of Love TM	As above. (S)
4864-TK1	You Brought A New Kind Of Love TM	As above. (S)

"You Brought ...", a beautiful feature number for HJ with three takes having many differences, if you listen closely!

JONAH JONES & HIS ORCHESTRA **NYC. Aug. 1945**
Jonah Jones (tp), Hilton Jefferson (as), Joe Thomas (ts, vo?), Buster Harding (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote, two have HJ:

110-1	Trumpet Interlude	Solo 8 bars. (S)
112-1	Exactly Like You	Acc. (tp) to solo 32 bars. (FM)

A lovely sensitive altosax solo on "Trumpet ..." and a sparkling contribution on "Exactly ...", this is HJ at his very best!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Aug. 14/15, 1945**
Bigband personnel including Hilton Jefferson (as).
Broadcasts from New Zanzibar Club, not available.

Same. AFRS ONS No. 749, not available. **NYC. Aug. 27, 1945**

Same. AFRS ONS 727, one title has HJ: **NYC. Sept. 7, 1945**

Willow Weep For Me	Soli 32 and 16 bars to very long coda. (S)
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"Willow ..." was HJ's feature number with Cab back in 1941, and this is a nice version following exactly the same structure, although almost five years later!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Sept. 11, 1945**
Bigband personnel including Hilton Jefferson (as).
Three titles were recorded for Columbia but no HJ.

SID CATLETT & HIS ALL STARS **NYC. Oct. 1945**
Dick Vance (tp), Tyree Glenn (tb, vib), Hilton Jefferson (as), Coleman Hawkins (ts), Billy Taylor (p), John Simmons (b), Sid Catlett (dm), Matthew Meredith (vo-55).

Four titles were recorded for Super Disc, one has HJ:

45	Just A Riff	Solo 8 bars. (M)
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Brief but nice solo on this one!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Nov. 13, 1945**
Bigband personnel including Hilton Jefferson (as).
Two titles were recorded for Columbia but no HJ.

Similar. Two titles but no HJ. **NYC. May 13, 1946**

HILTON JEFFERSON & HIS ORCHESTRA **ca. 1946**
Hilton Jefferson (as), Dave Rivera (p), Milt Hinton (b), J. C. Heard (dm).
One title, issued on Folkways FP32:

I Can't Get Started (rehearsal)	Solo segments 32, ca. 17, 32, 8 and 4 bars. (S)
I Can't Get Started	Soli 32 and 8 bars to coda. (S)

This is a great and very pleasant discovery!! The session is the first session under his own name (there is another one in 1957). Presented as a continuous rehearsal of appr. 12:20 minutes, it is in fact two distinct parts. In the first part HJ starts by playing one full chorus, then there are discussions and repetitions involving mostly the piano player, and another full chorus. The second part then seems to be a complete and satisfactory take. The altosax playing is just sweet and lovely, so if you are a HJ fan, this is really something for you!

JOHN KIRBY & HIS ORCHESTRA **NYC. July 1946**

Clarence Brereton (tp), Buster Bailey (cl), Hilton Jefferson (as), Billy Kyle (p), John Kirby (b), Bill Beason (dm).

Two titles were recorded for Apollo, one has HJ:

1058 Sampson And De-Lie-Lah Soli 8 and 4 bars. (M)

Pretty sweet this, even for HJ.

CAB CALLOWAY & HIS ORCHESTRA **NYC. July 16, 1946**

Bigband personnel including Hilton Jefferson (as).

AFRS ONS 1068 from the New Zanzibar Café, partly available, one has HJ:

Lammar's Boogie Solo 12 bars. (M)

NYC. July 23, 1946

Same. AFRS ONS No. 1108, two titles have HJ:

There's No One But You Solo 8 bars. (S)

Lammar's Boogie Solo 12 bars. (M)

Nothing wrong with these, particularly "... But You" is nice. The two versions of "... Boogie" are also clearly different!

JOE THOMAS & HIS ORCHESTRA **NYC. Aug. 16, 1946**

Joe Thomas (tp), Tyree Glenn (tb), Hilton Jefferson (as), Jerry Jerome (ts), Bernie Leighton (p), Hy White (g), Billy Taylor (b), Lee Abrams (dm).

Four titles were recorded for Keynote, no HJ on 167-2 "Pocatello" but:

164-3 You Can Depend On Me Solo 32 bars. (FM)

165-2 She Didn't Say Yes Solo 20 bars. (M)

166-2 Black Butterfly Solo 8 bars. (SM)

This session offers you the very best of HJ in a variety of tempi! Play "... Black" and you will be convinced what a marvellous altosax artist he was!

The JOHN KIRBY session of Sept. 3, 1946 for Crown has been presented with HJ, but in fact the alto saxophonist is Russell Procope. Postscript of Feb. 2020: It has been argued that Procope was with Duke Ellington at the West Coast at this time. However, there is reason to believe that the date, as many cases before, has been turned upside down and in fact is March 9, then no problem with RP's presence. This is also supported by looking at the Crown take numbers.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Sept. 1946**

Bigband personnel including Hilton Jefferson (as).

AFRS "Magic Carpet" No. 492, 498, 506 & 512, partly available, two HJ items found so far:

Jealous Solo 16 bars. (M)

Jealous Solo 16 bars. (M)

Not only is "Jealous" one of the most interesting Calloway items, and also the last HJ ones, but there are in fact two different versions, and HJ did improvise, if you ever was in doubt!

WALTER "FOOTS" THOMAS **NYC. 1947**

Hilton Jefferson, Don Sitterly, Anthony "Buddy" Saffer (as), Walter "Foots" Thomas, L'Ana Hyams (ts), J. Barshark (bar), Everett Barksdale (g), Bill Pemperton (b) and others.

Two titles were recorded for Mary Howard Records 126, no HJ on "Just Like That" but:

Londonderry Air Solo/straight 32 and 12 bars to long coda. (S)

Postscript of March 2021: A typical HJ item, sweet and straight and very nice, but you must be a fan of HJ's music!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Feb. 3, 1947**
Bigband personnel including Hilton Jefferson (as).
Four titles were recorded for Columbia, but no HJ.

CAB CALLOWAY & HIS CAB JIVERS **NYC. May 1, 1947**
Jonah Jones (tp), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), John Smith (g), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo).
Two titles were recorded for Columbia, but no HJ.

MILTON HINTON's ORCHESTRA **Detroit, Oct. 28, 1947**
Jonah Jones (tp), Keg Johnson (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Emile Jones (vo).
Eight titles were recorded for Staff, two not available, no HJ on "Oo-La-Fee", "And Say It Again", "Just Plain Blues", "Cle-Hops" and "If You Believe In Me" but:

If I Should Lose You Solo/straight 12 bars. (S)

This sweet altosax is nothing for most jazz buffs, but for us enjoying HJ's sweet style, "...Lose" has a nice introduction.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Dec. 11, 1947**
Bigband personnel including Hilton Jefferson (as).
Five titles were recorded for Columbia, four issued, but no HJ.

PANAMA FRANCIS ALL STARS **NYC. 1949**
Jonah Jones (tp), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Lois Terry (b), Panama Francis (dm), Mary-Louise (vo-DF-1,2).
Four titles were recorded for Gotham, no HJ on DF-1 "Blues All The Time" and DF-3 "Stompin' With Panama", while DF-4 "That Old Black Magic" has not been available, but:

DF-2 Darling Make Up Your Mind Intro 4 bars to solo 8 bars. (S)

Postscript of Jan. 4, 2020: A great discovery, a lovely altosax introduction on "... Your Mind", just the thing I love to find!

GLORIA MAC **NYC. May 5, 1949**
Personnel including Hilton Jefferson (as).
Two titles were recorded for Abbey, not available.

KIRBY WALKER **NYC. June 28, 1949**
Personnel including Hilton Jefferson (as).
Four titles were recorded for Columbia, two not available, no HJ on "Shut Up" and "High-Brow Blues".

CAB CALLOWAY **NYC. Sept. 29, 1949**
Jonah Jones (tp), Tyree Glenn (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway vo).
Two titles were recorded for Bluebird, "Roomin' House Boogie" and "I Beeped When I Shoulda Bopped", but no HJ.

BUDD JOHNSON **NYC. May 10, 1951**
Personnel including Hilton Jefferson (as).
Four titles were recorded for La Belle Creole, not available.

PANAMA FRANCIS **NYC. Jan. 25, 1952**
Bobby Williams, Shad Collins (tp), Hilton Jefferson (as), Lowell "Count" Hastings (ts), George James (bar), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm).
Four titles were recorded for Apollo, one has HJ:

R1456 Darkness On The Delta Intro 4 bars to solo
40 bars to long coda. (S)

A feature number for HJ, he plays the whole side through from beginning to end, fascinating, memorable!

**JOHNNY KING VOCAL ACC. BY
BUDD JOHNSON's ALL STARS** **NYC. March 26, 1952**
Personnel including Hilton Jefferson (as).
Four titles were recorded for MGM, two issued, but no HJ.

LUCKY MILLINDER & HIS ORCHESTRA **NYC. April 2, 1952**
Bigband personnel including Hilton Jefferson (as).
Four titles were recorded for King, but no HJ.

DUKE ELLINGTON & HIS ORCHESTRA **1952-1953**

Bigband personnel including Hilton Jefferson (as).
HJ's first residence with the Duke was from April 1, 1952 to Feb. 26, 1953.
Desor on Duke Ellington gives only two HJ items:

NYC. July 1, 1952

Recording session for Columbia, one title:

48344 The Mooche Solo 12 bars. (SM)

NYC. Nov. 14, 1952

Concert in Carnegie Hall, one title:

5222n Sophisticated Lady Solo 16 bars. (SM)

Nice and typical soli on "The Mooche" and "... Lady", no doubt!

**AL HIBBLER VOCAL ACC. BY
LEROY LOVETT & HIS ORCHESTRA NYC. Feb. 11&19, 1954**

Taft Jordan, Bobby Johnson, William Scott (tp), Ted Kelly, George Matthews (tb), Hilton Jefferson, George Dorsey (as), Stafford Simon (ts), Haywood Henry (bar), Leroy Lovett (p), Lloyd Trotman (b), Bill Smith (dm), Al Hibbler (vo).

Eight titles were recorded for Norgran, two seem to have HJ:

Every Hour On The Hour Straight 6 bars. (S)

Shouldn't Happen To A Dream Straight 2 bars. (S)

This is an all-vocal session and quite disappointing with regard to soloists. HJ contributes to the fine sound of the orchestra, and he is certainly the man behind a few shimmering altosax bars on "... Dream", possibly also on "... Hour".

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Feb. 11, 1954

Bigband personnel including Hilton Jefferson (as).
Five titles were recorded for Verve, but no altosax soli.

NYC. Sept. 15, 1954

Similar. Four titles, but no altosax soli.

REX STEWART & HIS ORCHESTRA NYC. early 1955

Rex Stewart (cnt), Lawrence Brown (tb), Hilton Jefferson (as), Danny Bank (cl, bar), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm).

Six titles were recorded for Jazztone, no HJ on "Boy Meets Horn" but:

Take The A Train Solo 8 bars. (M)

Solitude Solo 8 bars. (S)

Mood Indigo Solo 12 bars, first 8 in ens. (S)

Don't Get Around Much Anymore Solo 8 bars. (M)

I Let A Song Go Out Of My Heart Duet with (tb) 8 bars
to solo 8 bars. (SM)

Brief soli on this session, but excellent results overall, my favourite is the thrilling "Solitude", dig this one!!

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Sept. 12, 1955

Bigband personnel including Hilton Jefferson (as).
Five titles were recorded for Verve, but no HJ.

**FRANKIE LAINE VOCAL WITH
BUCK CLAYTON & HIS ORCHESTRA NYC. Oct. 24-26, 1955**

Collective personnel: Buck Clayton, Ray Copeland (tp), Urbie Green, Dicky Wells, J. J. Johnson, Kai Winding, Lawrence Brown (tb), Hilton Jefferson (as), Budd Johnson, George Nicholas, Al Sears (ts), Dave McRae (bar), Sir Charles Thompson (p), Clifton Best (g), Milt Hinton (b), Jo Jones, Bobby Donaldson (dm), Frankie Laine (vo).

Eleven titles were recorded for Columbia, one has HJ:

If You Were Mine Solo 16 bars. (S)

This session has always been one of my favourite ones, it has everything, and although Frankie Laine is not a proper jazz singer, he is the motor of a great LP!! HJ gets only one altosax solo but it is a brilliant one, showing that he has survived a dark decade with only a very few chances to show his uniqueness.

MAXINE SULLIVAN NYC. Nov. 4, 1955

Charlie Shavers (tp), Buster Bailey (cl), Hilton Jefferson (as), Dick Hyman (p, org-
"St. Louis Blues"), Leonard Feather (p-"Loch Lomond"), Milt Hinton (b), Louis
Burnam (dm).

Six titles were recorded for Period, one has HJ:

St. Louis Blues Solo 12 bars. (M)

Nice solo here but why so little use of this wonderful altosax player?

ANDRE PERSIANY & HIS ORCHESTRA NYC. July 31-Aug. 3, 1956

Bigband personnel including Hilton Jefferson (as).

Ten titles were recorded for French Columbia, but no HJ soli.

BENNY CARTER NYC. Aug. 16, 1956

Bigband personnel including Taft Jordan (tp), Lawrence Brown (tb), Hilton
Jefferson (as), Hank Jones (p), Benny Carter (comp, arr, cond).

Film music, one title was issued on Lightyear CD:

Harlem Wednesday Straight. (S)

Interesting composition of more than ten minutes with numerous small sections in
all kind of tempi. HJ contributes on three different places, not proper jazz really
but well worth noticing.

JIMMY RUSHING NYC. Nov. 6, 1956

Bigband personnel including Hilton Jefferson (as).

Three titles were recorded for Columbia, but no HJ.

NYC. Nov. 8, 1956

Buck Clayton, Billy Butterfield, Ed Lewis (tp), Urbie Green, Dicky Wells (tb),
Hilton Jefferson, Rudy Powell (as), Budd Johnson (ts), Dave McRae (bar), Hank
Jones (p), Steve Jordan (g), Milt Hinton (b), Jo Jones (dm), Jimmy Rushing (vo).

Three titles were recorded for Columbia, two have HJ:

56724 Lullaby Of Broadway Solo 16 bars. (FM)

56725 Some Of These Days Obbligato 32 bars. (FM)

Surprise, surprise, a magnificent background to Jimmy Rushing's singing on "...
These Days"!! And a fine solo too on "... Broadway".

LOUIS ARMSTRONG NYC. Dec. 12-14, 1956

Personnel including Hilton Jefferson (as).

Thirteen titles were recorded for Decca, but no altosax soli.

HAL SINGER & HIS ORCHESTRA NYC. Jan. 22, 1957

Personnel including Hilton Jefferson (as).

Four titles were recorded for DeLuxe, two issued, not available.

LOUIS ARMSTRONG NYC. Jan. 28, 1957

Personnel including Hilton Jefferson (as).

Four titles were recorded for Decca but no altosax soli.

WYNONIE HARRIS / JOE MEDLIN NYC. April 15, 1957

Personnel including Hilton Jefferson (as).

Four titles were recorded for King, no HJ on "That's Me Right Now" and "Big Old
Country Fool", two titles (Joe Medlin) not available.

ANNIE LAURIE NYC. May 3, 1957

Personnel including Hilton Jefferson (as).

Four titles were recorded for DeLuxe, three issued, but no HJ.

NYC. June 12, 1957

Similar. Four titles, but no HJ.

HILTON JEFFERSON NYC. July 11, 1957

Hilton Jefferson (as), Les Spann, Al Caiola, Wally Richardson (g), Lloyd Trotman
(b), Joe Marshall (dm), (vo-chorus).

Four titles were recorded for Victor:

5206 The Hour Of Parting Solo/straight with (vo-ch)
32+8 bars to fade out. (S)

5207 Danny Boy Solo/straight with (vo-ch)
32 bars to long coda. (S)

5208 Idaho Intro 8 bars to solo/straight with
(vo-ch) 80 bars to fade out. (M)

5209 Cole Slaw Solo/straight with (vo-ch)
64+14 bars to fade out. (M)

This is HJ's only recording session under his own name and therefore worthy of some extra attention. Probably many of you would turn the session down as being not proper jazz, and you will have a point with that prominent vocal background embalming our man. However, he seems to be in full command, his beautiful sound is clear and shining as always and even more, and for my part I enjoy these four items immensely. Probably not much improvisation here but could not care less!! Postscript of Aug. 12, 016: No, this is not correct, there is also a lovely session on Folkways in 1946 under HJ's name.

CARMEN TAYLOR NYC. Sept. 9, 1957
Personnel including Hilton Jefferson (as).
Two titles were recorded for King, not available.

LITTLE JIMMY SCOTT NYC. Oct. 2, 1957
Personnel including Hilton Jefferson (as).
Two titles were recorded for King, not available.

REX STEWART
& THE FLETCHER HENDERSON ALL STARS NYC. Nov. 1957
Rex Stewart (cnt), Emmett Berry, Taft Jordan, Joe Thomas (tp), Benny Morton, J. C. Higginbotham, Dicky Wells (tb), Buster Bailey (cl), Garvin Bushell, Hilton Jefferson (as), Coleman Hawkins, Ben Webster (ts), Haywood Henry (bar), Red Richards (p), Al Casey (g), Bill Pemberton (b), Jimmy Crawford (dm).
Two titles were recorded for Jazztone, "King Porter Stomp" and "Sugarfoot Stomp", but no altosax soli.

NYC. Nov. 29, 1957
Personnel as above except Dick Vance (tp) replaces Berry, and Norman Thornton (bar) replaces Henry. Three titles, no HJ on "The Way She Walks" but:

Honeysuckle Rose Solo 32 bars. (FM)

Wrappin' It Up Solo 32 bars. (FM)

NYC. Dec. 2, 1957
Rex Stewart (cnt), Hilton Jefferson (as), Coleman Hawkins (ts), trombones and rhythm as above.
Four titles, no HJ on "A Hundred Years From Today" but:

Casey Stew Solo 24 bars. (F)

Three Thieves Solo 12 bars. (SM)

'Round About Midnight Soli 32 and 16 bars to coda. (S)

"The line-up of this recording reads like a list of "Who's Who Among Musicians"" as liner notes say, and a fantastic to the famous orchestra leader Fletcher Henderson. HJ is on of those men firmly belonging here, and on vintage items like "... Rose" and "... It Up" he shows that he have survived the bebop era and the modern trends better than most colleagues. "Casey ..." also demonstrates that he has no problems with high tempo, and he is so elegant in his blues chorus on "... Thieves". Nevertheless, the altosax highlight is the slow "... Midnight", not at all a song of the swinging thirties, but a modern tune which seems to fit HJ as hand-in-glove, one of his most moving and unforgettable performances ever!

JIMMY WITHERSPOON
WITH JAY McSHANN'S BAND NYC. Dec. 4, 1957
Ray Copeland (tp), J. C. Higginbotham (tb), Hilton Jefferson (as), Seldon Powell (ts), Haywood Henry (bar), Jay McShann (p), Kenny Burrell (g), Gene Ramey (b), Mousie Alexander (dm), Budd Johnson (arr, cnd), Jimmy Witherspoon (vo).
Five titles were recorded for RCA Victor but no HJ.

NYC. Dec. 5, 1957
Same, except Emmett Berry (tp), Al Sears (ts, bar) replace Copeland and Henry.
Eight titles, two have HJ:

8202 Gee Baby, Ain't I Good To You? Solo 8 bars. (S)

8206 Until The Real Thing Comes Along Intro 2 bars. Solo 8 bars. (S)

Little space is given to HJ on these groovy sessions, but his two soli are of usual high class, the "... Real Thing ..." is my favourite.

TINA LOUISE VOCAL ACC. BY
BUDDY WEED'S ORCHESTRA NYC. late 1957/early 1958

Personnel including Tyree Glenn (tb), Hilton Jefferson (as), Coleman Hawkins (ts), Buddy Weed (p), (strings), Jim Timmens (arr).

Twelve titles were recorded for Concert Hall, four have HJ:

Hands Across The Table	Obbligato parts. Solo 4 bars. (S)
I'm In The Mood For Love	Obbligato parts. Solo 6 bars. (S)
It's Been A Long Long Time	Obbligato parts. Duet with (vo) 8 bars. (S)
How Long Has This Been Going On?	Intro 4 bars. Obbligato parts. Solo 8 bars. (S)

Beautiful and highly memorable vocal session with Glenn, Jefferson and Hawkins backing four titles each. This is a HJ we did not meet in the thirties and forties, here he blows openly and sweetly and strongly in a commercialized setting with strings, yet very jazzy and inspired, obviously enjoying himself immensely. A more lovely alto sax sound you cannot find anywhere, maybe too beautiful for some listeners, but this is also a part of quality vintage mainstream!

**JOE TURNER VOCAL ACC. BY
HOWARD BIGGS' ORCHESTRA**

NYC. Jan. 22, 1958

Hilton Jefferson (as), King Curtis (ts), Michael Chimes (hca), probably Howard Biggs (p), Billy Mure, George Barnes (g), Lloyd Trotman (b), Panama Francis (dm).

Five titles were recorded for Atlantic, three issued, one has HJ:

2931	Blues In The Night	Straight intro and break. (S)
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REX STEWART & HIS ORCHESTRA

NYC. Jan. 31, 1958

Rex Stewart (cnt, vo), Hilton Jefferson (cl, as), Garvin Bushell (cl, bassoon), probably Haywood Henry (bar), Dick Cary (p), Everett Barksdale (g), Joe Benjamin (b), Mickey Sheen (dm).

Four titles were recorded for Felsted, three issued, two have HJ:

Trade Winds / Danzon D'Amor	Soli 16 and 32 bars. (SM)
Blue Echo	Solo 16 bars. (S)

HJ in slow tempo at his very best on "Blue ...", with Barksdale's fine guitar backing, and much space in the almost medium "Trade ...", highly noteworthy!

BUSTER BAILEY SEPTET

NYC. Feb. 27, 1958

Herman Autrey (tp), Vic Dickenson (tb), Buster Bailey (cl), Hilton Jefferson (as), Red Richards (p), Gene Ramey (b), Jimmy Crawford (dm).

Three titles were recorded for Felsted:

Bear Wallow	Solo 24 bars. (SM)
Sunday Parade	Solo 36 bars. (F)
Chickasaw Bluff	Solo 32 bars. (M)

Fine session covering a variety of tempi, and HJ gets his share, fine soloing on all items.

THE ELLINGTON ALUMNI ALL STARS

Newport, Rh. I., July 4, 1958

Rex Stewart (cnt), Cootie Williams (tp), Tyree Glenn (tb), Hilton Jefferson (as), Ben Webster (ts), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm).

Six titles were recorded at the Newport Jazz Festival, two have HJ:

Rockin' In Rhythm	Solo/straight with orch 16 bars. (M)
C Jam Blues	Solo 28 bars. (M)

HJ opens the "... Blues", takes to brilliant choruses and is well into the third when he is flagged off.

REX STEWART &

THE FLETCHER HENDERSON ALL STARS

East Islip, NY. Aug. 1, 1958

Rex Stewart (cnt), Allan Smith, Joe Thomas, Taft Jordan, Paul Webster (tp), Leon Comegys, Benny Morton, Dicky Wells (tb), Garvin Bushell, Hilton Jefferson (as), Buddy Tate, Bob Wilber (cl, ts), Haywood Henry (bar), Dick Cary (E-flat horn), Red Richards (p), Chauncey Westbrook (g), Bill Pemberton (b), Mousie Alexander (dm), Clarence H. "Big" Miller (vo).

Five titles were recorded for United Artists at the Great South Bay Jazz Festival, two have HJ:

Willow Weep For Me	Solo 32 bars. (S)
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Georgia Sketches – 3rd Movement Straight. (S)
The Earth Is Good Soli 8 and 8 bars. (M)

“Willow ...” was HJ’s feature number with Cab Calloway, and here we have a modernized and slightly more extrovert version, but beautiful as then.

REX STEWART & HIS ORCHESTRA **NYC. late 1958**
Bigband personnel including Rex Stewart, Cootie Williams (tp), Hilton Jefferson (cl, as), Jim Timmens (arr).
Ten titles were recorded for Warner Brothers, one has HJ:

Bess, You Is My Woman Now Solo 22 bars. Duet with
(tp-CW) 28 bars. (S)

HJ is “playing” Bess and Cootie is Porgy on this only altosax item, very charming and interesting!

JIM TIMMENS **NYC. April 27, 1959**
Doc Severinsen (tp), Lawrence Brown (tb), Hilton Jefferson (as), (woodwinds), (french horns), (strings), (rhythm), Jim Timmens (arr, dir).
Two titles were recorded for Warner Brothers, one has HJ:

50345 Make Believe Soli/duet with (tb-LB). (S)

A very attractive piece for altosax and trombone, performed with style and personality.

ANDY GIBSON & HIS ORCHESTRA **NYC. Dec. 1, 1959**
Bigband personnel including Hilton Jefferson (as).
One title, “Blueprint”, was recorded for Camden, but no HJ solo.

THE SWINGVILLE ALL-STARS **Hackensack, NJ. March 31, 1960**
Taft Jordan (tp), Hilton Jefferson (as), Al Sears (ts), Don Abney (p), Wendell Marshall (b), Gus Johnson (dm).

Six titles were recorded for Swingville/Prestige, issued as “Rockin’ In Rhythm”, no HJ on 2128 “Tenderly” but:

2124	New Carnegie Blues	Solo 24 bars. (S)
2125	Rockin’ In Rhythm	Solo 32 bars. (FM)
2126	Willow Weep For Me	Soli 64 and 16 bars to coda. (S)
2127	Things Ain’t What They Used To Be	Solo 20 bars. (SM)
2129	Li’l Darling	Solo 32 bars. (SM)

I would like to quote Nat Hentoff’s liner notes to “... Darling”: “HJ has a lovely solo that underlines the poise and economy that have always been endemic to his style. His lyricism is less romantic than that of Johnny Hodges’. It is sparse, like that of John Lewis, it could accurately be called classical in the denotative sense of the word”. And to “Willow ...”: “Again, there is the singing decisiveness of HJ’s tone; his ability to sustain an inventive line; and the casual but accurate flow of the beat”. But this isn’t all! He plays the blues in a delicate, very personal way on “New Carnegie ...”, and also the two remaining items have things to offer. This session competes very heavily for the honour of being HJ’s most important recording session!

BOB WILBER **NYC. ca. 1960/61**
Personnel including Bob Wilber (ts?, comp, arr), Seldon Powell (ts), Hilton Jefferson, Jerome Richardson, (as) and others.
Eight titles were recorded for Music Minus One 4006 (cannot find this in Lord), issued as “For Saxs Only!”. HJ is presented in the liner notes and can be heard clearly in the ensemble, but only one title has soloing:

Countdown (ts – side) Soli 4 and 2 bars. (M)
Countdown (as – side) As above. (M)

No doubt about HJ’s strong presence here although Jerome Richardson takes care of most altosax soloing.

THE SWINGVILLE ALL-STARS **Englewood Cliffs, NJ. April 14, 1961**
Joe Newman (tp), J. C. Higginbotham (tb), Jimmy Hamilton (cl), Hilton Jefferson (as), Coleman Hawkins (ts), Claude Hopkins (p), Tiny Grimes (g), Wendell Marshall (b), Bill English (dm).
Four titles were recorded for Swingville/Prestige:

2977	Jammin' In Swingville	Solo 4 choruses of 12 bars. (M)
2978	Spring's Swing	Soli 32, 4, 4, 4 and 4 bars. (FM)
2979	Love Me Or Leave Me	Solo 32 bars. (M)
2980	Cool Sunrise	Solo 20 bars. (S)

Another excellent mainstream session, and another quote, this time from Joe Goldberg who was at the session: "Hilton Jefferson, whose public neglect is one of the more unpardonable omissions of recent years (he has worked in a bank since 1954) sat quietly through the afternoon, concentrating only on the beautifully structured solos he played". Oh, yes, play "... Sunrise", and you will understand HJ's greatness, in a tempo that is perfect for his romantic style. He plays the medium blues convincingly on "... Swingville" and swings delightfully on "... Swing" and "... Leave Me". It is strange and moving that this unique altosax player, who has been along for more than thirty years, should create some of his very best work just at the end of his career.

HARRY DIAL & HIS BLUESICIANS **NYC. mid Dec. 1961**

Irving "Mouse" Randolph (tp), Hilton Jefferson (as), James "Buster" Tolliver (p), Hayes Alvis (b), Harry Dial (dm, vo).

Twelve titles were recorded for Yorkshire/"77", ten issued:

I Hadn't Anyone Till You	Solo 32 bars. Duet with (tp) 16 bars to coda. (SM)
Baby, That's The Blues	Obbligato 12 bars. Solo 12 bars. Obbligato with (tp) 12 bars to coda. (S)
Coffee Light	Solo 16 bars to duet with (tp) 16 bars to coda. (SM)
I Can't Go On This Way	Solo 8 bars. (S)
Don't Be That Way	Solo 32 bars. (M)
Help Yourself	Duet with (tp) 32 bars. Solo 32 bars. Duet with (tp) 16 bars to coda. (FM)
If You Were Mine	Solo 32 bars. Duet with (tp) 32 bars to coda. (M)
Money Tree Blues	Obbligato 12 bars. (S)
On The Beam	Solo 36 bars. (M)
I've Found A New Baby	Solo 64 bars. Acc. (tp). (FM)

same date

I have in my possession a "homemade" LP, labelled SanderS Recording: **HARRY DIAL QUINTETTE** with ten titles. The following four titles are identical to the titles above: "I Hadn't Anyone Till You", "Coffee Light", "I Can't Go On This Way" and "On The Beam". However, there are three unidentified titles, plus three alternate takes to titles above:

Unidentified Title	Long intro to solo 48 bars. Solo 8 bars to long coda. (S)
Unidentified Title	Solo 32 bars. (M)
Unidentified Title	Solo 64 bars. (F)
Money Tree Blues (alt.)	Obbligato 12 and 12 bars. (S)
I've Found A New Baby (alt. 1)	Acc. (tp). (FM)
I've Found A New Baby (alt. 2)	Acc. (tp). (FM)

This is likely to be HJ's last session. Sad, sad, also because it seems that he still is in full artistic command of his instrument. He is definitely the star of the session, our good old friend Irving Randolph is in good shape, but HJ obviously has been professionally active around this time and has all his artistic qualities intact. The session suffers from lack of a good rhythm section, particularly the drums are heavy and counterproductive, but it has charm and a fine variety of music material. HJ solos everywhere (except the two alternates of "... New Baby", maybe edited), and the results are excellent. Strange, but only after listening to HJ's final sessions I realize how great he was through a career of thirty years, and so underrated. Hopefully this solography can give some attention to this great altosax player!!

DUKE ELLINGTON & HIS ORCHESTRA **Detroit, Aug. 26, 1963**

Bigband personnel including Hilton Jefferson (cl, as).
HJ's second companionship with the Duke was from Aug. 16 to Sept. 2, 1963, and although he participates on several sessions, he is reported to solo only on this one title from "State Fairgrounds", not available:

63651 Jam With Sam

CLAUDE "FATS" GREENE

Newark, NJ. 1967

Kenneth Rickman, Bobby Williams, Herbie Jones (tp), George Matthews (tb), Claude "Fats" Greene (cl), Bertie King (cl, as), Hilton Jefferson (as), Albert Putschard (ts), Conrad Fredericks (p), Donald Byron (b), George Brown (dm), Al Thomas (vo).

Nine titles were recorded for Camille, issued as "Shake 'Em Up Fats". The music is a mixture of popular music, latin and jazz with several (cl)-soli and (ts)-soli, but no HJ can be heard.

No further recording sessions.

Late history:

Briefly with Cab Calloway in 1951, then eight months with Duke Ellington (from summer 1952 until February 1953). Did autumn 1953 tour with vocaliste Pearl Bailey (Don Redman directing the orchestra), then left full-time music to work as a guard at a New York bank. Continued to do regular 'gigs' including several recording sessions. Also long regular stints with Harry Dial's quintet and Noble Sissle. Regular member of Wally Edwards' Uptown Concert Band from late 1950s, also worked in Mercer Ellington's Big Band.

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