

The
TRUMPET
of
HOWARD McGHEE
“MAGGIE”

Solographer: Jan Evensmo
Last update: Jan. 18, 2021

Born: Tulsa, Oklahoma, March 6, 1918
 Died: NYC. July 17, 1987

Introduction:

In the old days of Oslo Jazz Circle, bebop was also a highly appreciated art form, and Howard McGhee was recognized as a great trumpet artist from the very beginning.

History:

Played clarinet and tenor saxophone before taking up trumpet in 1935. After working with territory bands in the Mid- and Northwest in the late 1930s, he joined Lionel Hampton (1941), then played as a principal soloist with Andy Kirk (1941-42), for whom he also provided compositions and arrangements. In 1942 he participated in jam sessions at Minton's Playhouse and Monroe's Uptown House which contributed to the emergence of the bop style. After playing with Charlie Barnet (1942-43), Andy Kirk (1943-44), Georgie Auld (1944), and briefly with Count Basie, he went with Coleman Hawkins to Los Angeles (1945). Remained in California for two years. In 1947 he joined the JATP touring group, and thereafter toured frequently and recorded prolifically as the leader of his own groups. By the end of the decade he was one of the most highly regarded musicians in the bop movement; he was named "best trumpeter" by Down Beat in 1949. During most of the 1950s he was relatively inactive, but after 1960 he performed frequently; he formed a big band in the mid-1960s, and participated in jazz services at St. Peter's Lutheran church in New York (ref. The New Grove Dictionary of Jazz).

Message:

The first part of the solography treating HMG's work with the Andy Kirk orchestra, partly together with Fats Navarro, is heavily dependent upon the research and magnificent book: Leif Bo Petersen (LPB) & Theo Rehak: "The Music And Life Of Theodore "Fats" Navarro" (Scarecrow Press 2009), ISBN 978-0-8108-6721-5. You cannot find a better researched book on a jazz artist, buy it right away, and read it and follow the note examples, while you are playing the music, great fun!!

ANDY KIRK & HIS CLOUDS OF JOY **NYC. July 14, 1942**

Howard McGhee (tp, arr), Johnny Burris, Harry Lawson (tp), Ted Donnelly, Milton Robinson (tb), John Harrington (cl, as), Ben Smith (as), Al Sears (ts), Ken Kersey (p), Floyd Smith (g), Booker Collins (b), Ben Thigpen (dm), June Richmond (vo), Andy Kirk (dir).

Four titles were recorded for Decca, one has HMG:

71053-A McGhee Special Feature number for HMG. (M)

NYC. July 29, 1942

Same. Four titles, one has HMG:

71241-A Hip Hip Hooray Solo 16 bars. (M)

It might seem strange that an unknown artist's opening work on his first recording session should give him a feature number like "McGhee Special", but HMG was already 24 years old, had been around for a while, and was already recognized as a promising trumpeter in the new developing style. The number is obviously well rehearsed, and thus, although with the necessary qualities, perhaps not quite as exciting as might be expected. More interesting is his proper improvised solo on "... Hooray", exactly what might be expected, swingbased solo with modern phrasing, similar to what Dizzy did a few years earlier, and with some slight problems in the first four bars.

Note: HMG was on and off with Andy Kirk in 1942/43. There are several AFRS programs, not all available, not even existing anymore, and no HMG solo has been found so far.

CHARLIE BARNET & HIS ORCHESTRA **NYC. June 2, 1943**

Peanuts Holland, Howard McGhee, Al Killian, Paul Cohen (tp), Bob Swift, Eddie Bert, Trummy Young, Ed Fromm (tb), Steve Cole, George Siravo (as), Kurt Bloom, Mike Goldberg (ts), Charlie Barnet (ts, ldr), Danny Bank (bar), Ralph Burns (p), Turk Van Lake (g), Chubby Jackson (b), Lou Fromm (dm).

Columbia soundie "Jam Session", HMG appears on the soundtrack (not on the film shooting, which only had white musicians ...):

Cherokee / Redskin Rhumba Solo with orch/(ts) 40 bars. (FM)

Quite a trumpet section! This item is brought to my attention through LBP, and the colourful trumpet soloing ending up in the sky must be HMG!

ANDY KIRK & HIS ORCHESTRA **NYC. Dec. 3, 1943**

Harry Lawson, Art Capehart, Fats Navarro, Howard McGhee (tp), Taswell Baird, Wayman Richardson, Bob Murray (tb), Ben Smith, Reuben Phillips (as), John Harrington, Jimmy Forrest, J. D. King (ts), Ed Loving (bar), John Young (p), Booker Collins (b), Ben Thigpen (dm), June Richmond (vo), Andy Kirk (dir).

Four titles were recorded for Decca, three have trumpet soli but by FN (ref. LBP).

ANDY KIRK & HIS ORCHESTRA **1944**

Personnels are same/similar to Dec. 3, 1943.

Various programs, the following have found to have soli by HMG:

Wilmington, Del., before Jan. 7, 1944

NBC Blue Network broadcast: Coca-Cola Victory Parade of Spotlight Bands #407 from Newcastle Army Air Base, sent Jan. 7, two titles may have HMG:

Wednesday Night Hop Possibly solo 16+8 bars,
(orch) on bridge. (FM)

Ridin' Along Possibly solo 16+8 bars,
(tb) on bridge. (F)

Wilmington, Del., before Feb. 21, 1944

AFRS Yank Swing Session #34 from Newcastle Army Base, sent Feb. 28, one title has HMG:

McGhee Special Feature number for HMG. (M)

unknown date

AFRS GI Jive #618, one title has HMG:

Paradise Valley Solo 16 bars. (FM)

Hollywood, Feb. 21, 1944

AFRS Jubilee #66, three titles may have HMG:

Ridin' Along	Solo 16+8 bars, (tb) on bridge. (F)
Paradise Valley	Possibly 16 bars. (FM)
One O'Clock Jump (NC)	24 bars 4/4 with (tp-FN). (FM)

Hollywood, Feb. 28, 1944

AFRS Jubilee #67, four titles have HMG:

Wednesday Night Hop	Possibly solo 16+8 bars, orch on bridge. Solo 16+8 bars, (ts) on bridge. (FM)
McGhee Special	Feature number for HMG. (M)
Peepin' Through The Keyhole	Solo 24 bars. (M)
One O'Clock Jump (NC)	Identical to #66. (FM)

Hollywood, March 6, 1944

AFRS Jubilee #68, two titles have HMG:

New Orleans Jump	Possibly soli 4, 4 and 8 bars. (FM)
One O'Clock Jump (NC)	19 bars 4/4 with (tp-FN) (NC). (FM)

NYC. June 7, 1944

WMCA broadcast from Apollo Theatre, one title has HMG:

Paradise Valley	Possibly 16 bars. (FM)
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HMG's music is not that easy to research. He did not work continuously with the band but came in and out. The music are mostly AFRS programs hard to find and sometimes with less than acceptable sound. Finally he shared the trumpet section with another trumpet giant, Fats Navarro, whose style had close similarities. Thus any conclusions are hard to give, except that the programs above give another element to the history of modern jazz development and bebop trumpet in particular. There are some convincing HMG examples like two additional "McGhee special". There are two highly exciting "One O'Clock ..."s with Maggie and Fats taking 4/4s, wow!! There are also some speculations on the relation between the two of them, and how that in general was solved when distributing solo space. LBP argues strongly that they in several cases shared it, like in "Paradise ..." and "Wednesday ...". Since I (JE) cannot with certainty support all the suggestions, I have decided simply to state 'possibly' in these cases. I am sure we can debate this later and have other opinions.

CHUBBY JACKSON's SEPTET NYC. Jan. 10, 1945

Howard McGhee (tp), Bill Harris (tb), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g-76), Chubby Jackson (b), Dave Tough (dm).
Two titles were recorded for Keynote:

HL76	Northwest Passage	Solo 32 bars. (F)
HL77	Crying Sands	Solo 8 bars. (S)

HMG has now entered the bebop era, recording with members of the Woody Herman's First Herd. Too bad they only had time for two titles, because these are highly noteworthy in their tempo extremes. The trumpet soloing is excellent both in the very fast "... Passage" and a moving and quite slow "... Sands".

COLEMAN HAWKINS & HIS ORCHESTRA NYC. Jan. 11, 1945

Howard McGhee (tp), Coleman Hawkins (ts), Sir Charles Thompson (p), Eddie Robinson (b), Denzil Best (dm).
Five titles were recorded for Asch (HMG not present in the sixth title 795 "Leave My Heart Alone"):

790	Sportman's Hop	Solo 16 bars. (M)
791	Bean Stalking	Solo 32 bars. (F)
792	Ready For Love	Solo/straight 16+8 bars, (p) on bridge. (SM)
793	Ladies Lullaby	Solo 32 bars. (M)
794	Night Ramble	Solo 4 bars. (M)

I remember I was not too fond of this session when I played it with focus on Hawk, but here and now, it seems different. The two horns seem to work very well together, the tenorsax exploring new dimensions inspired by a young bebop trumpeter with roots in the tradition. Fine trumpet playing on "... Hop", "... Stalking" and "... Lullaby".

JAZZ AT THE PHILHARMONIC**LA. Feb. 12, 1945**

Personnel including Howard McGhee (tp), Billie Holiday (vo).

Two titles were recorded at the Philharmonic Auditorium, no HMG on "Strange Fruit" but:

Body And Soul

Weak obligato parts. (S)

same date

Howard McGhee, Joe Guy (tp), Willie Smith (as), Illinois Jacquet, Charlie Ventura (ts), Garland Finney (p), Ulysses Livingston (g), Red Callender (b), Gene Krupa (dm).

Two titles:

Lady Be Good

Solo 64 bars (1st (tp)-solo). (FM)

How High The Moon

Solo 64 bars (2nd (tp)-solo). (M)

The first JATP concert was on July 2, 1944, but now it is HMG's turn to join the show. The rhythm backing is heavy and the items somewhat sluggish but nevertheless many good soli. HMG manages pretty well on both items, and this is also a rare opportunity to compare him to Joe Guy, another of the aspiring modern trumpeters, the judgement is yours.

COLEMAN HAWKINS & HIS ORCHESTRA**LA. Feb. 23, 1945**

Howard McGhee (tp), Coleman Hawkins (ts), Sir Charles Thompson (p), Allen Reuss (g), Oscar Pettiford (b), Denzil Best (dm).

Four titles were recorded for Capitol, no HMG solo on 576 "Stuffy" but:

573 April In Paris

Solo 20 bars. (SM)

574 Riff tide

Solo 32 bars. (FM)

575 Stardust

Solo 16 bars. (M)

The Capitol sessions seem to work better than the previous one on Asch, in my opinion due to the presence of an active guitar giving better dynamics. The music can be characterized as a modernized swing, and cooperation with Hawk is perfect. The claim that HMG was influenced by Roy Eldridge is not without basis, as evident in the fast "Riff tide" (alias "Lady Be Good"). He takes a beautiful solo on "... Paris", as well as taking the opening verse of "Stardust", lovely! His trumpet contributions here establishes him firmly as one of the most noteworthy of the young talents appearing, although he is already an 'old man' of 27 years.

COLEMAN HAWKINS & HIS ORCHESTRA**LA. Feb./March 1945**

Same. Film soundtrack, two titles: "The Crimson Canary":

Hollywood Stampede

Solo 32 bars. (F)

0:36 Riff tide (NC)

In ens behind talking. (FM)

LA. Feb. March 1945

Same. AFRS Jubilee #122 & #218, one title (HMG not on "Body And Soul"):

Mop Mop

Solo 32 bars. (F)

Great trumpet playing in fast tempi here, particularly fast on "... Stampede" but not too good sound. The cooperation with Coleman Hawkins turned out to be very successful.

CHARLIE VENTURA SEXTET**LA. March 1, 1945**

Howard McGhee (tp), Charlie Ventura (ts), Arnold Ross (p), Dave Barbour (g), Artie Shapiro (b), Nick Fatool (dm).

Three titles were recorded for Sunset (a fourth title, "I Surrender Dear" without HMG):

106 Ghost Of A Chance

Solo 8 bars. (S)

106-2 Ghost Of A Chance

As above. (S)

107-3 Tea For Two

Intro 4 bars. Soli 32 and 4 bars. (FM)

107-6 Tea For Two

As above. (FM)

108-2 C. V. Jump

Solo 24 bars. (M)

A nice and swinging session with excellent rhythm backing. HMG takes two fine blues choruses on "... Jump" (do I hear a slightly misplaced note in bar 19?). On "Tea ..." he splits the intro with tenorsax and then presents the song all by himself in an improvised mode, with the necessary differences in the two takes, great!

“Ghost ...” is mostly Ventura, but HMG gets 8 bars, and here the two takes are very, very different.

COLEMAN HAWKINS & HIS ORCHESTRA **L.A. March 2, 1945**

Howard McGhee (tp), Vic Dickenson (tb), Coleman Hawkins (ts), Sir Charles Thompson (p), Allen Reuss (g), Oscar Pettiford (b), Denzil Best (dm).

One title was recorded for Capitol (586 “I’m Through With Love”, 587 “What Is There To Say?” and 588 “Wrap Your Troubles In Dreams” without HMG):

585 Hollywood Stampede Solo 32 bars. (FM)

L.A. March 9, 1945

Howard McGhee (tp), Coleman Hawkins (ts), Sir Charles Thompson (p), Allen Reuss (g), John Simmons (b), Denzil Best (dm).

Three titles were recorded for Capitol (HMG not present on 596 “It’s The Talk Of The Town”):

593 Too Much Of A Good Thing Solo 16 bars. (M)

594 Bean Soup Solo 32 bars. (M)

595 Someone To Watch Over Me Solo 8 bars. (S)

Only a few weeks have passed and then another great Capitol session! Although HMG is soloing on only half of the items, he certainly makes himself highly noted in lovely swinging items like “... Stampede” (alias “Sweet Georgia Brown”), “... Thing” (alias “Fine And Dandy”) and “... Soup” (alias “Tea For Two”), concluding with memorable 8 bars in slow tempo on “... Watch ...”, great!

HOWARD MCGHEE AND HIS COMBO **Hollywood, May 1945**

Howard McGhee (tp), Teddy Edwards (ts), Vernon Biddle (p), Stanley Morgan (g), Charles Mingus (b), Nat “Monk” McFay (dm).

One title was recorded for Modern Music:

JM2 Deep Meditation Solo 8 bars (mute). (S)

The dates for HMG’s West Coast recordings are very inexact, but discos has this one as the first one. If so, it is a very modest beginning with the tenorsax taking most of the solo space; a nice brief muted trumpet solo can be noted though.

HOWARD MCGHEE AND HIS BAND **Hollywood, May 1945**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm). Date may possibly be Sept..

Four titles were recorded for Philo:

van200 Intersection Intro 4 bars. Solo 16 bars. Straight. (M)

van201 Life Stream Soli 8, 16 and 8 bars to coda. (S)

van202 Mop-Mop Soli 64 and 8 bars. (F)

van203 Stardust Solo 16+28 bars to long coda. (S)

The bebop of the West Coast is pretty rough, but if you can adapt to the frantic atmosphere, there is lots of fine jazz music to be heard. Take “Mop-Mop” as a good example with HMG in his most colourful mood. “Intersection” is less exciting. Possibly then “Stardust” will come as a nice surprise, because HMG here teaches us a lesson; his strong and beautiful solo feature is something quite out of the ordinary. And as if this is not enough, the moving and original “... Stream” also has some remarkable trumpet playing in slow tempo. HMG has certainly by now established himself as one of the greatest modern trumpeters, challenged only by Dizzy Gillespie and Fats Navarro.

WYNONIE "MR. BLUES" HARRIS

ACC. BY JOHNNY OTIS' ALL STARS

L.A. June/July 1945

Howard McGhee (tp), Teddy Edwards (ts), Lee Jones (p), Stan Morgan (g), Robert Kesterton (b), Johnny Otis (dm), Wynonie Harris (vo).

Two titles were recorded for Aladdin (HMG not present on "Around The Clock Blues Part 1 & 2"):

Cock-A-Doodle-Oo Solo 24 bars. Obbligato 48 bars. (SM)

Yonder Goes My Baby Obbligato 12 bars. Solo 12 bars. (SM)

Typical HMG on these two titles, soft and pleasant soloing both on “Cock ...” and “... My Baby” and active bebop background playing, highly noteworthy!

SLIM GAILLARD AND HIS BOOGIEREENERS

L.A. ca. Sept. 1945

Possibly Howard McGhee (tp), Vic Dickenson (tb), unknown (as), Fletcher Smith (p), Slim Gaillard (g, vo), Bam Brown (b), Leo Watson (dm).

Two titles were recorded for Queen, no trumpet solo on 5009 "Please Wait For Me" but:

5008 Vout Oreenee Solo 8 bars. (SM)

An excellent bebop trumpet solo here, but can we be quite sure it is HMG?

SLIM GAILLARD AND HIS BOOGIEREENERS LA. ca. Sept. 1945

Howard McGhee, Karl George (tp), Lucky Thompson, Teddy Edwards, Wild Bill Moore (ts), Fletcher Smith (p), Slim Gaillard (g, vo), Bam Brown (b), Leo Watson (dm).

Four titles were recorded for King, 5015 "Harlem Hunch" and 5017 "Travellin' Blues" seem to have KG only but:

5014 Slim Gaillard's Boogie Solo 24 bars (2nd (tp)-solo). (M)

5016 Tutti-Frutti Solo 16 bars. Obbligato parts. (M)

Lots of trumpet on this session, but it seems that Karl George is as much featured as HMG. Would like to have your comments on this issue.

HOWARD MCGHEE AND HIS ORCHESTRA Hollywood, Sept. 4, 1945

Personnel as May 1945 plus Snooky Young, Karl George (tp), Vic Dickenson, Gene Roland (tb), Robert Isabell, Gene Porter (as, bar).

Three titles were recorded for Modern:

McGhee Special Feature number for HMG. (M)

Cool Fantasy Part 1 / McGhee Jumps Solo 18 bars. (M)

Cool Fantasy Part 2 Solo with ens 12 bars.
With ens to coda. (M)

Good sides these, although "... Special" maybe is not that exciting, having an element of routine. The swinging "... Jumps" is the highlight.

WILLIE SMITH Hollywood, Nov. 12, 1945

Howard McGhee (tp), Willie Smith (as), Lucky Thompson (ts), Arnold Ross (p), Eddie Safranski (b), Lee Young (dm).

Four titles were recorded for Sunset:

127-14 I Found A New Baby Solo 16+6 bars, (p) on bridge. (FM)

127-15 I Found A New Baby As above. (FM)

127-16 I Found A New Baby As above. (FM)

132-7 Windjammer Solo with ens 16+8 bars (mute),
(ts) on bridge. (FM)

133-3 Skylark Solo 6 bars. (S)

134/135 Experiment Perilous / Solo ca. 24 bars. (FM)
Lover Come Back To Me Solo 64 bars (mute).
Solo 64 bars (open). (F)

Now, this is really something!! Particularly nine minutes of "Lover ..." is utterly exciting (note Ross' piano playing, and then I won't even mention Lucky's presence ...), where the guys start fumbling in fast medium tempo with HMG warming up, but then changes to fast and a real, serious take. Well serious or serious, both trumpet soli start out well and are excellent for appr. 48 bars, but it seems the way ahead is quite unclear, the ending is messy. The other items seem to be scheduled for 78 rpm., being around three minutes. "... New Baby" have earlier been believed to have two takes, good but not remarkable trumpet playing here, but there are in fact three. Fine muted trumpet on "Windjammer" with Lucky on the bridge. Finally, note also a few nice trumpet bars on the slow "Skylark".

HOWARD MCGHEE AND HIS ORCHESTRA Hollywood, Dec. 21, 1945

Howard McGhee (tp), Teddy Edwards (cl-"... Blues", ts), J. D. King (ts), Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm), Monette Moore (vo-"... Chair", "... Jive).

Broadcast from "Street of Paris" (issued on Uptown CD):

1:01	Intro / Night Mist (Theme)	Straight. (S)
5:32	Night In Tunisia	Straight. Solo 64 bars. Coda. (M)
3:58	Rockin' Chair	Weak obbligato parts. (S)
4:57	Howard's Blues	Solo 36 bars (mute). (M)
2:07	Killin' Jive (Nagasaki)	Solo 32 bars. (F)
3:15	The Man I Love	Intro 8 bars (S) to solo 64 bars. (F)

Interesting broadcast but I believe HMG could have done much more out of it. The performances are quite noisy, and the band as such seems not to have any clear purpose. When this is said, there are some fine trumpet playing here. I don't think "... Tunisia" is treated like it should; no gorgeous break as expected, and it takes time before anything happens. More exciting then is the muted "... Blues", and a strong "... Jive", but the tenorsax riffing behind is unnecessary and spoils some of the fun. The highlight "The Man ..." though makes up for much, this is HMG at his very best!!

**WILBERT BARANCO
& HIS RHYTHM BOMBARDIERS**

LA. Jan. 1946

Howard McGhee, John Burks, Karl George, Snooky Young (tp), Ralph Bledsoe, Henry Coker, Vic Dickenson, George Washington (tb), Marvin Johnson, Willie Smith (as), Fred Simon, Lucky Thompson (ts), Gene Porter (bar), Wilbert Baranco (p, ldr), Buddy Harper (g), Charles Mingus (b), Earl Watkins (dm).

Four titles were recorded for Black & White, two have HMG:

Weeping Willie	Solo 16 bars. (SM)
Baranco Boogie	Solo 24 bars. (FM)

"Baranco ..." is a somewhat anachronistic item with a long piano boogie solo first and then into a fine modern trumpet solo! "... Willie" has mainly altosax with a HMG solo in the middle, but not that interesting this one.

SLIM GAILLARD AND HIS ORCHESTRA

LA. Jan. 1946

Howard McGhee (tp), Marshall Royal (cl), Lucky Thompson (ts), Dodo Marmarosa (p), Slim Gaillard (g, vo), Bam Brown (b, vo), Zutty Singleton (dm).

Four titles were recorded for Bel-Tone:

58-3	Chicken Rhythm	Solo 16 bars. (M)
59-1	Santa Monica Jump	Solo 32 bars. (F)
60-1	Mean Pretty Mama	Solo 12 bars to coda. (S)
61-2	School Kids' Hop	Solo 16 bars. (FM)

The session as such is rather uneven, although Gaillard's vocals always are events of smile and laughter. Clean sound and good soloing by everybody; for HMG the highlight is the fast solo on "... Monica ...".

LESTER YOUNG & HIS BAND

LA. ca. Jan. 18, 1946

Howard McGhee (tp), Vic Dickenson (tb), Willie Smith (as), Lester Young (ts), Lee Wesley Jones (p), Curtis Counce (b), Johnny Otis (dm).

Three titles were recorded for Aladdin (a fourth title 3568 "After You've Gone" without HMG), no trumpet solo on 3567 "It's Only A Paper Moon" and 3569 "Lover Come Back To Me" but:

3583	Jammin' With Lester	Solo 12 bars. (M)
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A good and typical solo on "Jammin' ..." is all we get, Pres takes it all and the rest of the personnel is just a backup band.

JAZZ AT THE PHILHARMONIC

LA. Jan. 28, 1946

Howard McGhee, Al Killian (tp), Charlie Parker, Willie Smith (as), Lester Young (ts), Arnold Ross (p), Billy Hadnott (b), Lee Young (dm).

Four titles were recorded live at the Philharmonic Auditorium:

Blues For Norman	Solo with ens 5 choruses of 12 bars. (FM)
I Can't Get Started	Solo/straight 32 bars. (S)
Lady Be Good	Solo 64 bars. (M)
After You've Gone	Solo 2 choruses of 40 bars. (F)

This famous JATP session is of course a must, although the quality in general perhaps is not quite up to the high expectations. There is also something with the

sound quality that make the trumpet playing more shrilling than it really was. HMG executes his role to satisfaction, but none of his soli may called remarkable; my favourite is his hot blowing on "... Gone". Note also that the "Lady ..." is played in an unusually slow tempo.

BENNY CARTER**LA. March 31, 1946**

Miles Davis, Howard McGhee (tp), possibly Britt Woodman (tb), Benny Carter (as), Bumps Myers, unknown (ts), Sonny White (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm).

Broadcast from "The Street of Paris", three titles, "Just You, Just Me", "Don't Blame Me" and "Sweet Georgia Brown", but all trumpet soli by Miles Davis. HMG might be in the ensembles, but sound quality is mediocre.

HOWARD MCGHEE ORCHESTRA**Hollywood, Spring 1946**

Howard McGhee (tp), Teddy Edwards (ts), James King (ts, vo-23345), Vernon Biddle (p), Robert Kesterson (b), Roy Porter (dm).

Four titles were recorded for Melodisc:

23333	Sweet Potato	Soli 32 and 64 bars. (F)
23337	Hoggin'	Solo 64 bars. (F)
23345	Blues A La King	Solo 24 bars. Obbligato parts. (M)
23610	Night Mist	Straight. (S). Solo 8 bars. (M)

HMG's trumpet is brilliant on this low-fidelity date. The fast titles are fireworks of modern trumpet playing, and very few contemporaries could do anything like "... Potato" (actually "Sweet Georgia Brown") and "Hoggin'"! Note also fine blues on "... King", and "... Mist" which is an emotional piece with a beautiful straight trumpet introduction.

HOWARD MCGHEE AND HIS ORCHESTRA**Hollywood, 1946**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton or Oscar Pettiford (b), Roy Porter (dm), Pearl Taylor, Estelle Edson, Clarence Williams (vo).

Nine titles were recorded for Modern Music, no HMG on "The Jive I Like" and "I'm Drunk" but:

11:45 Swing / Rummage Bounce	Solo with ens 32 bars. (M)
Mad Hype	Solo 64 bars. (F)
Play Boy Blues	Obbligato 36 and 24 bars. (SM)
Around The Clock Pt 1	Solo with ens 12 bars. Obbligato 8, 8 and 8 bars. (S)
Around The Clock Pt 2	Solo 12 bars. Obbligato 8 and 8 bars. (S)
Gee I'm Lonesome	Solo with ens 8 bars. Obbligato 24 and 12 bars. (S)
Call It The Blues	Straight 4 bars to solo 8 bars. Obbligato 8 bars. (S)

Only two pure jazz items here, "11:45 ..." and "... Hype" with excellent trumpet playing. However, one should not overlook the remaining titles, all blues for the people with HMG concentrating upon obbligati behind the female vocalists. Spend some time listening to these; the audibility of the trumpet varies, but everything sounds good, he seems to enjoy this!

CHARLIE PARKER QUINTET /**HOWARD MCGHEE****Hollywood, July 29, 1946**

Howard McGhee (tp), Charlie Parker (as-1021-24), Jimmy Bunn (p), Bob Kesterson (b), Roy Porter (dm).

Six titles were recorded for Dial:

1021	Max Is Making Wax	In ens 32 bars. Solo 64 bars. (F)
1022	Lover Man	Duet with (as) 8 bars to coda. (S)
1023	The Gypsy	No solo. (S)
1024-A	Bebop	In ens. Solo 64 bars. In ens. (F)
1025-B	Trumpet At Tempo	Solo 64 bars. 32 bars 4/4 with (p). Solo 64 bars. (F)

1026-C Thermo-Dynamics Straight 32 bars to solo 32 bars.
Solo 64 bars. (F)

This is the session famous for Bird's mental breakdown. However we should note that there was nothing wrong with the rest of the group, and quoting Mosaic's liner notes: "Ironically, McGhee was in scintillating form and his razor-sharp improvisations throw Bird's plight into stark relief". He plays great on "Max ..." and "Bebop" also, but after Bird left studio, the group seems to relax and produced two additional and magnificent uptempo items showing HMG's greatness as a contemporary trumpet artist. "Trumpet ..." is an uncamouflaged "Indiana", "Thermo-D" also has some ancestor; in both cases it is as the studio gets on fire!!

JUNIOR JAZZ AT THE AUDITORIUM Hollywood, ca. Aug. 1946

Collective personnel: Howard McGhee (tp), Les Robinson (as), Jack McVea, Lucky Thompson (ts), Jimmy Bunn (p), Irving Ashby (g), Red Callender (b), Jackie Mills (dm).

Four titles were recorded at The Auditorium for B&W (Jazz off the Air Vol. 1), no HMG on "Lover" but:

Ornithology (Oodie-Coo-Bop) I&II	Solo 64 bars. (FM)
Hot House (Boppin' Bop)	Soli 64 and 24 bars to coda. (M)
Allen's Alley	Solo 8 bars. Solo 3 choruses of 32 bars. (F)

This session as such is just incredible! There is something that makes the total impression better than of the JATP concerts, and so much happens. With regard to HMG, "Ornithology" has an excellent trumpet solo, not so intensely nervous as many of his other uptempo items. He takes it pretty cool on "Hot House", but goes for it in high tempo on "... Alley".

HOWARD MCGHEE AND HIS SEXTET Hollywood, Oct. 18, 1946

Howard McGhee (tp), Teddy Edwards (ts), Dodo Marmarosa (p), Arv Garrison (g), Bob Kesterton (b), Roy Porter (dm).

Four titles were recorded for Dial:

1041-4	Dilated Pupils	Solo 32 bars. (F)
1041-5	Dilated Pupils	32 bars 4/4 with (p) to solo 32 bars. (F)
1042-4	Midnight At Mintons	Solo 16 bars. (M)
1043-1	Up In Dodo's Room	Solo 24 bars. (M)
1043-2	Up In Dodo's Room	As above. (M)
1044-2	High Wind In Hollywood	Soli 8 and 32 bars. (F)

If you look closely, you will note that this is HMG's first proper bebop recording session in studio! Thanks to the professionalism of Dial records, the musicians could concentrate on their music, not watering it out with blues as many of HMG's sessions do, nor using the concert halls for jam sessions. The trumpet is all muted here and of high class, although I prefer the laidback medium tempo items to those with violent fast fingering. Note that take 5 of "... Pupils" has a rather chaotic chase after the guitar solo.

JUST JAZZ ALL STARS Hollywood, possibly Jan. 10, 1947

Howard McGhee (tp), Bill Harris (tb), Woody Herman (cl-"... Room"), Herbie Steward (ts), Dodo Marmarosa (p), Arnold Fishkin (b), Jackie Mills (dm).

Possibly NBC Studios, two titles:

3:40	The Great Lie	Solo 32 bars. (F)
7:05	Rose Room	Solo 32 bars. (M)

Postscript of Jan. 2020: This program has turned up recently with 'unidentified' trumpeter, but he cannot be but HMG, two good trumpet soli very much like him.

JUST JAZZ ALL STARS Hollywood, Jan. 30, 1947

Howard McGhee (tp), Jack Teagarden (tb, vo-"Juba Blues"), Woody Herman (cl, vo-"Juba Blues"), Wardell Gray, Ted Nash, Herbie Steward (ts), Tommy Todd (p), Charlie Drayton (b), Jackie Mills (dm).

KFWB outdoor broadcast "Dancing On A Dime" from Joseph Le Conte Junior High School. AFRS Jubilee No. 228, no HMG on "Theme/One O'Clock Jump" and "The Juba Blues" but:

AFRS Jubilee programs No. 238/239 from McCornack General Hospital, three titles recorded (alternatively LA. and the "Hi-De-Ho Club"):

6:17	The Man I Love	Intro 6 bars (S) to solo 32+16 bars, (as) on bridge. Soli 64 and 4 bars. (F)
3:38	Ornithology	Solo 32 bars. (FM)
3:58	Body And Soul	Solo 60 bars (M) to coda. (S)

Excellent program! HMG gives "The Man ..." a soft and slow intro but then goes into fast tempo, letting Criss take the bridge in the first chorus, but takes the second one completely by himself. "Ornithology" is simple and straight with one chorus to each, almost as recording a 78 rpm., no problem for anybody. Finally "Body ..." where Edwards opens up with a slow chorus, with HMG taking over in medium tempo. Lack of rehearsal makes it evident that he does not quite know how to end his solo, otherwise excellent playing. Don't miss this program!!

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

Howard McGhee (tp), Sonny Criss (as), Wardell Gray (ts), Dodo Marmarosa (p), Red Callender (b), Jackie Mills (dm).

AFRS Jubilee No. 261 (item 1 only, announced falsely as "Groovin' High"), three titles were recorded live at the Civic Auditorium:

Be Bop / Dizzy's Fingers	Solo 64 bars. 64 bars 4/4 with (as/ts). (F)
Groovin' High	Solo 64 bars. (FM)
Hot House	Solo 32 bars. (FM)

Excellent followup of the AFRS session earlier, and with fellow musicians like Criss and Gray on the top of their artistic capabilities, HMG is bound to show his very best. The soli here are not too long, forcing him to compress his ideas into one chorus or two, and better he has never played!! To suggest one highlight would be a disgrace to the others, but nevertheless listen to the chase on "Be Bop"!!

MARY ANN McCALL

ACC. BY RALPH BURNS' ORCHESTRA LA. June 19, 1947

Howard McGhee (tp), Willie Smith (as), Dexter Gordon (ts), Jimmy Rowles (p), possibly Barney Kessel but probably Al Hendrickson (g), Red Callender (b), Jackie Mills (dm), Mary Ann McCall (vo), Ralph Burns (arr, cond).

Three titles were recorded for Columbia, no HMG on 2393 "On Time" but:

2391-1	Money Is Honey	Obbligato parts. (M)
2392-2	I Want A Big Butter And Egg Man	Obbligato parts. (M)

Faint in the background but we can hear HMG alright.

HOLLYWOOD JAZZ CONCERT

LA. July 6, 1947

Collective personnel: Howard McGhee, Al Killian (tp), Trummy Young (tb), Sonny Criss (as), Wardell Gray, Dexter Gordon, Teddy Edwards (ts), Hampton Hawes, Russ Freeman (p), Barney Kessel (g), Red Callender, Leroy Gray, Hany Babasin (b), Ken Kennedy, Connie Kay, Roy Porter (dm), Earl Coleman (vo-"... Soul").

Nine titles were recorded at "Elk's Auditorium":

The Hunt / Rocks 'N' Shoals (NC)	Solo ca. 2 ½ choruses of 32 bars (NC). (FM)
Bopera / Disorder At The Border	Solo 6 choruses of 12 bars. (M)
Back Breaker	No solo. (M)
Blow, Blow, Blow / The Creep	No solo. (M)
Bopland / Byas-A-Drink	Soli 8 and 64 bars. (M)
Jeronimo / Cherry-Coke	No solo. (FM)
Bop After Hours	Solo 24 bars. (S)
Body And Soul (NC)	No solo. (S)
Rifftide (0:53)	No solo. (FM)

Lots of exciting things happen on this marathon date, and it already appears in four solographies, but HMG has a minor role here. He introduces "The Hunt" but the beginning of his solo is missing. The highlight is the 'concise, well-crafted solo'

on “Bop ...” (or “After Hours Bop” as Dan Morgenstern puts in his liner notes), two beautiful blues choruses.

FLIP PHILLIPS / HOWARD McGHEE **NYC. Sept./Oct. 1947**

Howard McGhee (tp), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), J. C. Heard (dm).

Three titles were recorded for Mercury (a fourth title 231 “My Old Flame” (two takes) without HMG):

229	Cake	Soli 24 and 12 bars. (M)
229-alt.	Cake	Soli 24 and 8 bars. (M)
230	Znarg Blues	Solo 36 bars. (M)
232	Cool	Solo 36 bars. (M)
232-alt.	Cool	As above. (M)

Pleasant, swinging smallband session, all blues in similar tempo, with good trumpet soli on all items with fine variations between the takes..

JAZZ AT THE PHILHARMONIC **NYC. Sept. 27, 1947**

Howard McGhee (tp), Bill Harris (tb), Illinois Jacquet, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Jo Jones (dm).

Four titles were recorded in Carnegie Hall:

Perdido	Solo 3 choruses of 32 bars. (M)
Mordido	Solo 9 choruses of 12 bars. (FM)
Endido	Solo 4 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars. (S)

Our man tries to keep a straight melodic face in an environment more interested in igniting the public (as IJ on “Endido”). There are better examples of HMG’s artistry, but he seems to manage pretty well, and there are no excesses from his side. The highlight is of course his nice chorus on the slow “... Dear”, but there are some fluffs.

LEO PARKER ALL STARS **Detroit, Oct. 4, 1947**

Howard McGhee (tp), Gene Ammons (ts), Leo Parker (bar), Junior Mance (p), Gene Wright (b), Charles Williams (dm).

Four titles were recorded for Savoy, no HMG on 802 “Wild Leo” but:

800	El Sino	Solo 16 bars. (M)
801	Ineta	Solo 24 bars. (M)
803	Leapin’ Leo	Solo 32 bars. (FM)

A fine Savoy session with HMG joining two of the most important bebop reed players, and his three trumpet soli are all excellent.

HOWARD McGHEE **Chi. Oct. 15 or Nov. 10, 1947**

Howard McGhee (tp), Billy Eckstine (vtb), Kenny Mann (ts), Hank Jones (p), Ray Brown (b), J. C. Heard (dm), Marcel Daniels (vo-“... Lip”, “... Word”).

Date falsely given as Feb. 1948. Revised date comes from Mann, the session takes place after a JATP concert, giving the two possible dates.

Four titles were recorded for Vita Coustic, bought by and issued on Savoy:

Belle From Bunny Cock	Break to solo 32 bars. (FM)
Belle From Bunny Cock alt.	As above. (FM)
Flip Lip	Solo 8 bars. (M)
The Man I Love	Solo 32 bars. (S) to solo 16 bars. (FM) to solo 8 bars to long coda. (S)
The Last Word	Soli 32 and 32 bars. (F)

HMG has obviously a nice time in Chicago! His playing on “Belle ...” and the fast “... Word” is of first rate quality, but to hear him in slow items like “The Man ...” is something quite special, beautiful inventive with a sound from heaven. You tell me which young and modern trumpeters at this point of time could play anything like this?!!

HOWARD MCGHEE SEXTET**NYC. Dec. 3, 1947**

Howard McGhee (tp), James Moody (ts), Milt Jackson (vib), Hank Jones (p), Ray Brown (b), J. C. Heard (dm).

Nine titles were recorded for Dial:

1121-A	Dorothy	Soli 16 and 2 bars. (M)
1122-A	Night Mist	Solo/straight. (S)
1122-B	Night Mist	As above. (S)
1123-C	Coolie-Rini	Solo 16 bars. (FM)
1124-B	Night Music	No solo. (S)
1125-A	Turnip Blood	Solo 16 bars (open). (FM)
1125-B	Turnip Blood	Solo 16 bars (mute). (FM)
1126-C	Surrender	Soli 16 and 8 bars to long coda (open). (S)
1127-A	Sleepwalker Boogie	No solo. (M)
1128-A	Stoptime Blues	Intro 8 to solo 36 bars (mute). (F)
1129-A	You	Solo 16 bars (open). (M)

A fine Dial session with a great personnel, and there is a friendly sharing of solo space. In fact, possibly too friendly, because I believe HMG could have been a bit more egoistic as a leader, his soli are generally only half a chorus, much too brief. The two "Night ..."s are more concert pieces than solo vehicles, but interesting as such, "... Music" almost a solo feature for piano. Note that HMG's horn chooses differently on the two takes of "Turnip ...", pick your choice! For highlights otherwise, "Stoptime ..." is exciting, a brother of the famous "Congo Blues", and a delicate "Surrender", not many of this kind!

Note: Howard McGhee is not present on the LA. Dec. 27, 1947 session GENE NORMAN's "JUST JAZZ" at the Shrine Auditorium (AFRS Jubilee 271: "Just Bop" / C Jam Blues", and "Sweet Georgia Brown"), also featuring Wardell Gray, Vido Musso (ts). The trumpeter is Ernie Royal. HMG is in Chicago.

HOWARD MCGHEE SEXTET**Chi. Dec. 24-31, 1947**

Howard McGhee (tp), Jimmy Heath (as, bar), Milt Jackson (vib), Will Davis (p), Percy Heath (b), Joe Harris (dm).

Date falsely given as Feb. 1948. Correct date connected to HMG's stay at the Argyle Lounge.

Eight titles were recorded for Vita Coustic (may come from 2 or 3 sessions (source: Arthur Zimmermann), bought by and issued on Savoy:

Merry Lee / Riff tide	Soli 8 and 16 bars. (FM)
Short Life	Solo 12 bars. (FM)
It's Talk Of The Town	Solo 16+8 bars, (bar) on bridge. Solo 8 bars to long coda. (S)
Bass C Jam	Straight with (bar) 32 bars to solo 32 bars. Straight with (bar) 16+8 bars, (p) on bridge. (FM)
Bass C Jam alt.	As above. (FM)
Down Home	Solo 24 bars. (FM)
Sweet And Lovely	Soli 32, 4 and 8 bars to long coda. (SM)
Fiesta (= Short Life)	Solo 12 bars. (FM)
I'm In The Mood For Love	Solo 16+8 bars, (vib) on bridge. Solo 8 bars to long coda. (S)

Fine trumpet playing in upper tempi, no problems. However, the really great and possibly surprising experiences are his magnificent contributions in slow tempo. With a big sound and much feeling he makes "... The Town", "... Lovely" and "... The Mood ..." into highly memorable items, only too bad they are still 78 rpm. constrained.

same

Personnel as above. Earl Coleman (vo-"... Suite").

Four titles, two issued on Old Swing-Master:

Yardbird Suite	Solo 8 bars (mute). (SM)
Messin' With Fire / Donna Lee	Solo 32 bars (open). (F)

Good soli without being particularly noteworthy.

KENNY CLARKE

Paris, May 14, 1948

Howard McGhee (tp), Jimmy Heath (as), Hubert Fol (as-532), Jesse Powell (ts), John Lewis (p), John Collins (g), Percy Heath (dm), Kenny Clarke (dm).

Four titles were recorded for French Swing, no HMG on 534 "I'm In The Mood For Love" but:

531-1	Maggie's Drawers	Solo 24 bars. (FM)
532-2	Angel (Sweet And Lovely)	Solo 40 bars to coda. (S)
533	Out Of Nowhere	Solo 16 bars. (SM)

HMG is now in Europe with a heavy recording week in Paris, starting with a session under Kenny Clarke's name. "... Drawers" is an uptempo typical bebop blues, which is executed with professionalism. Even more interesting is "... Nowhere" introduced by bass with a full chorus, then trumpet taking over with a brilliant solo, only half-a-chorus though. Finally another beautiful version of "... Lovely", recorded already half-a-year earlier, confirming HMG's extraordinary qualities in slow tempo.

HOWARD MCGHEE BOPTET

Paris, May 15, 1948

Howard McGhee (tp), Jimmy Heath (as), Jesse Powell (ts), Vernon Biddle (p), Percy Heath (b), Specs Wright (dm).

Six titles were recorded for French Vogue:

2294	Al's Tune	Solo 36 bars. (FM)
2295	How High The Moon Pt 1	Soli 8 and 8 bars. (F)
2296	How High The Moon Pt 2	Solo 3 choruses of 32 bars. (F)
2297	Dimitar	Solo 32 bars (S) to 34 bars (FM) to 4 bars to coda. (S)
2302-3	Bop En Vogue	Solo 24 bars. (M)
2303-1	Swiss Vounce	Soli 8 and 24 bars. (M)

Another day and this time a recording session under his own name. Three hot blues choruses on "... Tune", then a doubled-sized "... Moon" with HMG only in the presentation on the first part but the second part is almost all trumpet, great! Blues also on "... Vogue", while "... Vounce" is a standard, fine trumpet also on these, but the session highlight is "Dimitar", a feature number for HMG with two different tempi, a great performance!

JAM SESSION

Paris, May 16, 1948

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

Concert broadcast from the Marigny Theatre, one title:

I Surrender Dear	Solo 64 bars. (S)
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Quite a surprise, a magnificent long trumpet solo on "... Dear". The sound quality is not very good, otherwise this item would have taken place among HMG's most important ones in slow tempo!

HOWARD MCGHEE BOPTET

Paris, May 18, 1948

Personnel as May 15.

Seven titles were recorded for French Blue Star:

2304	Denise	Soli/straight 32 and 8 bars to coda. (S)
2305	Nicole	Soli 8 and 16 bars (mute). Solo 16+8 bars (open), (b) on bridge. (M)
2306	Etoile	Soli 16 and 14 bars to coda. (S)
2307	Punkins	Solo 8 bars (mute). Solo 24 bars (open). (M)
2308	Donna Lee	Soli 32, 8 and 8 bars. (F)
2309-3	Big Will	Solo 16 bars. (FM)

2314-2 Prelude To Nicole Solo 32 bars (mute). Solo
16+8 bars (open), (b) on bridge. (M)

“Donna ...” is taken in an unearthly tempo but no problems for HMG, who might easily have taken a few more choruses, and “... Will” only gets half-a-chorus. The two “... Nicole”s are heavily related, the “Prelude ...” is probably a sort of rehearsal, although it has got a higher matrix number. Both versions have excellent trumpet playing. The two slow items are not that exciting, “Denise” is rather straight, and “Etoile” should have had another take immediately, the opening bar of the trumpet is not quite successful.

HOWARD MCGHEE / FATS NAVARRO BOPTET NYC. Oct. 11, 1948

Howard McGhee (tp, p-337, arr), Fats Navarro (tp), Ernie Henry (as), Milt Jackson (p, also vib-337), Curly Russell (b), Kenny Clarke (dm).

Three titles were recorded for Blue Note:

336-1	The Skunk	Solo 24 bars (2 nd (tp)-solo). (M)
336-3	The Skunk	As above. (M)
336	The Skunk (unissued)	As above? ()
337-1	Boperation	Solo 8 bars (2 nd (tp)-solo). Soli 4 and 4 bars. (M)
337-2	Boperation	As above. (M)
338-0	Double Talk	Soli 32 and 16 bars (2 nd (tp)-soli). 3 choruses (of 32 bars) 16/16, 8/8 and 4/4 with (tp-FN). (FM)
339-0	Double Talk alt.	As above. (FM)

A most famous session, bringing the two trumpet giants from the 1943-44 Andy Kirk orchestra together again. It has been thoroughly described by LBP et al in the Navarro book, and I hate to overrule any of the most detailed comments, this is legendary and a must for all lovers of bebop and modern trumpet playing. Let me just quote the final comments: “It is a thrill to listen to these two trumpet masters, and it is amazing here to witness to what degree McGhee had become a virtuoso bebop soloist in the years after his big band days. The objective listener, though, should admit that it is Navarro who wins the day. Even when he resorts to his high-note devices from the Kirk days McGhee cannot convince us of any superiority”. Reminding myself that it is contrary to solography presentation to compare artists, it is difficult not to admit a agreement. “Fats” was a pioneer with total qualities, always extremely serious in his art, never to take easy ways out, which HMG sometimes did.

HARRY BELAFONTE VOCAL ACC. BY

HOWARD MCGHEE & HIS ORCHESTRA NYC. prob. March 1949

Howard McGhee (tp), Brew Moore (ts), Machito (ldr), others unknown but most probably similar to the Machito sessions below. Harry Belafonte (vo-2585,86). Date for “Cubop City” also given as Dec. 20, 1948, but presumably this is false. Four titles were recorded for Roost at the Royal Roost, no HMG on 2585 “Lean On Me”, 2586 “Recognition” and 2587 “Cubop City Pt 1” but:

2588	Cubop City Pt 2	Solo 9 choruses of 12 bars. (FM)
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HMG goes ‘latin’! One may have different opinions about latin jazz, some find monotonous and rather boring. That may be, but anyway this session has some excellent tenorsax playing as well as an inspired trumpet solo.

MACHITO & HIS AFRO-CUBANS NYC. March 26, 1949

Bigband personnel including Howard McGhee (tp), Brew Moore (ts).

One title was recorded live at RoyalRoost:

Howard’s Blues / Indianola	Solo 7 choruses of 12 bars. 5 choruses 4/4 with (ts-BM). (F)
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NYC. April 2, 1949

Same. One title:

Cubop City	Solo 6 choruses of 12 bars to duets with (tp/ts). (M)
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NYC. April 9, 1949

Same. One title:

Indianola	Solo 11 choruses of 12 bars.
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6 choruses 4/4 with (ts-BM). (F)

NYC. April 23, 1949

Same. Broadcast from Bop City, two titles:

Indianola	Solo 9 choruses of 12 bars. 40 bars 4/4 with (ts-BM). (F)
How High The Moon	Soli 64, 4 and 4 bars. (FM)

same dateSame with Flip Philips (ts), Ella Fitzgerald (vo) added.
One title, "Flying Home", but no HMG.**NYC. April 30, 1949**

Same as April 23. One title:

How High The Moon	Soli 64, 4 and 4 bars. (FM)
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More of the same, uptempi, rather frantic, and the presence of several versions are not as exciting as it should be. HMG seems to enjoy himself, and nothing wrong with that, but most of this stuff you will probably only play once. Note that sometimes another trumpeter of quality interferes with our man.

HOWARD MCGHEE ALL STARS**NYC. Jan. 23, 1950**

Howard McGhee (tp), J. J. Johnson (tb), Brew Moore (ts), Kenny Drew (p), Curly Russell (b), Max Roach (dm).

Six titles were recorded for Blue Note:

370-1	Lo-Flame	Solo 32 bars. (FM)
370-2	Lo-Flame	As above. (FM)
371-1	Fuguetta	Solo 32 bars. (FM)
372-0	Fluid Drive	Intro 4 bars. Solo 36 bars. (F)
373-0	Meciendo	Soli 8, 32 and 8 bars. (F)
374-0	Donellon Square	Solo 32 bars. (FM)
375-1	I'll Remember April	Solo 16 bars. (F)

A fine session with to-the-point bebop material, though everything in upper tempi, and where everybody gets his share of solo space. The problem is not what is played, but what could have been played. All items could easily have fitted into 78 rpm. records, although they never were issued on that medium. Knowing the professionalism of Blue Note, an excellent opportunity to hear these great artists at length is lost.

HOWARD MCGHEE**Detroit, early 1950**

Howard McGhee (tp) accompanied by 18 piece orchestra, no details.

Four titles were recorded, unissued, fate unknown.

CHUBBY JACKSON & HIS ALL STARS BAND**NYC. March 15, 1950**

Howard McGhee, Al Porcino, Don Ferrara (tp), J. J. Johnson, Kai Winding (tb), Charlie Kennedy (as), Zoot Sims, Georgie Auld (ts), Gerry Mulligan (bar, arr), Tony Aless (p), Chubby Jackson (b), Don Lamond (dm), Tiny Kahn, Al Cohn (arr).

Seven titles were recorded for New Jazz / Prestige, no trumpet soli on 63 "Flying The Coop", 66 "Sax Appeal" and 69 "Leavin' Town", while 64 "I May Be Wrong" and 67 "Hot Dog" have trumpet solo but not by HMG, but:

65	New York	Solo with orch 24 bars. (M)
68	Why Not?	Solo with orch 16 bars. (M)

Great orchestra with the best of white modern musicians, supplemented by JJJ. and HMG, the latter having a particularly noteworthy solo on "New York".

MACHITO & HIS AFRO-CUBANS**NYC. May 19, 1950**

Bigband personnel including Howard McGhee (tp), Charlie Parker (as).

Two titles were recorded live at the Renaissance Ballroom, no trumpet solo on "Mambo Fortunado", while "Lament For The Congo" has one, but it does not sound like HMG.

**JAM SESSIONS
AT CHRISTY'S****Framingham, Ma., prob. mid-April 1951**

Several jam sessions at Christy's Restaurant, (ref. wardellgray.org), fate unknown, music exists, one item has been available:

Howard McGhee, Dick Wetmore (tp), Wardell Gray (ts), Serge Chaloff (bar), possibly Nat Pierce (p), Eli Whitney Cronin (b), possibly Joe MacDonald (dm).
One title was recorded at Christy's Restaurant:

I Got Rhythm Solo 5 choruses of 32 bars. (FM)

This is some jam session!! Twenty minutes of the greatest of modern jazz, no introduction, starting with a maximum inspired Chaloff taking an unusually long solo of 5 ½ minutes, later handing over to Wetmore, Gray and McGhee. Unfortunately the sound quality is below par, it must have been jazz heaven to have been present!

Framingham, Ma., ca. 1950-52

Postscript of Dec. 6, 2019: Lots of new material from Christy's has appeared, see below. No information about exact dates. Items without HMG present have been omitted.

Howard McGhee (tp), Bob Wilber (cl), Gigi Gryce (as), Joe Roland (vib), Duke Jordan (p), Tommy Potter (b), unknown (dm).

15:37 Blues Solo 7 choruses of 12 bars. (M)

5:51 Imagination Coda. (S)

10:38 Swingin' Till The Girls Come H Solo 8 choruses of 12 bars. (M)

Howard McGhee (tp), Gigi Gryce (as), Nat Pierce (p), Oscar Pettiford (b), unknown (dm).

7:00 Anthropology (NC) Soli 26+64 (NC) and 64 bars. (FM)

Howard McGhee (tp), Gigi Gryce (as), Nat Pierce (p), Tommy Potter (b), unknown (dm).

11:40 I'll Remember April In ens. Solo 2 choruses of 48 bars. In ens. (M)

Howard McGhee, Dick Wetmore (tp), Wardell Gray (ts), Nat Pierce (p), Jimmy Woode (b), unknown (dm).

5:44 Donna Lee Solo/straight 3 choruses of 32 bars. (F)

Howard McGhee (tp), Joe Roland (vib), probably Duke Jordan (p), Oscar Pettiford (b), unknown (dm).

2:27 Star Dust Solo 32 bars to long coda. (S)

Howard McGhee, unknown (tp), Bob Wilber (cl), Gigi Gryce (as), Joe Roland (vib), probably Duke Jordan (p), Oscar Pettiford (b), unknown (dm).

5:19 Perdido Solo 3 choruses of 32 bars. (M)

Howard McGhee, Dick Wetmore (tp), Bill Harris (tb), Wardell Gray (ts), Nat Pierce (p), Eli Whitney Cronin (b), Joe MacDonald (dm).

4:20 Lady Be Good (NC) No solo. (FM)

Interesting jazz archeological discoveries presenting several important 'modern' jazz musicians together on informal jam sessions. The generally rough sound quality prohibits detailed comments, but there are much noteworthy here. HMG's contributions seem to be on the average; interesting but rarely coming up to the level we know he can reach, occasional fluffs or lack of concentration. No surprise perhaps is that "Star Dust" is the highlight, HMG's ballad playing is always very beautiful.

same

Howard McGhee, Joe Gordon (tp), Boots Mussulli, Charlie Mariano (as), Brew Moore (ts), unknown (rhythm).

8:09 All God's Children Got Rhythm (NC) No solo? (FM)

1:45 Body And Soul (NC) Solo 8 bars? (S)

11:02 Medley: Don't Blame Me / Three Little Words / Soli 64 and
Million Dollar Baby 32 bars? (S)

9:42 Three Little Words Solo 4 choruses of 32 bars?

Body And Soul	Solo with ens 48 bars to long coda. (S)
12 th Street Rag	Solo with ens 32 bars. (F)
The Man With A Horn	No solo. (S)
Perdido	Solo 64 bars. (FM)
One O'Clock Jump	Solo 32 bars. (FM)
Don't Blame Me	No solo. (S)
Stormy Weather	No solo. (S)
Stompin' At The Savoy	No solo. (F)

The where- and whatabouts of this group have been vividly described by Bob Porter in the Savoy album liner notes. It seems to have a rather vague music purpose, presenting all kinds of music from rags to true bebop, trying to please a wide audience. Everybody get solo opportunities, and there is much good music here (particularly trombone enthusiasts should listen). HMG does not appear all items, but he has great moments in uptempo on "Rifftide", "... The Moon" and "Perdido". Nevertheless, the highlights are the two slow 'superballads' "... Dust" and "... Soul", although the arrangement backing the latter is heavy and unnecessary..

TERRY GIBBS**NYC. July 11, 1952**

Howard McGhee (tp), Kai Winding (tb), Don Elliott (mellophone, vib), Terry Gibbs (vib), Allen Eager, Phil Urso (ts), Horace Silver, Billy Taylor (p), Chuck Wayne (g), George Duvivier (b), Sid Bulkin (dm).

Four titles recorded at Pythian Temple, issued on Coral, but no HMG.

COLEMAN HAWKINS QUINTET**NYC. Sept. 13, 1952**

Howard McGhee (tp), Coleman Hawkins (ts), Horace Silver (p), Curley Russell (b), Connie Kay (dm).

Broadcast "Birdland Show", three titles:

5:50	Rifftide / Lady Be Good	Solo 64 bars. (FM)
4:10	I Can't Get Started	Solo 32 bars to long coda. (S)
5:05	Disorder At The Border	Solo 6 choruses of 12 bars. (F)

HMG is back with his old partner, Coleman Hawkins, after seven years! A very inspired session for all participants, although there are some occasional trumpet fluffs in uptempo, of which "... The Border" is particularly colourful, although he is overdoing his trills somewhat. The highlight though is the magnificent slow version of "... Started", outstanding trumpet playing!!

HOWARD MCGHEE SEXTET**NYC. May 20, 1953**

Howard McGhee (tp), Gigi Gryce (fl, as), Horace Silver (p), Tal Farlow (g), Percy Heath (b), Walter Bolden (dm).

Six titles were recorded for Blue Note:

483-2	Shabazz	Solo 32 bars. (FM)
484-2	Tranquillity	Soli with ens. (S)
485-1	Futurity	Solo 48 bars. (FM)
486-0	Jarm	As below. (FM)
486-1	Jarm	Straight 8 bars. Solo 34 bars. (M)
487-1	Ittappna	Break to solo 32 bars. (FM)
488-2	Good-Bye	Soli 32 and 12 bars. Long coda. (S)

On this second Blue Note session, the average track length has been increased with one minute or so. The atmosphere is different, the ensembles and soloing relying a lot more on soft instruments like flute and guitar. The two "Jarm"s have notable different tempo, though HMG plays great on both, and also the other uptempo items have trumpet playing showing that his capabilities certainly are not reduced. "Tranquillity" is beautiful but not particularly exciting, but "Good-Bye" certainly is, the emotional HMG at his very best!

KAI WINDING & HIS BIRDLAND ALL-STARS**NYC. June 1953**

Howard McGhee (tp), Kai Winding (tb), Eddie Shu (ts), John Lewis (p), Percy Heath (b), Kenny Clarke (dm).

Three titles were recorded for MGM:

53-S-518	Get Happy	Solo 16 bars. (FM)
53-S-519	Perdido	Solo 32 bars. (FM)
53-S-520	That's A Plenty	Solo 16 bars. (FM)

same date

As above with **BOBBY BYRNE & HIS NBC DIXIELAND BAND** added with personnel Yank Lawson (tp), Bobby Byrne (tb), Artie Baker (cl), Nicky Tagg (p), Jack Lesberg (b), Bobby Rosengarden (dm).

One title:

53-S-517	Hot And Cool Blues	Solo 24 bars (1 st (tp)-solo). 24 bars 4/4 with (tp-YL). (FM)
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This dixieland-vs-modern idea is of course not a very good one. On "Get ...", "Perdido" and "... Plenty", the two groups do not interfere, just playing their own versions. HMG is no more than average here, and there is a fluff on the opening of "Perdido". More interesting is the seven minutes of "Hot And Cool ..." where they play together. The highlight of the session is the trumpet duet, two choruses first to HMG, then two to YL, and then chase. It seems that they try to get musically closer to each other, their styles are not that different here!

ALLEN EAGER / HOWARD MCGHEE QUINTET NYC. Sept. 19, 1953

Howard McGhee (tp), Allen Eager (ts), Spaulding Givens (p), Gene Ramey (b), Walter Bolden (dm).

Broadcast from Birdland, three titles (plus "Theme"s ("Lullaby Of Birdland")):

Bernie's Tune	Solo 64 bars. (FM)
I Can't Get Started	Solo 16+8 bars, (ts) on bridge. Solo 8 bars to long coda. (S)
How High The Moon	Solo with ens 30 bars. Solo 3 choruses of 32 bars. (F)

Although the sound is quite flat on this Birdland session, there is much good music here. HMG's soli on "Bernie's ..." and "... The Moon" are just sparkling, and together with Eager he makes a very nice version. It is quite obvious that HMG certainly has not lost any of his 'tone, attack, imagination and consistency' quoting Bob Porter's liner notes on the Savoy album.

HOWARD MCGHEE**NYC. Oct. 22, 1955**

Howard McGhee (tp), Sahib Shihab (as-"Transpicuous", bar), Duke Jordan (p), Percy Heath (b), Philly Joe Jones (dm).

Eleven titles were recorded for Bethlehem, issued as "The Return Of Howard McGhee):

6452	Lover Man	Solo 48 bars to long coda. (S)
6453	Lullaby Of The Leaves	Straight 40 bars to solo 32 bars. Solo 32 bars to coda. (FM)
6454	Don't Blame Me	Solo 16+8 bars, (bar) on bridge. Solo 8 bars to long coda. (S)
6455	Tweedles	Break to solo 32 bars. (FM)
	Get Happy	Soli 64 and 32 bars. (F)
	Tahitian Lullaby	Solo 32 bars (open). Solo 8 bars (mute). (M)
	Oo-Wee But I Do	Soli 32, 4 and 4 bars. Solo 64 bars. (M)
	Transpicuous	Break to solo 48 bars. (FM)
	You're Teasing Me	Solo 32 bars to long coda. (S)
	I'll Remember April	Straight 48 bars to solo 96 bars. 80 bars 4/4 with (dm) to straight 16 bars. (F)
	Rifftide	Soli 8, 64, 8 and 8 bars. 64 bars 4/4 with (bar). Solo 8 bars. (F)

HMG has not been away for that long, only two years without any recording sessions. Here he shows convincingly that he still is one of the major modern trumpeters with artistic contributions of lasting value. His talents for slow playing is still evident, and the three ballads "Lover Man", "... Blame Me" and "... Teasing..." are very beautiful;

his one slightly more sore than before. He is all open horn here (with one minor exception), and among the remaining eight items the tempo is mainly quite high. All are highly noteworthy, and it is difficult to choose any particular highlights, but the elegant “Lullaby ...” should be mentioned, note the first solo in particular, and also “... I Do”, delicate relaxed playing! Also he treats the very fast with full confidence, as shown in “... April” , “Riff tide” and others, and there are some colourful chases. Summing up, this is a great session in general, and one important milestone for the great HMG!

JOHNNY HARTMAN**NYC. Oct. 1955**

Howard McGhee (tp), Ralph Sharon (p), Jay Cave (b), Christy Febbo (dm), Johnny Hartman (vo).

Twelve titles were recorded for Bethlehem:

What Is There To Say?	Intro 4 bars (mute) to obligato 32 bars. (S)
Ain't Misbehavin'	Intro 4 bars to obligato 16 and 12 bars. (S)
I Fall In Love To Easily	Coda. (S)
We'll Be Together Again	Obligato 32 bars (mute). (S)
Down In The Depths of The 19 th Floor	Solo 4 bars to obligato 32 bars. (M)
Down In The Depths of The 19 th Floor alt.	As above. (M)
They Didn't Believe Me	Obligato 40 bars. (S)
They Didn't Believe Me alt.	As above. (S)
When Your Lover Has Gone	Obligato 24 bars. Solo 12 bars. Coda. (S)
I'm Glad There's You	Intro 4 bars. Obligato 8 bars. (S)
I'm Glad There's You alt.	As above. (S)
I'll Remember April	Obligato 32 bars. (S)
I'll Remember April alt.	As above. (S)
I See Your Face Before Me	Intro 4 bars. Obligato 16 bars. Coda 4 bars. (S)
I See Your Face Before Me alt.	As above. (S)
September Song	Obligato 32 and 6 bars. (S)
September Song alt.	As above. (S)
Moonlight In Vermont	Solo 8 bars to obligato. (S)

Beautiful singing, beautiful music, exquisite trumpet playing! With a few exceptions HMG chooses open horn here, and his playing is active and very inspired. Of course one may wish for more variation; everything is in the same quite slow mood, and there is no need to play more than a few items at one time. Almost everything is background, but there are a few brief soli, try the sad “... Lover ...” as a fine example of HMG's soulful artistry.

HOWARD MCGHEE**NYC. Feb. 14/15, 1956**

Howard McGhee (tp), Leon Cohen, Phil Bodner, Sid Brown, Danny Bank, Herbie Mann (saxes, woodwinds), Donn Trenner (p), Al Caiola (g), Arnold Fishkin (b), Osie Johnson or Don Lamond (dm), Frank Hunter (arr, cond).

Twelve titles were recorded for Bethlehem, issued as “Life Is Just A Bowl Of Cherries”:

Sonny Boy	Straight. Soli 8 and 8 bars. Long coda. (S)
So Blue	Straight. (S). Solo 6 bars. (M)
Broken Hearted	Soli 4 and 4 bars. (SM)
The Thrill Is Gone	Straight/soli. (SM)
Just Imagine	Straight/soli. (SM)
I'm A Dreamer	Straight/soli. (SM)
My Song	Straight/soli. (SM)

The Best Things In Life Are Free	Straight/soli. (SM)
Life Is Just A Bowl Of Cherries	Straight/soli. (S)
Together	Solo 16 bars. (M)
Come To Me	Straight/soli. (SM)
My Sin	Straight/soli. Long coda. (SM)

As you probably can guess by the personnel with HMG as the only brass, and lots of reeds and woodwinds, and all slow tempi (with one fine exception), this is no jazz session but a very much an arranged mood session for trumpet with a pleasant background. When this is said, the occasion offers much nice listening. HMG is mostly playing straight but with occasional brief pieces of improvisation, a ll with beautiful open horn. Knowing all this, give it a chance!

MEL TORME **Hollywood, May 8, 1956**
Howard McGhee (tp), Ralph Sharon (p), Max Bennett (b), Stan Levey (dm), Mel Torme (vo), (vo-group).

Ten titles were recorded live at the Crescendo Club, no HMG on "Home By The Sea", "Autumn Leaves" and "Nobody's Heart" but:

Manhattan	Obbligato parts. (SM)
It's All Right With Me	Obbligato parts. (M)
Tenderly	Obbligato parts. (S)
I Got Plenty Of Nothin'	Obbligato parts. Solo 4 bars. (M)
It's Delovely	Obbligato parts. (M)
I Wish I Were In Love Again	Obbligato parts. (FM)
Takin' A Chance On Love	Obbligato parts. Solo 16 bars. (FM)
Finale	A few bars (open). (F)

This vocal session is very different from the previous one with Hartman. Here the trumpet playing is all mute (except for a few bars), and the tempi are generally higher. Also here most HMG is nice background, but as Torme is one of my favourite male singers, trumpet soli are not really missed; though try the one on "... Chance ...".

JOHNNY HARTMAN VOCAL **NYC. Nov. 1956**
ACC. BY ERNIE WILKINS' ORCHESTRA

Ernie Royal, Howard McGhee (tp), Frank Rehak (tb), Anthony Ortega (as), Jerome Richardson (fl, ts), Lucky Thompson (ts), Danny Bank (bar), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm), Ernie Wilkins (arr).

Four titles were recorded for Bethlehem, one has HMG:

tk2	Blue Skies	Solo 6 bars (2 nd (tp)-solo). (M)
tk12	Blue Skies alt.	As above. (M)

Not much trumpet here, but "... Skies" is exciting, bringing Royal and Maggie together again. The two takes are pleasantly different.

EDDIE JEFFERSON **NYC. Feb. 5, 1959**

Johnny Coles, Howard McGhee (tp), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Clarence Johnston (dm), Eddie Jefferson (vo).

Five titles were recorded for Inner City, only "Honeysuckle Rose" has a trumpet solo, but it is by JC.

PHIL WOODS QUINTET **Hackensack, NJ. March 3, 1959**

Howard McGhee (tp), Phil Woods (as), Dick Hyman (p), Teddy Kotick (b), Roy Haynes (dm).

Four titles were recorded for Prestige, issued as "Early Quintets":

Consternation	Solo 32 bars. (FM)
Lemon Drop	Soli 64, 4 and 4 bars. (F)
The Little Bandmaster	Solo 8+36 bars. (FM)
Pee Wee's Dream	Solo 32 bars. (M)

A straight to the point bebop quintet session, and a fine way for HMG to finish the fifties. He still plays excellent trumpet, and there is no reason to believe that his artistic capabilities are diminishing.

SASCHA BURLAND & HIS ORCHESTRA **NYC. Jan. 1960**

Howard McGhee (tp), Bobby Jaspar (fl, ts), Dick Hyman (p, arr), Joe Benjamin (b), Osie Johnson (dm), Granville "Sascha" Burland (producer).

Four titles were recorded for Riverside, issued as "Swingin' The Jingles – Unusual Versions of the Music of America's Most Famous TV and Radio Commercials!":

Sippin' In	Solo 20 bars (mute). (SM)
Flip Top	Solo 16 bars (mute). (M)
Chippin' In	Solo 32 bars (mute). (M)
Flittin' Out	Break. Solo 16 bars (mute). (M)

I have no idea what this is all about (only for a few years have we had commercials here in Norway, thank god!), but the music is good on this session, and HMG plays four fine muted soli.

EDDIE JEFFERSON **NYC. March 2, 1960**

Howard McGhee (tp), Tom McIntosh (tb), James Moody (ts), Bill Graham (bar), Gene Kee (p), unknown (b), (dm), Eddie Jefferson (vo).

Four titles were recorded for Inner City, but no HMG.

HOWARD MCGHEE **NYC. June 13, 1960**

Collective personnel: Howard McGhee (tp), Bennie Green (tb), Roland Alexander (fl, ts), Pepper Adams (bar), Tommy Flanagan (p), Ron Carter (b), Walter Bolden (dm), Frank Hunter (arr).

Nine titles were recorded for Bethlehem, issued as "Dusty Blue":

Dusty Blue	Straight 16 bars (mute). Solo 16 bars. Straight 8 bars (open). (M)
The Sound Of Music	Straight 32 bars to solo 16 bars. Solo/straight 36 bars to coda (mute). (M)
I Concentrate On You	Solo 4 choruses of 32 bars (open). (M)
Sleep Talk	Straight 32 to solo 32 bars (mute). (M)
Park Avenue Petite	Soli 6 and 6 bars (mute). (S)
Flying Colors	Soli/straight 76, 72 and 24 bars. (FM)
With Malice Towards None	Straight 32 to solo 32 bars (open). (S)
Groovin' High	Solo 8 bars. Break to solo 32 bars. Soli 8 and 8 bars (open). (F)
A Cottage For Sale	Straight 32 bars (mute). Solo 32 bars (open). Solo/straight 16 bars (mute). (SM)

The kind of session you wonder what was the idea behind it. Lots of great jazz musicians, but with few exceptions, the music is all HMG's. The tunes seem to be a mixture of everything, more to create a blue mood than making a proper jazz record. When this is said, HMG is playing very nicely, and the session is very well worth playing. He changes easily between open and muted horn. The highlight is the feature number "I Concentrate ...", but all items contain his emotional and beautiful constructions, a great trumpeter! Note a terrible fluff in the concluding solo on "... Music".

HOWARD MCGHEE **NYC. June 13, 1960**

Howard McGhee (tp), Tina Brooks (ts), Freddie Redd (p), Milt Hinton (b), Osie Johnson (dm).

Seven titles were recorded for Felsted, issued as "The Connection":

Who Killed Cock Robin?	Solo 40 bars (open). (FM)
Wiggin'	Solo 28 bars (mute). (SM)
Music Forever	Solo 64 bars (open). (F)
Time To Smile	Solo 16 bars (open). (M)
Theme For Sister Salvation	Solo 16 bars (mute). (S)
Jim Dunn's Dilemma	Solo 44 bars (open). (F)
O. D. (Overdose)	Solo 32 bars (open). (FM)

This is the only time this group of musicians ever played together, and having the highly underrated Redd as the main motor, a mainstream oriented rhythmic support, and Tina Brooks in top shape, the results are bound to be cooking! All items here are highly noteworthy both as a whole and for the excellent trumpet playing. Fine variations in tempi, mainly open horn with flashing open horn but a few more pensive muted soli. Highlights everywhere but try "Wiggin" and "...Foever" for a start.

JAMES MOODY**San Francisco, 1961**

Howard McGhee (tp), Bernard McKinney (tb), James Moody (fl-"Moody Flooty", as, ts), Musa Kaleem (bar), Sonny Donaldson (p), Steve Davis (b), Arnold Enlow (dm), Eddie Jefferson (vo-10958,63).

Ten titles were recorded live at the "Jazz Workshop" for Argo, issued as "Cookin' The Blues", but no trumpet soli; was the personnel only a backup band for JM or have everybody else been edited out?

EDDIE JEFFERSON**NYC. Jan. 15, 1961**

Howard McGhee (tp), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Osie Johnson (dm), Eddie Jefferson (vo), Babs Gonzales, Ned Gavely, Honi Gordon (background vo).

Four titles were recorded for Inner City, one has HMG:

A Crazy Romance (The Preacher) Solo 16 bars. (M)

A fine, swinging solo on "... Romance".

TEDDY EDWARDS / HOWARD McGHEE**L.A. May 15&17, 1961**

Howard McGhee (tp-except "Misty"), Teddy Edwards (ts), Phineas Newborn jr. (p), Ray Brown (b), Ed Thigpen (dm).

Five titles were recorded for Contemporary (HMG not present on "Misty"), issued as "Together Again!":

Together Again Break to solo 64 bars. 32 bars
4/4 with (ts) (open). (M)

You Stepped Out Of A Dream Straight 64 bars to solo 3 choruses
of 32 bars (mute). Solo/
straight 64 bars to coda (open). (FM)

Up There Solo 64 bars (mute). (F)

Perhaps In ens (mute). Solo 6 choruses
of 12 bars (open). (FM)

Sandy Solo 3 choruses of 32 bars (open). (FM)

This is a complete, magnificent session, one of the true treasures of the early sixties!! Last time together was 1946/47, and nothing indicates that these two great musicians should have lost any of their artistic capabilities since then, and the coplaying is excellent, perfectly supported by a superb rhythm section. There is something with the intense atmosphere here that grabs me. All five items have great trumpet playing, and as usual HMG changes between open and muted horn. This time I hate to mention particular items, they all have so fine music!

HOWARD McGHEE**L.A. June 26, 1961**

Howard McGhee (tp), Phineas Newborn jr. (p), Leroy Vinnegar (b), Shelly Manne (dm).

Seven titles were recorded for Contemporary, issued as "Maggie's Back In Town!":

Demon Chase Solo 11 choruses of 12 bars (open).
Solo 4 choruses (mute). (M)

Willow Weep For Me Solo 32 bars (mute).
Solo 16 bars to coda (open). (S)

Softly As In A Morning Sunrise Solo 6 choruses of 32 bars
to long coda (mute). (F)

Sunset Eyes Straight 32 to solo 64 bars. Straight
48 bars to fade out (open). (M)

Maggie's Back In Town Straight 32 to solo 64 bars. Solo
64 bars. 32 bars 4/4 with
(dm) to straight 32 bars. (M)

Summertime Solo 3 choruses of 32 bars
to 24 bars and coda (mute). (M)

Brownie Speaks Soli 6 and 3 choruses of

32 bars (open). (F)

Another magnificent session, and although Teddy is missing, the great Newborn is still there with two new excellent artists on bass and drums. With just a quartet, there is much blowing space for the leader in particular who is in excellent shape. Dig his muted and quite fast solo feature "... Sunrise" and on open horn in "... Speaks"! He is strongly blowing the blues on "Demon ..." and plays as softly as anyone on "Willow ...". It seems that HMG's qualities have mostly been forgotten among the many young modern trumpeters in the late fifties and early sixties, but to me this is a grave mistake. These seven highlights prove this without doubt.

HOWARD MCGHEE **NYC. Dec. 8, 1961**

Howard McGhee (tp), George Coleman (ts-416-421), Junior Mance (p), George Tucker (b), Jimmy Cobb (dm).

Eight titles were recorded for ??, issued as "Sharp Edge":

416-2	Arbee	As below. (FM)
416-3	Arbee	Solo 3 choruses of 32 bars (open). (FM)
417-3	Ill Wind	As below. (S)
417-4	Ill Wind	Straight 16+8 bars (mute), (ts) on bridge. Solo 20 bars to coda (open). (S)
418-1	My Delight	Solo 64 bars (open). (M)
419-3	Sharp Edge	As below. (M)
419-4	Sharp Edge	Solo 5 choruses of 12 bars (open). (M)
420-2	Cool	As below. (FM)
420-3	Cool	Solo 24 bars (mute). (FM)
421-1	The Day After	Solo/straight 32 bars (open). (S)
422	Shades Of Blue	With (b) 12 bars to solo 24 bars. Solo 12 to with (b) 12 bars (mute). (S)
423-1	Topside	Straight 32 to solo 32 bars. Solo/straight 16 bars (open). (M)

Bad luck for this session to follow the two magnificent ones above, because this one also is a high quality one without possessing quite the excitement of the others. Fine open horn on the ten minutes "... Delight" and the six minutes "... Edge", and beautiful muted cooperation with bass and piano on "... Blue" and two minutes of "Cool" to mention some of these items, which in fact are all worth your time.

JOHNNY HODGES ACC. BY**BILLY STRAYHORN & HIS ORCHESTRA** **NYC. Dec. 11/12, 1961**

Bigband personnel (Duke Ellington minus Duke, Jimmy Jones (p)) including Howard McGhee (tp) on the following three titles according to Tom Lord's disco: 577 "Azure", 581 "Tailor Made" and 584 "I'm Just A Lucky So And So" but no HMG soli.

LOREZ ALEXANDRIA **Chi. Feb. 13/14, 1962**

Howard McGhee (tp), John Young (p), George Eskridge (g), Israel Crosby (b), Vernell Fournier (dm), Lorez Alexandria (vo).

Ten titles were recorded for Argo, issued as "Deep Roots", no HMG on "Spring Will Be A Little Late This Year", "Softly As In A Morning Sunrise", "Travlin' Light", "Almost Like Being In Love" and "I Want To Talk About You" but:

Nature Boy	Solo 32 bars. Obligato parts. (FM)
I Was A Fool	Coda. (S)
No Moon At All	Solo 8 bars. (M)
Detour Ahead	Solo 8 bars. Obligato parts. Coda. (S)
It Could Happen To You	Soli 8 and 8 bars. (M)

Wikipedia describes Lorez as "one of the most gifted and underrated jazz singers of the 20th century", and it is easy to agree on this; lovely singing, fine session! Note also particularly the excellent piano player. HMG participates on half of the items, all muted, high quality with very active phrasing. He can also be heard behind the vocal a few places if you listen very closely.

HOWARD McGHEE & THE BLAZERS **Chi. probably May 1962**

Howard McGhee (tp), Gene Ammons (ts), Jake Fisher (g), Barney Richmond (b), Willie Mashburn (dm), Waco (bgo).

Four titles were recorded for Winley / Argo, issued as "House Warmin'". (Note that on my Trip double-LP, the two sides of this session are identical! The two titles are called "Nothing But Soul / "House Warming and "Jug & McGhee" / "Jivin' Around" but are in fact the titles called "... Beat" and "... McGhee" below!).

12:27	Jazz With A Beat	Solo 3 choruses of 12 bars (mute). Solo 12 bars. 24 bars 4/4 with (ts). Solo 12 bars (open). (S)
4:51	Muggin' McGhee	Soli 6 and 1 choruses of 12 bars. 24 bars 4/4 with (ts) (open). (FM)
6:25	House Warming	Soli 24 and 24 bars. (open). (SM)
10:06	Jivin' Around	Solo 3 choruses of 12 bars (mute). Solo 24 bars. 4 choruses 4/4 and 2 choruses 2/2 with (ts). Solo 12 bars (open). (SM)

Chicago, oh why didn't I go there when I was young, to hear music like this, raw and groovy and swinging! Never heard HMG live, neither the magnificent tenorsax of Gene Ammons. All titles are blues, "... Beat" is very slow and very groovy, "Muggin' ..." is uptempo, the two other in a pleasant slow medium. Note also the omission of piano, and the guitar in a prominent role instead. Excellent playing by all on all items, but I cannot help highlighting the longest item "... Beat", a short quarter of an hour with something you don't find easily around, and particularly not in the bloodless jazz of this century. Maggie and Jug give us together with their companions a great ime with this session!!

HOWARD McGHEE **NYC. Summer 1962**

Howard McGhee (tp), Jimmy Jones (p), Ron Carter (b), Art Taylor (dm).

Four titles were recorded for United Artists:

2:23	Why Run Away?	Straight 40 to solo 16 bars. Straight 16 bars to coda (open). (M)
4:32	Canadian Sunset	Solo/straight 4 choruses of 32 bars (open/mute). Solo 70 bars to coda (open). (FM)
4:14	Tenderly	Solo 64 bars to coda (open). (S)
5:23	Blue Duende	Straight 2 to solo 7 choruses of 12 bars. Solo 4 choruses (mute). Straight 3 choruses to fade out (open). (FM)

Very fine quartet session! One might suspect some commercial thinking behind, but it does not really matter. HMG plays a beautiful "Tenderly", but the highlight must be considered to be "Blue ..." a great item where he shows his unique qualities with and without mute, dig this!

HOWARD McGHEE **NYC. late 1962**

Howard McGhee (tp), Phil Porter (org), Larry Ridley (b), Dave Bailey (dm).

Six titles were recorded for United Artists:

2:41	Nobody Knows When YDAO	Free intro to solo/straight 16 bars. Solo 8 bars to long coda (mute). (S)
3:04	Lonely Town	Straight 40 to solo 40 bars (open). (SM)
2:49	Secret Love	Straight 32 to solo 32 bars (mute). Solo/straight 24 bars to fade out (open). (M)
2:58	Blue Bell	Straight 40 bars (mute) to solo 40 bars. Solo 16 to straight 24 bars (open). (FM)
2:59	Fly Me To The Moon	Straight 32 to solo 32 bars. Solo/straight 36 bars to coda (open). (M)
2:27	Satin Doll	Solo/straight 24 bars (open). Break to solo 16 bars. Straight 12 bars to fade out (mute). (SM)

Here the commercial aspects cannot be hidden, with slight echo and organ and popular songs for the ordinary' listener and durations fitting 78 rpms. Again this does

not matter much, because the trumpet playing is beautiful and deep down serious. Play "Nobody ..." and "... Town" as good illustrations of what I mean. HMG must still be considered as one of the best modern trumpeters around; although many seem to believe he was finished after the middle fifties, his playing now has depth and inspiration comparable to the very best on the instrument.

The solography will continue later in 1963.

...000...