

The

TENORSAX

of

**JEAN BAPTISTE
ILLINOIS JACQUET**

Born: Broussard, Louisiana, Oct. 30, 1919
Died: NYC. July 22, 2004

Introduction:

Illinois Jacquet was a tenorsax favourite in our younger days, and his strong extrovert tenorsax performances, whether with JATP or with Count Basie's organ, increased our teenager hormones dramatically and was used as good background for our lovemaking. Later we realized that he was one of the best, original and creative tenorsax player in jazz history, and his active career lasted for more than sixty years. I met him once, in New York, when he kindly invited me out for an unforgettable day before he drove me to the airport. I repaid some of his hospitality by helping him mowing his grass lane!

History:

Grew up in Houston, Texas. Played altosax with Lionel Proctor, Bob Cooper and Milton Larkins in the late 1930s, and in 1941 he moved to the West Coast with Floyd Ray's Jump Band. He then joined Lionel Hampton, where he switched to tenorsax and became well known through his solo on Hampton's "Flying Home" (1942). After leaving Hampton he joined Cab Calloway (1943-44), recorded with Jazz At The Philharmonic and appeared in the film "Jammin' The Blues" (both in 1944). Worked with Count Basie (1945-46). From 1950 he toured as a principal soloist with JATP and occasionally led his own groups (ref. The New Grove Dictionary of Jazz).

ILLINOIS JACQUET SOLOGRAPHY

LIONEL HAMPTON AND HIS ORCHESTRA **Chi. Feb./April, 1941**

Personnel similar to Sept. 26, 1941. Sir Charles Thomson (p). WBBM broadcasts from the Grand Terrace, recorded by Jerry Newman. There exist several acetates in various conditions, 78 and 33 rpm, 10" and 12", dubbings and originals. Not all of them have been available, and it seems inconvenient to try to present a complete survey here. Preliminary studies seem to indicate that Illinois Jacquet usually solos on two items, "Flying Home" and "Swanee River" (other items from this period where he does not solo, are "Frenesi", "There'll Be Some Changes Made", "Lazy River", "You Walked By", "Cherry", "Dark Eyes" and "Londonderry Air"). Up till now we (Johns Bergh and I) have found the following IJ solo items:

Feb. 2, 1941

Flying Home Solo 16 bars. (M)

Possibly Feb. 1941

Swanee River Solo 32 bars. (M)

Possibly Feb. 15, 1941

Swanee River Solo 32 bars. (M)

Feb. 19, 1941

Swanee River Solo 32 bars (11 bars are lacking). (M)

Flying Home Solo 16 bars. (M)

Feb. 20, 1941

Swanee River Solo 32 bars. (M)

Feb. 21, 1941

Flying Home Solo 16 bars. (M)

Feb. 28, 1941

Flying Home Solo 16 bars. (FM)

Swanee River Solo 32 bars. (M)

The young Illinois Jacquet seems to be a quite experienced and confident musician to judge from these early broadcasts. Already he does not sound like anybody else, although there seems to be details reminiscent of the Count Basie tenorsax giants. By this, I mean first of all Herschal Evans and only secondly Lester Young. Since IJ himself told me he never heard Herschal in person, the similarity must be considered due to the Texas heritage. In fact, the expression "Texas tenorsax" has a quite well-defined meaning, pinpointing a rather rough and rhythmic style, with characteristically big, open sounds. To hear the embryonic "Flying Home" is interesting. Surprisingly, the four versions, which are rather similar to each other, have not yet developed into the coherent structure of the later, famous version. "Swanee River" is generally the most exciting title, but also here the variations from version to version are more subtle than evident. Anyway, young IJ is already an important and personal tenorsax soloist, even if his improvisational capabilities may yet not be properly developed.

LIONEL HAMPTON AND HIS ORCHESTRA **Chi. Sept. 12, 1941**

Personnel similar to Sept. 26, 1941.

Broadcast WBBM from the Panther Room, Hotel Sherman. Recorded by Jerry Newman.

Munson Street Breakdown No solo.

Let's Get Away From It All Solo with orch 8 bars. (M)

I Don't Want To Set The World On Fire No solo.

Chi. Sept. 19, 1941

Same.

Hollywood Shuffle

Chasin' With Chase

Lament For Love

Lazy River

Chi. Sept. 26, 1941

Same. Personnel definitely including Karl George, Ernie Royal, Joe Newman (tp), Fred Beckett (tb), Marshall Royal (cl, as), Ray Perry (as, vln), Dexter Gordon, Illinois Jacquet (ts), Jack McVea (bar), unknown (p), Irving Ashby (g), Vernon Alley (b), Shadow Wilson (dm), Lionel Hampton (vib, dm, vo).

Train Time No solo.

Pigfoot Sonata Solo 8 bars. (M)

On "Let's Get Away ..." he is underrecorded, and this item is not very exciting. However, there is a lovely solo on "Pigfoot Sonata", easily identifiable as Jacquet's (Dexter is soloing on "Train Time"). The debt to Lester Young seems to be heavy here, but young Illinois is certainly no copy-cat!

LIONEL HAMPTON AND HIS ORCHESTRA NYC. Dec. 24, 1941

Karl George, Ernie Royal, Joe Newman (tp), Fred Beckett, Sonny Craven, Harry Sloan (tb), Marshall Royal (cl, as), Ray Perry (as, vln), Dexter Gordon, Illinois Jacquet (ts), Jack McVea (bar), Milt Buckner (p), Irving Ashby (g), Vernon Alley (b), George Jenkins (dm) Lionel Hampton (vib, vo-70101, 70102), Evelyn Meyers (vo-70103). Four titles were recorded for Decca, one has IJ:

70100-A Just For You Solo 4 bars. (S)

NYC. May 26, 1942

Personnel as Dec. 24, 1941, except Wendell Marshall (b) replaces Alley. Rubel Blakey (vo-70771/72).

Four titles were recorded for Decca, two have IJ:

70773-A Flying Home Solo 64 bars. (FM)

70774-A In The Bag Solo 16 bars. (FM)

Lionel Hampton's band of the early forties was a disciplined, hard-driving unit which provided a suitable framework for a young, talented Illinois Jacquet! In the second session he created a solo which forever gave him a certain image in the eye of the jazz public, "Flying Home". It is a pity that this particular solo achieved fame beyond its initial intention. This recording is good, hardswinging stuff, and it compares naturally to the work of another great Texan, Herschal Evans, who had passed away only two years previously. Later IJ became associated with versions of "... Home" that were far more extravagant, in fact, pure show-biz spectacularly devoid of musical taste. Judging from the counter-melodies played by the trombone section behind the entire tenorsax solo, this must have been a fairly well-rehearsed number. The rhythmic tension created in the beginning of the solo is sustained until the last few bars, when honking and squealing become prominent. "... Bag" has a shorter solo well supported by good section work, and although less known than "... Home", it is much of the same quality. "Just For You" is unmistakably IJ, nice but rather straight and not very important. To sum up: Only Lester Young has had a similar "flying" start to his tenorsax recording career, but for Illinois Jacquet it was to shape his future fundamentally.

LIONEL HAMPTON AND HIS ORCHESTRA

Hollywood, ca. Autumn 1942

Personnel similar to previous recording session.
AFRS Jubilee Show No. 3.

Mr. Five By Five No solo.

Flying Home (NC) No solo.

CAB CALLOWAY & HIS ORCHESTRA Hollywood, early 1943

Personnel probably as below.
Recorded during the filming of "Stormy Weather":

3:45 Pitching Up A Boogie Solo 16 bars. (FM)

A very nice instrumental brought to my attention recently (July 2014) by Jean-Francois Pitet. IJ takes a first rate solo!

LENA HORNE

LA. Jan. 1943

"with Cab Calloway and his orchestra". Three items on VDisc 126: "Diga Diga Dee", "There's No Two Ways About Love" and "Good For Nothing Joe". However, they are soundtrack items with a studio orchestra and not Cab. No IJ of course.

CAB CALLOWAY AND HIS ORCHESTRA Hollywood, ca. Jan. 1943

Personnel probably to be found among the following: Shad Collins, Jonah Jones, Russell Smith, Lamar Wright (tp), Tyree Glenn, Quentin Jackson, Frederick "Keg" Johnson (tb), Andy Brown (cl, as), Hilton Jefferson (as), Al Gibson, Illinois Jacquet (ts), Greely Walton (bar), Benny Payne (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Buster Harding (arr), Cab Calloway (vo, ldr).

AFRS Jubilee No. 12. Two titles (Postscript of Dec. 2020: No, in fact three, one more not mentioned in Lotz/Neuert!!):

CAL-7	Don't Get Around Much Anymore	Duet with (tp) 16+8 bars, orch on bridge. Soli 4 and 4 bars. (S)
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CAL-8	Rose Room	Solo 30 bars. (M)
	Hey Frantic, Relax!	Soli 20 and 4 bars. (FM)

L.A. Jan./Feb. 1943

Similar plus Benny Carter (as).

	Body And Soul	Solo 32 bars. (S)
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L.A. ca. Jan. 1944

Personnel similar to Jan. 1943.
AFRS BML P-96.

	105 In The Shade	Solo 24 bars. (F)
	We Cats Shall Hep You	Solo 24 bars. (M)
	Hepster's Dictionary	

Hollywood, Jan. 1944

Personnel similar to Jan. 1943, possibly including Paul Webster (tp).
AFRS Jubilee No. 65.

CAL-9	105 In The Shade	Solo 24 bars. (F)
CAL-10	One O'Clock Jump	No solo.
CAL-11	Some Of These Days	Solo 32 bars. (FM)
CAL-12	Star Eyes	No solo.
CAL-13	We Cats Shall Hep You	Solo 24 bars. (M)

Several good items with "Some Of ..." as the best, having a light, almost altosax-like sound. "Body ..." is beautiful and reminds me of the Disc session. "We Cats ..." also has an excellent solo, showing that IJ in fact was the most "modern" tenorsax player at this time, together with Don Byas and the fast developing Dexter Gordon. Postscript of Dec. 2020: Hot tenorsax soloing on "... Relax!", but it seems that IJ does not know the arrangement and skips four bars allotted to him.

CAB CALLOWAY & HIS ORCHESTRA Hollywood, prob. Feb. 1944

Personnel probably as above.

Movie "Sensations of 1945"- Cab Calloway Big Band Show (YouTube), one title with IJ:

	Ebony Rhapsody	Solo 8 bars (NC). (FM)
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Typical IJ, but the start of the solo is missing.

NAT KING COLE QUINTET

L.A. Feb. 1944

Shad Collins (tp), Illinois Jacquet (ts), Nat King Cole (p), Barney Kessel (g), Gene Englund (b), J. C. Heard (dm).

Four titles were recorded for Disc (12"):

1010D504	Heads	Soli 32 and 8 bars. (M)
1011D505	Pro-Sky	Solo 36 bars. (FM)
1012D506	It Had To Be You	Solo 32 bars. (M)
1013D507	I Can't Give You Anything But Love	Solo 32 bars. (M)

This is definitely one of IJ's best sessions from the early forties. In the company of more experienced swing musicians, IJ emerges as a master saxophonist and stylist in his own right. There are few signs of hesitancy, and the influence from major predecessors has been absorbed in a natural manner. The rather sub-standard recording may distract some listeners from much good soloing. I prefer "It ..." and "I ...". "I ..." has a long-lined, logically constructed solo, and IJ manages to find new and surprising melodic motives based on this well-known standard. "It ..." has a really Lester-ish feeling, and the solo and duets are really beautiful. Note as a fine detail the second last eight bars. "Pro-Sky" is blues riffing, alright in the beginning but rather rough later on, note for instance the "standard vulgarity" in the opening of the third solo chorus. "Heads" seems rather unfinished and better in duet than solo. Apart from the solo noted above, IJ is prominently heard in duets with Collins in the beginning and end of all items. Quantitatively, this is therefore also a very important session at an early stage in IJ's long career.

JAZZ AT THE PHILHARMONIC

LA. July 2, 1944

Shorty Sherock (tp-1,2), J.J. Johnson (tb-3-7), Illinois Jacquet, Jack McVea (ts), Nat King Cole (p), Les Paul (g), Johnny Miller (b), Red Callender (b-7), Lee Young (dm). AFRS ONS No. 315 and 319, recorded at the Philharmonic Auditorium.

1	Rosetta	Solo 64 bars. (FM)
2	I've Found A New Baby	Solo 4 choruses of 32 bars. (F)
3	Blues	Solo 12 choruses of 12 bars (FM)
4	Lester Leaps In	Solo 3 choruses of 32 bars. (F)
5	Body And Soul	Solo 32 bars. (S)
6	Tea For Two	Solo 3 choruses of 32 bars. (FM)
7	Bugle Call Rag	Solo 5 choruses of 12 bars. (F)

Additionally, IJ is heard prominently in the closing ensembles on all items.

JATP did much to bring fame to IJ, for good or bad. This concert does it for good only, it has an inspired and friendly atmosphere with all participants obviously having a big ball. The rhythm section for instance is perfect, with NKC in the form of his life, and LP playing jazz on guitar like he never did anything else! For IJ, "Blues" is the great highlight, a beautiful sequence of 12 choruses. One gets the complete repertoire, also the most public-oriented, but everything is done in style. First 7 are smooth, the last 5 rougher, note for instance the start of the last one! Dig this!! In "Tea ...", IJ's pattern is even more obvious: First chorus is nice and easy, second gets riff background, and then the third goes into vulgarity. Note the beginning of the third, one of IJ's typical tricks to ignite the audience. "Rosetta" starts unconcentratedly and ends too roughly, "Bugle ..." is best in third and fourth chorus, while "Lester ..." is too much already from the start. "... Baby" has a second eight, which warms the heart of a Norwegian, IJ knows his Edvard Grieg! And the third chorus shows that extreme roughness can be a form of art. "Body ..." is the only ballad and good, although too much noise on the stage seems to distract. In all, a very important date which highlights almost all aspects of IJ's style at this time. Note also the fine work of his co-tenorsaxophonist Jack McVea!!

JAZZ AT THE PHILHARMONIC

LA. July 2, 1944

This famous first performance contains a previously unissued item, except on AFRS ONS No. 315/319, with Illinois Jacquet, Jack McVea (ts), Carolyn Richards (vo).

The Man I Love Weak obbligato parts. (S)

Tenorsax backing is clearly heard, but details are hazy, probably both IJ and JMV are involved but of academic interest only.

JAZZ AT THE PHILHARMONIC

LA. July 30, 1944

Illinois Jacquet (ts), Nat King Cole (p), Red Callender (b), Lee Young (dm). Recorded at the Philharmonic Auditorium.

One O'Clock Jump	Solo 9 choruses of 12 bars. (FM)
Oh, Lady Be Good!	Solo 4 choruses of 12 bars. Solo 8 bars. (F)

IJ knows his Herschal Evans as evident from the two first choruses of "... Jump". The rest is played competently but lacks the extra to make it memorable. Also "... Lady ..." is far from being vintage IJ, he obviously plays for the audience negatively spoken, and while there are fine details, the total result is somewhat disappointing.

Note that the two titles obviously are terminated after IJ's soli, were not NKC's piano soli worth issuing?? (P. S.: Now we have got them!!).

same

Collective personnel: Russell Jacquet, Cappy Oliver (tp), Corky Corcoran, Illinois Jacquet, Jack Mc Vea (ts), Nat King Cole (p), Barney Kessel (g), Johnny Miller (b), Sid Catlett or Rabon Tarrant (dm).

Postscript of Oct. 2023: Most of this concert has now become available, though not yet issued. Two titles:

Rosetta	Solo 5 choruses of 32 bars. (M)
Bugle Call Rag	Solo 6 choruses of 12 bars. (F)

This concert is of course a very interesting discovery, although IJ's playing on these two jam items is pretty rough. Note that he has company with JMV on "Rosetta" and CC on "Bugle Call Rag".

Note: The JATP recordings "How High The Moon" and "Lady Be Good" issued on Asch as being from 1944 have now been dated as Feb. 12, 1945.

JAMMIN' THE BLUES

LA. Summer 1944

Harry Edison (tp), Dicky Wells (tb), Lester Young, Illinois Jacquet (ts), Marlowe Morris (p), Barney Kessel (g), Red Callender (b-1,2), John Simmons (b-3), Sid Catlett (dm-1,2), Jo Jones (dm-3), Marie Bryant (vo-2).

Film short "Jammin' The Blues". Six items were recorded, but three items: "Midnight Symphony", "On The Sunny Side Of The Street" and "Sweet Georgia Brown" do not include IJ. Only "Midnight Symphony", "On The Sunny Side Of The Street" and "Jammin' The Blues" were actually used on the film soundtrack.

1	Blues For Marvin	Solo 6 choruses of 12 bars. (FM)
2	One Hour (If I Could Be With You)	No solo.
3-Movie	Jammin' The Blues	Solo 8 choruses of 12 bars. (FM)
3-Alternate	Jammin' The Blues	Solo 7 choruses of 12 bars. (F)

"... Marvin" has six inspired blues choruses, and even in these surroundings the music gets real rough in the last half. One has to have strong nerves to dig this, but I have!!
 "... Blues" is likewise rather uneven. Three (or two) lovely easy-flowing choruses with drums only, to end up in full power and chaos with ensemble in the end.

ILLINOIS JACQUET SEXTET

Hollywood, ca. Aug. 1944

Lotz/Neuert has unidentified personnel for the two first titles below on AFRS Jubilee No. 95. The third title on AFRS Jubilee No. 125 has been given the date ca. March 1945 with suggested personnel: Russell Jacquet (tp), John Brown (as), Illinois Jacquet (ts), Sir Charles Thompson or Bill Doggett (p), Bill Hadnott or Charlie Mingus (b), Johnny Otis or Albert Wichard (dm). Listening seems to indicate that these items are recorded on the same date, and I have chosen to list the three items together in Aug. 1944. Note that JAC-5 "Sweet Georgia Brown" is by the AFRS band and not IJ.

JAC-3	Flying Home	Solo 64 bars. (F)
JAC-4	Mop Mop	Soli 8 and 64 bars. (FM)
JAC-7	Jammin' The Blues	Solo 10 choruses of 12 bars. (F)

The brief solo on "Mop Mop" is the most interesting on this date, and this item is generally to be preferred. Note the squeak in the beginning of the second chorus. "... Blues" is mostly with riff background and of the usual, somewhat rough but good quality. "... Home" is rather similar to the Decca version, but seems to be less inspired.

COUNT BASIE AND HIS ORCHESTRA

Hollywood, Sept. 18, 1944

Illinois Jacquet (ts) guesting with the following personnel: Harry Edison, Al Killian, Ed Lewis (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Jimmy Powell (as), Earle Warren (as, vo), Buddy Tate, Lester Young (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardsaon (b), Jo Jones (dm). AFRS Jubilee No. 97. One title with IJ:

My, What A Fry!	Solo with orch 64 bars. (F)
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This tenorsax solo is not well recorded, and in fact I have been in doubt regarding the performer's identity. Jack McVea seemed to be a candidate for a while, but I have

ended up by accepting IJ. All this uncertainty of course proves that the solo is not remarkable.

ALL STAR JAM SESSION**Hollywood, Sept. 30, 1944**

Ziggy Elman (tp), Tommy Dorsey (tb), Artie Shaw (cl), Illinois Jacquet (ts), Count Basie (p), Les Paul (g), Ed McKinney (b), Buddy Rich (dm), Lionel Hampton (vib). AFRS Command Performance No. 140 and 142.

Honeysuckle Rose Solo 32 bars. (FM)

Somewhat disappointing, rather coarse from the very start and a rather artificial, high note bridge.

COUNT BASIE AND HIS ORCHESTRA**Hollywood, Oct. 2, 1944**

Harry Edison, Al Killian, Ed Lewis, Joe Newman (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Jimmy Powell, Earl Warren (as), Illinois Jacquet, Buddy Tate (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Buddy Rich (dm), Jimmy Rushing (vo). AFRS Jubilee No. 99.

One O'Clock Jump (Theme) No solo.

Dinah Solo 18 bars. (FM)

Baby Won't You Please Come Home No solo.

Rock-A-Bye Basie Solo with orch 4 choruses of 32 bars. (M)

Call Me Darling Solo 8 bars. (S)

One O'Clock Jump No solo.

Hollywood, Oct. 1944

Probably alternate takes of Jubilee recordings above.

Rock-A-Bye Basie As above. (M)

Call Me Darling As above. (S)

Hollywood, Oct. 1944

Same as Oct. 2, except Jesse Price (dm) replaces Rich. AFRS DB 150 and 184.

I Got Rhythm No solo.

Dinah Solo 18 bars. (FM)

I Never Knew I Could Love Anybody No solo.

Baby Won't You Please Come Home No solo.

My, What A Fry! Solo with orch 64 bars. (F)

IJ joins the Count for a few weeks only, and there are few soli preserved. There are, however, two exciting items, "Call Me ..." with very beautiful ballad playing and "Rock ..." which perhaps is somewhat heavy and with lots of well known phrases, still four choruses long the solo is not something to be overlooked. Lately alternate takes of these items have appeared, very exciting! The first "Dinah" never gets going, the second one however is much better. Finally another version of "... Fry", this time even worse recorded, and the only thing I am sure about is that the solo is not played by Tate!

ILLINOIS JACQUET WITH FRANK DE VOL AND HIS ORCHESTRA**LA. Oct. 29, 1944**

Illinois Jacquet (ts), bigband personnel including (strings), Herb Jeffries (vo-"Frankie ...").

"Music Depreciation" broadcast, Mutual net, KHJ, Don Lee transcription (the program also includes Les Paul Trio), three titles:

Ghost Of A Chance Solo with orch 48 bars to long coda. (S)

Frankie And Johnnie Break 4 bars to solo 36 bars (F) to coda. (S)

Theme / Unknown Title Solo 16+8 bars, orch on bridge. (M)

Interesting program which came to my attention recently by Marcel Gärtner. The main item is a quite long and beautiful version of "... Chance", of the two others, IJ swings merrily on "Theme".

COUNT BASIE AND HIS ORCHESTRA **NYC. Oct. 30, 1944**
Same as Oct. 1944. NBC "For The Record" broadcast.

My, What A Fry!	Identical to Oct. above.
Harvard Blues	No solo.
Theme	No solo.

NYC. Nov. 1, 1944

Same. WMCA broadcast from Apollo Theatre.

One O'Clock Jump	No solo.
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ERSKINE HAWKINS AND HIS ORCHESTRA **Hollywood, ca. Nov. 1944**
Erskine Hawkins (tp), Illinois Jacquet (ts), Ace Harris (p), probably Leroy Kirkland (g), possibly Leemie Stanfield (b), probably Kelly Martin (dm).
AFRS Jubilee No. 110.

Barrelhouse	Riffs 24 bars behind (tp). Solo 24 bars. Duet with (dm) 24 bars. Riffs again behind (tp) 24 bars. (FM)
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A very interesting IJ item, where the solo is really outstanding, one of the very best up till now. It has good drive all the way through.

LENA HORNE ACC. BY
HORACE HENDERSON'S ORCHESTRA **LA. Nov. 21, 1944**

Clyde Hurley, Jake Porter, Fred Trainer (tp), Randy Miller (tb), Les Robinson, Wayne Songer (as), Illinois Jacquet, Jack Stacey (ts), Neeley Plumb (cl, bar), Horace Henderson (p), Dave Barbour (g), John Simmons (b), Sid Catlett (dm), Lena Home (vo).

Four titles were recorded for Victor, one has IJ:

D4VB1037 I Didn't Know About You	Solo 4 bars. (S)
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Straight and of no solistic interest.

BIG SID CATLETT'S BAND (A)/
AL CASEY SEXTET (B) **LA. Jan. 19, 1945**

Joe Guy (tp-A), Gerald Wilson (tp-B), Ben "Bull Moose" Jackson (as-A), Willie Smith (as-B), Bumps Myers (ts-A), Illinois Jacquet (ts), Horace Henderson (p), Al Casey (g), John Simmons (b), Sid Catlett (dm).

Session A: 554-557. Session B: 558-559.

Six titles were recorded for Capitol:

554-3	I Never Knew	Solo 32 bars. (FM)
555-3	Love For Sale	No solo.
556-4	Just You, Just Me	No solo.
557-2	Henderson Romp	Solo 24 bars. (M)
558	Sometimes I'm Happy	No solo.
559	How High The Moon	Solo 32 bars. (FM)

A swingy session, based upon a fine rhythm section. IJ gets enough space to give three good soli, but not enough to go on his own for honking and screaming. In fact, he seems somewhat timid here, although he has a strong opening on "... Moon", two fine blues choruses on "... Romp", and in general coherent soloing of fine quality.

JAZZ AT THE PHILHARMONIC **LA. Feb. 12, 1945**
Neal Hefti, Shorty Sherock (tp), Illinois Jacquet, Corky Corcoran and/or Charlie Ventura (ts), Milt Raskin (p), Dave Barbour (g), Charlie Mingus (b), Dave Coleman (dm).

Recorded at the Philharmonic Auditorium.

Ghost Of A Chance	Solo 64 bars. (S)
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Note: This item, previously believed to be from 1947, has been issued by Timme Rosenkrantz on his 78 rpm. label New York (Dan) 107.

Feature number for IJ, the rest of the group enter the finale, and it is a lovely piece of music, showing how he was able to blend drama and softness in a way quite unique in jazz tenorsax history (Ben Webster not forgotten!).

same date

Billie Holiday (vo) with Howard McGhee (tp), unknown (tb), Willie Smith (as), Wardell Gray?, Illinois Jacquet and/or Charlie Ventura (ts), probably Milt Raskin (p), probably Dave Barbour (g), Charlie Mingus (b), Dave Coleman (dm).

Body And Soul

No solo.

Many tenorsax players are present here judging from the conclusion but no identifications possible (and I consider WG a pure speculation), however, a fine trumpet obbligato.

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

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

Date earlier given as 1944. Two titles:

How High The Moon Solo 3 choruses of 32 bars. In ens. (FM)

Lady Be Good Solo 4 choruses of 32 bars. In ens. (F)

As a whole, this session cannot compare with the previous JATP. "Lady ..." has a very unsuccessful rhythm backing, and the solo consequently does not swing properly. The four choruses are not bad but have lack of charm. "How High ..." is close to medium tempo, everything seems to loosen up, and this solo is to be preferred. Note also Charlie Ventura's good contribution on this title.

ILLINOIS JACQUET AND HIS ALL STARS**LA. July 1945**

Russell Jacquet (tp, vo-4B), Henry Coker (tb), Illinois Jacquet (ts), Arthur Dennis (bar), Sir Charles Thompson (p), Ulysses Livingston (g), Billy Hadnott (b), Johnny Otis (dm).

Four titles were recorded for Philo:

3A Flying Home I Break 2 bars. Solo 64 bars. (FM)

3B Flying Home II Solo 48 bars to rideout with ens 16 bars. (F)

4A Uptown Boogie Solo 32 bars. (M)

4B Throw It Out Of Your Mind, Baby Intro with (p) 4 bars to solo 12 bars. Some weak obbligato. (S)

While "... Home" is competently played, it is all too evident that it is only a recreation of an old masterpiece, nothing new is said. "... Boogie", which has three blues choruses minus the first four bars of the first chorus which is ensemble, is rather ordinary. "... Baby" is a rather loosely planned item with acceptable but not particularly noteworthy IJ. A somewhat disappointing session.

ILLINOIS JACQUET AND HIS ORCHESTRA**LA. Aug. 2, 1945**

Russell Jacquet (tp, vo-1101), John Brown (as), Illinois Jacquet (ts), Arthur Dennis (bar), Bill Doggett (p), Ulysses Livingston (g), Charlie Mingus (b), Al Winchard (dm), Wynonie Harris (vo-1104,1105).

Five titles were recorded for Apollo:

S1100-1 Jacquet Mood Solo 6 choruses of 12 bars, last 3 with ens. Solo 3 choruses with ens. (F)

S1101 Wondering And Thinking Of You Solo 8 bars. Sporadically obbligato 36 bars. Solo 10 bars to ens coda 2 bars. (S)

S1103-2 Memories Of You Solo feature for IJ: Intro 4 bars to solo 48 bars to long coda. (S)

S1104-3 Wynonie's Blues Solo 24 bars. (M)

S1105 Here Comes The Blues Intro 4 bars to solo 12 bars. Obbligato 36 bars. (S)

LA. Aug. 1945

Same. Four titles were recorded for Apollo:

S1113-	Bottoms Up	As below. (M)
S1113-6	Bottom's Up	Solo 68 bars. (FM)
S1114-1	Merle's Mood	Solo 40 bars. (M)
S1114-2	Merle's Mood	As above. (M)
S1115	What's This?	Soli 8 and 16 bars. (M)
S1116-3	A Ghost Of A Chance	Solo feature for IJ: Intro 4 bars to solo 46 bars to long coda. (S)

Note: 1114-1 is falsely presented as 1100-1 "Jacquet Mood" on JS 518.

A very satisfying session with lots of variations in musical contents. The two ballads "... Ghost" and "Memories ..." are magnificent creations, far from the screaming on stage. I have also a particular love for the two rolling blues items, Wynonie Harris has always been one of my favorite jazz singers, and IJ is top inspired. Two takes of "Merle's Mood" are quite different, and the remaining items are also very valuable contributions.

THE JACQUET RABBIT**LA. Aug. 28, 1945**

Russell Jacquet (tp), Henry Coker (tb), Illinois Jacquet, Tom Archia (ts), Sir Charles Thompson (p), probably Ulysses Livingston (g), Charlie Mingus or John Simmons (b), Johnny Otis (dm).

Two titles were recorded for ARA:

ARA1049-2	Ladies Lullaby	Solo 24 bars. (FM)
ARA1049-3	Ladies Lullaby	As above. (FM)
ARA1050-3	Illinois Stomp/Jacquet Special	Possibly part of intro 2 bars. Solo 32 bars. (M)

Fine soloing all over. Particularly interesting is "... Lullaby" ("Tickle Toe") with two takes, different as they should be.

COUNT BASIE AND HIS ORCHESTRA**Hollywood, Oct. 9, 1945**

Emmett Berry, Harry Edison, Ed Lewis, Snooky Young (tp), Ted Donnelly, J. J. Johnson, Eli Robinson, Dicky Wells (tb), George Dorsey, Preston Love (as), Illinois Jacquet, Buddy Tate (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmy Rushing (vo-1563), Ann Moore (vo-1564).

Four titles were recorded for Columbia, one has IJ:

1565-1	High Tide	Solo 16 bars. (M)
1565-2	High Tide	As above. (M)
1565-3	High Tide	As above. (M)

"High Tide" features IJ in a mood of understatement, far from screaming and honking. The heritage from Lester Young and the brotherhood with Dexter Gordon easily come to mind. The variations between takes are small but not unimportant, the quality superb.

COUNT BASIE AND HIS ORCHESTRA**Unknown loc. Oct. 1945**

Personnel as above.

Dept. of State Program D. 31649, Voice of America 35.

Recorded at Castle Farms.

Wild Bill's Boogie	No solo.
Baby Don't You Cry	No solo.
That's All She Wrote	Solo 16 bars. (FM)
Sent For You Yesterday	No solo.
Queer Street	No solo.

Arranged by Tadd Dameron, "... Wrote" has a fine IJ solo.

COUNT BASIE AND HIS ORCHESTRA**NYC. Dec. 31, 1945**

Personnel as Jan. 9, 1946. AFRS "Parade of Bands" broadcast.

One O'Clock Jump

No solo.

**ILLINOIS JACQUET BAND/
EMMETT BERRY's HOT SIX**

NYC. Jan. 7/8, 1946

Emmett Berry (tp), Illinois Jacquet (ts), Bill Doggett (p), Freddie Green (g), John Simmons (b), Shadow Wilson (dm).

Eight titles were recorded for Savoy:

S5870-1	Don't Blame Me	Intro 4 bars to solo 48 bars to long coda. (S)
S5870-2	Don't Blame Me	As above. (S)
S5871-alt.	Jumpin' Jacquet	Intro 4 bars to solo 64 bars. Solo 32 bars with (tp) acc. to coda 4 bars. (F)
S5871-2	Jumpin' Jacquet	As above. (F)
S5871-alt.	Jumpin' Jacquet	
S5872-1/2?	Blues Mood	Intro 4 bars to solo 12 bars. Solo 12 bars to coda. (S)
S5872-alt.	Blues Mood (NC)	
S5872-alt.	Blues Mood	
S5873-1	Jacquet In The Box	Part of intro 2 bars. Solo 16 bars. Solo 24 bars to ens 16 bars. (M)
S5873-alt.	Jacquet In The Box	As take 1 except 8 bars and chaos in the end. (M)
S5874-1/5	Savoy Blip (Jacquet And No West)	Soli 8 and 32 bars. (M)
S5874-alt.	Savoy Blip	As above. (M)
S5875-1	Illinois Goes To Chicago	Solo 32 bars to acc. (tp) 16 bars. (M)
S5875-alt1	Doggin' With Doggett	As above. (M)
S5875-alt2	Doggin' With Doggett	As above. (M)
S5876-alt.	Minor Romp (NC)	
S5876-alt.	Minor Romp (NC)	
S5876-alt.	Minor Romp	Solo 64 bars. (F)
S5876-6	Minor Romp (Jacquet And Coat)	As above. (F)
S5877-1	Berry's Blues (Jacquet Blues)	Duet 12 and 12 bars with (tp), solo 12 bars in between (S)

Note: To sum up: There are 3 takes of one item, 5875, sometimes called "Illinois Goes To Chicago", sometimes "Doggin' With Doggett". There is only one take of 5872, although two takenumbers appear in discographies, and of 5877, which sometimes is called "Berry's Blues", at other times "Jacquet Blues". Of the remaining five items there are 2 takes. 5874 appears both as "Savoy Blip" and "Jacquet And No West", and 5876 as "Minor Romp" and "Jacquet And Coat".

Note: There are still incomplete takes not issued, even in the Mosaic set!

This session is to me one of the most important of the total production of IJ! A fine mixture of different tempi, lots of alternate takes, a swinging rhythm section, very good recording quality in general and IJ in top shape!! The alternates are mainly a consequence of Emmett Berry's problems, IJ himself is close to perfection on almost every item. To give a detailed analysis is in fact unnecessary, every track is a must! Start with the lovely "Blues Mood" and the two ballad versions of "Don't Blame Me" and work yourself up to the fast "Minor Romp". You have then pleased yourself for 45 minutes and listened to some of the finest tenorsaxophone of the 1940s!!

COUNT BASIE AND HIS ORCHESTRA

NYC. Jan. 9, 1946

Personnel as Oct. 9, 1945, except Joe Newman (tp), George Matthews (tb) and Jimmy Powell (as) replace Young, Wells and Dorsey. Jimmy Rushing (vo-35602), Buster Harding (arr-35603).

Two titles were recorded for Columbia, no IJ solo on "The Mad Boogie" but:

35602-1	Patience And Fortitude	Solo 8 bars. (M)
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35602-2	Patience And Fortitude	As above. (M)
35602-3	Patience And Fortitude	As above. (M)

NYC. Feb. 4, 1946

Personnel as Jan. 9, except Jo Jones (dm) replaces Wilson.

Four titles were recorded for Columbia, no IJ solo on "Lazy Lady Blues" and "Stay Cool" but:

35731-1	Rambo	Solo 32 bars. (FM)
35731-1A	Rambo	As above. (FM)
35731-2	Rambo	As above. (FM)
35731-3	Rambo	As above. (FM)
35733-1	The King	Break 2 bars to solo 3 choruses of 32 bars and coda. (F)
35733-2	The King	As above. (FM)
35733-3	The King (NC)	Solo with breakdown after 4 bars. (F)

French CBS has done a magnificent job in producing "the complete Count Basie" box sets with lots of alternate takes! "Rambo" has always been a favorite piece with IJ in superb shape, giving a controlled and very well constructed chorus. Now we have four versions, all in top quality and with charming details teaching us a lot about IJ's improvising technique. Play them in sequence and marvel! "Patience ..." is not exactly my favorite song, but the three tenorsax contributions are very nice, understated like "High Tide". At last "The King", Illinois Jacquet that is, with two excellent, long soli. It seems that Count Basie had a very good influence on IJ, holding the reigns, never giving him the opportunity to go "public"!!

JAZZ AT THE PHILHARMONIC**LA. unknown date**

Personnel not completely verified. Joe Guy (tp), Tommy Turk (tb), Willie Smith (as), Milt Raskin (p), Red Callender (b), Dave Coleman (dm), Billie Holiday (vo) are certain. However, Jepsen says: probably Buck Clayton (tp), Lester Young (ts), probably Coleman Hawkins (ts), probably Irving Ashby (g).

Recorded at the Embassy Theatre. Date has been given as April 22, 1946, but Billie Holiday was not in California at that time.

Body And Soul	Possibly part of coda. (S)
He's Funny That Way	No solo.
The Man I Love	No solo.
All Of Me	Probably obbligato. (M)
Gee Baby, Ain't I Good To You	Undecidable. (S)
Billie's Blues	Undecidable. (S)

What has this then to do in an Illinois Jacquet solography? Well, IJ was part of the same JATP team as Lester and Hawk in Spring 1946. By close listening I cannot hear Buck nor Hawk anywhere, but I believe Prez is there ("... Way", "... Love" and "... Blues"(?)). However, part of the obbligato on "... Love" is so prominently recorded that I feel certain I hear IJ's sound and phrasing. This is further enhanced by the tenorsax heard in the last part of "Body ...". What is your opinion?

JAZZ AT THE PHILHARMONIC**NYC. May 27, 1946**

Buck Clayton (tp), Coleman Hawkins, Illinois Jacquet, Lester Young (ts), Ken Kersey (p), Al McKibbin (b), J. C. Heard (dm).

CBS broadcast from Carnegie Hall.

Camegie Blues	Solo 12 choruses of 12 bars. (FM)
Oh, Lady Be Good	Solo 5 choruses of 32 bars, (last tenorsax solo). (F)
Sweet Georgia Brown	Solo 4 choruses of 32 bars. (F)

"..." Good" contains all the positive and negative ingredients of the period: flashing and inventive phrasing, mixed with honking and screaming. As a whole an interesting and good item, but not outstanding. "Blues" is a really good one, although the recording quality could have been better. We get twelve "clean" (relatively speaking)

and swingy choruses, certainly an item to remember. Yeah! "Sweet ..." has a very fast tempo, too fast really, but the four choruses are satisfactory. We miss a 4/4 between the three saxes on this date.

JAZZ AT THE PHILHARMONIC**NYC. June 3, 1946**

Illinois Jacquet (ts) may participate in the Billie Holiday sets in Carnegie Hall, but he cannot be heard properly, for details see Lester Young.

JAZZ AT THE PHILHARMONIC**NYC. June 17, 1946**

Dizzy Gillespie (tp), J. J. Johnson (tb), Allen Eager, Illinois Jacquet (ts), Ken Kersey (p), John Collins (g), Chubby Jackson (b), J. C. Heard (dm).

Recorded at Carnegie Hall.

Blues

Solo 24 bars (1st (ts)-solo). (S)**same date**

Illinois Jacquet (ts), Ken Kersey (p), John Collins (g), Rodney Richardson or Curly Russell (b), J. C. Heard (dm).

Flying Home

Solo 5 choruses of 32 bars. (FM)

A lovely "Blues" starting with IJ's moving two choruses to continue with AE's two and then JJJ and KK (Dizzy is not heard), a very valuable discovery! "... Home" however offers not much new, the second chorus is the well known one, and the fourth and fifth are purely honking ones. I wish IJ had not been so tied up in his own original "... Home" creation.

COUNT BASIE AND HIS ORCHESTRA**NYC. July 26, 1946**

Personnel as July 31, 1946.

AFRS ONS 1111 from the Aquarium Restaurant.

Ten titles, two have IJ:

Mean To Me

Solo 8 bars. (M)

Mutton Leg

Intro. Solo with orch 5 ½ choruses of 32 bars to fade out. (F)

Announced as "Every Tub", IJ goes into "Mutton Leg" with strength and conviction, and although he is well wrapped in by orchestra, his strong personal rough but fascinating tenorsax voice easily gets through. A very interesting item! "Mean ..." should have had a full chorus, the brief bridge is only partially successful.

NYC. July 27, 1946

Same. CBS broadcast from the Aquarium Restaurant.

Two titles, no IJ.

NYC. July 30, 1946

Same. CBS broadcast from the Aquarium Restaurant.

Two titles, one reported to have IJ:

Blue House

Solo . ()

COUNT BASIE AND HIS ORCHESTRA**NYC. July 31, 1946**

Ed Lewis, Joe Newman, Emmett Berry, Snooky Young, Harry Edison (tp), Eli Robinson, J. J. Johnson, George Matthews, Ted Donnelly (tb), Preston Love, Rudy Rutherford (cl, as), Buddy Tate, Illinois Jacquet (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Buster Harding (arr-36702), Tadd Dameron (arr-"Stay On It"), Bob Bailey (vo-36703).

Four titles were recorded for Columbia, no IJ on "Hob Nail Boogie" and "Danny Boy" but:

36704-1 Mutton Leg

Intro 8 bars. Solo 4 choruses of 32 bars to coda. (F)

36704-2 Mutton Leg

As take 1. (F)

36704-3 Mutton Leg (NC)

Intro 8 bars. Solo which collapses after 4 bars. (F)

36704-4 Mutton Leg (NC)

Intro 8 bars. Collapses before planned IJ solo. (F)

Stay On It

Solo 64 bars. (M)

Again the Count presents IJ to the uttermost advantage. "Stay On It" is without matrix number but probably recorded on this date and has a fine solo. However, "Mutton

Leg" steals the show with two complete takes having the fast, dexterious IJ, sharp as a razor.

COUNT BASIE AND HIS ORCHESTRA **NYC. Aug. 2, 1946**

Personnel as July 31, except Bill Johnson (tb) replaces J. J. Johnson.

AFRS ONS No. 1142 from the Aquarium Restaurant. NBC.

Eight titles, two have IJ:

My, What A Fry! Solo 64 bars. (F)

Jumpin' At The Woodside Break 2 bars to solo 5 choruses of 32 bars to coda. (F)

NYC. Aug. 9, 1946

Same. AFRS ONS No. 1185 from the Aquarium Restaurant.

Six titles, two have IJ:

I'm Fer It Too Solo 24 bars. (FM)

One O'Clock Jump Solo with orch 11 choruses of 12 bars. (M)

NYC. Aug. 9, 1946

Same personnel. Four titles were recorded for Columbia, but no IJ.

NYC. Aug. 16, 1946

Same. AFRS ONS No. 1220 from the Aquarium Restaurant.

Six titles, two have IJ:

I Don't Know Enough About You Soli 4 and 4 bars. (SM)

C. B. Blues Solo 12 bars. (SM)

The Aug. 2 items are very interesting in fast tempi with good recording sound. "... Too" is weakly recorded and without anything special. In "... Jump" IJ is much dominated by orchestra accompaniment, and the result sounds rather sirupy most of the time. Of the other items, the almost slow solo on "C. B. ..." is particularly noteworthy.

COUNT BASIE AND HIS ORCHESTRA **NYC. Aug. 16?, 1946**

Personnel probably as above.

Unknown broadcast from the Aquarium Restaurant.

Note: This session is not in Sheridan. Is "... Woodside" identical to ONS 1142, check?!

Brand New Wagon Solo 12 bars. (SM)

Jumpin' At The Woodside Break 2 bars to solo 5 choruses of 32 bars. (F)

One O'Clock Jump No solo.

This program has two of the finest IJ contributions with the Basie Band. "Brand ...", which is a blues, has a majestic, close to slow-tempoed, elaborate solo, while "... Woodside" is an excellent alternative to the many Lester Young versions two years earlier. Particularly the two first choruses are remarkably controlled and inventive.

Several LPs give Illinois Jacquet as present on additional broadcast programs, but as far as I have found, this is not correct.

ILLINOIS JACQUET AND HIS ALL STARS **NYC. Aug. 1946**

Joe Newman (tp), Trummy Young (tb), Ray Perry (as), Illinois Jacquet (ts), Bill Doggett (p), Freddie Green (g), John Simmons (b), Denzil Best (dm).

Four titles were recorded for Apollo:

R1054-2 Jumpin' At The Apollo Solo 8 bars. Solo 3 choruses of 32 bars to coda 8 bars. (F)

R1055 Jacquet Bounce Solo 32 bars to ens. (M)

R1056 She's Funny That Way Solo 32 bars. Solo 8 bars to long coda. (S)

R1057-2 12 Minutes To Go Solo with ens 8 choruses of 12 bars. (FM)

R1057-? 12 Minutes To Go Solo with ens 7

choruses of 12 bars. (FM)

Lovely opening on "Jacquet Bounce" and a beautiful "... Way", otherwise slightly below the level of the previous Apollo session.

RUSSELL JACQUET AND HIS ORCHESTRA **L.A. 1946**

Russell Jacquet (tp, vo-"Mean ..."), Snooky Young, Harry Edison, Gerald Wilson, Paul Jones (tp), Eli Robinson, Ted Donnelly, J. J. Johnson (tb), Rudy Rutherford, Willie Smith, Preston Love (as), Illinois Jacquet, Lucky Thompson (ts), Bill Doggett (p), Freddie Green (g), Billy Hadnott (b), Al Wichard (dm).

Two titles were recorded for Modern Music:

Blues	Solo 12 bars. (S)
Mean And Evil Old World	No solo.

A lovely blues chorus, relaxed and confident. Note how he uses the whole register of the instrument in bar 7!!

JAZZ AT THE PHILHARMONIC **L.A. Oct. 7, 1946**

Personnel reported possibly to include Illinois Jacquet (ts). Billie Holiday (vo).

Recorded at the Shrine Auditorium. One title:

He's Funny That Way	No solo.
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There seems to be a tenorsax player among many others in the coda, but IJ is not identifiable.

JAM SESSION / COLEMAN HAWKINS **1947**

Coleman Hawkins, Illinois Jacquet (ts), unknown (p), (b), (dm).

Recorded for Sonora. Date also given as early 1950.

Bean And The Boys	Soli 128 and 8 bars. (F)
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The title is "Lover Come Back To Me", and IJ plays magnificently on the first half, keeping the melody in front all the time but adding some flashing details. Last half is somewhat rougher, but also here he plays above standard. A very fine piece!

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Jan. 7, 1947**

"Slim Romero" Fats Navarro, Joe Newman, Miles Davis, Marion Hazel (tp), Gus Chappell, Ted Kelly, Eli Robinson, Dicky Wells (tb), Ray Perry, Jimmy Powell (as), George Nicholas, Illinois Jacquet (ts), Leo Parker (bar), Bill Doggett or Leonard Feather (p), Al Lucas (b), Shadow Wilson (dm), Tadd Dameron, Jimmy Mundy (arr).

Four titles were recorded for Aladdin:

94-4	For Europeans Only	Solo 3 choruses of 32 bars, 3 rd chorus with orch. (FM)
95-3	Big Dog	Break 4 bars to solo 6 choruses of 12 bars (apart from 2x4 bars of orch). Coda. (FM)
96-4	You Left Me All Alone	Intro 4 bars to solo with orch 48 bars to coda. (S)
97-2	Jivin' With Jack The Bellboy	Break to solo 64 bars, 2 nd chorus with orch. (FM)

It was quite unnecessary to have a big band accompaniment, the lovely and peaceful "You Left Me ..." shows that clearly. The remaining items are good but not remarkable, best is the opening chorus on "For Europeans (Norwegians?) ...".

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. April 1, 1947**

Fats Navarro, Joe Newman, Russel Jacquet (tp-137), J. J. Johnson (tb-137), Jimmy Powell (as-137), Illinois Jacquet (ts), Leo Parker (bar-137), Sir Charles Thompson (p), Freddie Green (g), Al Lucas (b), Shadow Wilson (dm).

Two titles were recorded for Aladdin:

137-AL	Blow Illinois Blow	Solo 3 choruses to 32 bars to coda. (FM)
138-AL	Illinois Blows The Blues	Solo 6 choruses of 12 bars. (M)

This was my first encounter with IJ back in 1955, and on that day the seed of an IJ solography was planted! A colorful record with two excellent sides having logic soloing with no excesses. Note for instance the third chorus of "Blow ..."!

NEW YORK STARS**NYC. April 5, 1947**

Roy Eldridge (tp), Illinois Jacquet (ts), Count Basie (p), Freddie Green (g), Red Callender (b), Buddy Rich (dm), unknown (vib).

Two titles were recorded for VDisc:

Lady Be Good	Duet with (tp) 32 and 32 bars, in between 4/4 chase 32 bars also with (tp). (FM)
Jammin' On A VDisc	Solo 96 bars. In ensemble. (F)

Quite ordinary these contributions. In "Lady ..." IJ is very much in the background to Roy, and "Jammin' ..." must be considered rather highstrung, only the first part can be enjoyed.

**ILLINOIS JACQUET
& HIS ORCHESTRA****Toronto, Ontario, Canada, April 29, 1947**

Personnel as below with Russell Jacquet (tp, vo) added.

Concert, eleven titles:

Bottoms Up	Solo 3 choruses of 32 bars + 4. (FM)
Medley:	
All The Things You Are	Solo (NC) 11+36 bars to long coda. (S)
She's Funny That Way	Solo 32 bars to very long coda. (S)
Music Hall Beat	Straight 32 to solo 48 bars (edited?). (FM)
Music Hall Beat	Solo 3 choruses of 32 bars 4+48 bars. (FM)
Body And Soul	Intro 2 (NC) to solo 32 bars to long coda (S) to solo 96 bars (M) to solo 16 bars and very long coda. (S)
Throw It Out Of Your Mind Baby	Solo 24 bars. (S)
Oh, Lady Be Good	No solo.
Medley:	
Memories Of You	Intro 4 bars to to solo 48 bars to very long coda. (S)
"Jacquet's Salt Peanuts"	Solo 5 choruses of 32 bars. (FM)
Mutton Leg	Solo 3 choruses of 32 bars. (F)
Robbins' Nest	Solo 32 bars. (SM)
Bottoms Up	Solo 3 choruses of 32 bars + 4. (M)
Home, Sweet Home	No solo.

This interesting concert surfaced on Uptown CD recently (2014). It has everything IJ has to offer, from good to bad. Most remarkable are his ballad performances, there are several of which possibly "Memories ..." is the most noteworthy, but they are all valuable discoveries, and note also a "Body ..." with two tempi. With regard to higher tempi, obviously there is an audience to care for, and without exception all such titles start with a fine swinging chorus which then develops into honking and screaming of the worst kind. But such is life and such was history, and this date is a must for all serious tenorsax collectors!

ILLINOIS JACQUET AND HIS ORCHESTRA**NYC. May 21, 1947**

Joe Newman (tp), J. J. Johnson (tb), Illinois Jacquet (ts), Leo Parker (bar), Sir Charles Thompson (p), Al Lucas (b), Shadow Wilson (dm).

Five titles were recorded for Apollo:

R1214-X	South Street Special	Part of intro. Solo 80 bars. (FM)
R1214-Y	South Street Special	As above. (FM)
R1215	Diggin' The Count (Sid's Kick)	Solo 3 choruses of 32 bars. (F)
R1216-2	Robbins' Nest	Solo 32 bars with ens. (SM)
R1217	Music Hall Beat	Solo 104 bars. (FM)
R1218-4	Jumpin' At The Woodside	Break 4 bars to solo 96 bars. (F)
R1218-alt.	Jumpin' At The Woodside	As above. (F)

It seems that this session is the weakest of the Apollo sessions. No ballads, but much riffing and rather dirty music. IJ plays OK, but not more than routine. He manages the ultra fast tempo on "... Woodside" quite well, and "... Nest" is pretty nice. Note that the two versions of "... Special" are quite different.

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Sept. 10, 1947**

Russell Jacquet, Joe Newman (tp, except 264), J. J. Johnson (tb, except 264), Leo Parker (bar, except 264), Illinois Jacquet (ts), Sir Charles Thompson (p), John Collins (g), Al Lucas (b), Shadow Wilson (dm).

Five titles were recorded for Aladdin:

260-1	Goofin' Off	Solo 4 choruses of 12 bars. (S)
261-2	Riffin' With Jacquet	Intro 8 bars to solo 4 choruses of 32 bars (except for (tb) on 1 st bridge). (FM)
262-1	Don't Push Daddy	Solo 11 choruses of 12 bars. (M)
263-2	Sahara Heat	As below. (FM)
263-3	Sahara Heat	Solo 3 choruses of 32 bars. (FM)
264-1	It's Wild	Solo 5 choruses of 32 bars. (F)

Fine variations on this date, from the lovely slow blues on "... Off" to a sparkling, very fast "It's Wild", a very typical IJ feature. In "... Daddy" you hear IJ play the medium blues with inexhaustible inspiration! And "Riffin'..." is certainly not inferior to the others, note for instance the magnificent first half of the third chorus! Five very good sides!! Postscript: "Don't Push Daddy" is not included in the Mosaic set due to Illinois' own wish. Quote: "He was extremely unhappy with the performance then and feels that its inclusion would only serve to blemish the great music in this set." I really wonder why he reacted so strongly; I have played the record several times. Perhaps a lesson; I really don't understand much about this music after all!?

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).

Perdido	Solo 4 choruses of 32 bars. (M)
Mordido	Solo 11 choruses of 12 bars. (FM)
Endido	Solo 5 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars. (S)

Here we find the famous "Perdido", one of Norman Granz' most effective vehicles, a lighthouse for the JATP organization. But it is good! I admit going through several stages with respect to this performance. First, as a youngster, loving it. Then, as a jazz purist, detesting the exhibitionism. Today, as a critic, I believe the guys play good, the improvisations are quite capable of withstanding the passing of time. I don't think the rhythm section works quite properly, but IJ, the last tenor saxophonist, manages well. Also "Mordido" is a nice performance, while "Endido" seems more ordinary. Note Flip on this date, he deserves his own solography really, being one of the greatest white postwar tenorsax players. Last, but not least, the beautiful "... Dear" with magnificent soli by both tenorsaxes.

ILLINOIS JACQUET AND HIS ORCHESTRA **Chi. Nov. 28, 1947**

Personnel similar to Sept. 10, 1947.

Three titles were recorded for Aladdin:

480-4	Destination Moon	Solo 5 choruses of 12 bars. (M)
481-4	For Truly	Solo 48 bars. (F)
482-1	I Surrender Dear	Solo 48 bars to long coda. (S)
482-3	I Surrender Dear	As above. (S)

"... Moon" is one of the favorite IJ performances of this year, a very unusual and strong opening to continue in a staccato and forceful, intensive way. Note that one! Also "For Truly" is very remarkable in uptempo, the sparks are flying through the air!! And why the beautiful "... Dear" was unissued for 36 years is just a mystery! Note that take 3 starts with an altosax solo.

A JATP session from Nov. 1947 is reported to have a 16 minutes version of "Perdido". I suspect this to be false, and that it in fact is the Sept. 27, 1947 version. However, nothing would please me more than to be mistaken!

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Dec. 18, 1947**

Joe Newman (tp), Russell Jacquet (tp, vo-2856), J. J. Johnson (tb), Illinois Jacquet (ts), Leo Parker (bar), Sir Charles Thompson (p), Al Lucas (b), Shadow Wilson (dm), Jimmy Mundy (arr).

Four titles were recorded for Victor:

2854-1	Jet Propulsion	Solo 10 choruses of 12 bars. (FM)
2855-1	King Jacquet	Intro 8 bars. Break 2 bars to solo 5 choruses of 32 bars. (F)
2856-1	Try Me One More Time	Soli 24 and 8 bars. (S)
2857-1	Embryo	Solo 40 bars, last 8 with orch. (M)

NYC. Dec. 19, 1947

Same, plus John Collins (g) and not Mundy (arr). 2892 has IJ and rhythm only.

Four titles were recorded for Victor:

2889-1	Riffin' At 24th Street	Solo with orch 8 bars. Solo 40 bars, last 8 with orch. (SM)
2890-1	Mutton Leg	Intro with orch 4 bars. Solo 3 choruses of 32 bars. Coda. (F)
2891-1	Symphony In Sid	Intro with orchestra. Solo 68 bars. (FM)
2892-1	A Jacquet For Jack The Bellboy	Solo 52 bars. (S)

Superb dates with all sides of IJ presented in a very nice basket. "King Jacquet" is the fastest item I can remember with IJ, and "... Leg" is not much slower, together they present a tenorsax deluxe of a kind very few others mastered. "Riffin' ..." is a magnificent piece in almost medium with a very sensitive attack, and "Embryo" is similarly original and restrained music. "... Bellboy" is, surprisingly, a beautiful, slow piece without orchestra backing, lovely! "Jet ..." has a lot of fast medium blues but noisy, the last two choruses are one-note conceptions. The remaining two items are merely of top quality. Note these sessions!

ELLA FITZGERALD

NYC. Dec. 23, 1947

This session has erroneously given IJ as present.

ELLA FITZGERALD ACCOMPANIED BY

NYC. Aug. 1948

Unknown band, personnel including Illinois Jacquet (ts), unknown (male vocal group-90).

Two titles were recorded for Decca, no IJ on "It's Too Soon To Know", but:

74591	I Can't Go On Without You	Intro 6 bars. (S)
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Very straight and of no interest.

ILLINOIS JACQUET AND HIS ORCHESTRA **Hollywood, April 6, 1949**

Russell Jacquet, Joe Newman (tp), Henry Coker (tb), Illinois Jacquet (ts), Maurice Simon (ts, bar), John Lewis (p, cel-582), John Collins (g)?, Al Lucas (b), Jo Jones (dm). (IJ and rhythm only on 584).

Four titles were recorded for Victor:

581-1	Big Foot	Solo with orch 64 bars. (M)
582-1	Black Velvet	Solo alternating with orch 40 bars. (SM)
583-1	B-Yot	Solo 42 bars. (FM)
584-1	Adam's Alley	Solo 8 choruses of 12 bars. (M)

Like the December 1947 sessions for Victor, this one also shows IJ to advantage. The feature number "... Alley" is the most prominent item with its eight blues choruses. "B-Yot" is a sterile song, but the solo is fine. "Big Foot" is more ordinary, while "... Velvet" is heavily arranged and only occasionally exhibits exciting details.

ILLINOIS JACQUET**NYC. May 14, 1949**

Unknown personnel.

Broadcast from Apollo Theatre, "Black Velvet" (3:00) and "Blow Illinois Blow" (5:45), not available.

June 10, 1949

Unknown personnel but including Georgie Auld (ts).

Unknown broadcast, "Jivology", not available.

ILLINOIS JACQUET AND HIS ORCHESTRA**NYC. Dec. 14, 1949**

Personnel as April 6, except Ray Perry (as) added, and Cedric Haywood (p), Shadow Wilson (dm) replace Lewis and Jones. Joe Bailey (vo-2761).

Two titles were recorded for Victor:

2760-1	Blue Satin	Solo 4 choruses of 12 bars to solo/orch 16 bars. (M)
2761-1	Stay Away	Solo 8 bars. (S)

"Blue ..." has four memorable blues choruses. "Stay ..." is quite commercial and without interest except for a slow and very enjoyable 8 bars tenorsax solo.

ILLINOIS JACQUET**March 22, 1950**

No info, listed in Bruyninckx:

Black Velvet

ILLINOIS JACQUET AND HIS ORCHESTRA **Hollywood, May 22, 1950**

Joe Newman (tp), Russell Jacquet (tp, vo-4657), Henry Coker (tb), Ray Perry (as), Illinois Jacquet (ts), Maurice Simon (ts, bar), Cedric Haywood (p), John Collins (g), Al Lucas (b), Shadow Wilson (dm), Sid McKinney (vo-4656).

Four titles were recorded for Victor:

4656-1	My Old Gal	Solo 16 bars. (SM)
4657-1	Slow Down Baby	Soli 8 and 24 bars. (M)
4658-1	Hot Rod	Solo 14 bars. 4/4 with (bar) for 3 choruses of 12 bars. Solo 20 bars. (F)
4659-1	You Gotta Change	In ens 12, 16 and 12 bars. (S)

This session shows IJ to his best advantage in the fast "Hot Rod", note the inspired chase with baritone sax! He also solos up to his very best on the slower "... Gal", while "Slow Down ..." is more ordinary, and "... Change" is unusual with more arrangement than soloing, pretty but not too exciting.

ILLINOIS JACQUET AND HIS ORCHESTRA**LA. Jan. 18, 1951**

Unknown brass-section on 494-496,498 including Russell Jacquet (tp, vo), Illinois Jacquet (ts), Carl Perkins (p), Oscar Moore (g), Red Callender (b), J. C. Heard or Lee Abrams (dm).

Seven titles were recorded for Clef/Verve:

494-4	Later For The Happenin'	Solo 48 bars. (M)
495	Hippity Hop	Solo 44 bars. (M)
496-1	On The Sunny Side Of The Street	Solo 32 bars. (M)
497-1	Speedliner	Soli 48 and 96 bars. (F)
498	Moe	Solo 36 bars. (M)
499-5	Pastel	Solo 16+8 bars to coda, (p) on bridge and accompaniment. (S)
500-2	All Of Me	Solo 112 bars. (M)

A hard and loud band may frighten momentarily, but "Later ..." sets a good pace with four fine blues choruses. Note the mellow sound in the opening! In "Hippity ...", which is Gene Ammons' "Red Top", he pushes strongly, and the last eight are gigantic! Also the third brass item, "... Street", has a fine coherent solo. Then "Moe" takes the prize with a lovely chorus, note the magnificent opening! But this is only the beginning!! The remaining three tracks with only rhythm section belong to my IJ

favorite items. The beautiful "Pastel" must be mentioned first. It consists of only one chorus played very slow and straight, but just here IJ shows another dimension of his artistry, unknown to many. Beautiful is a vague word here! Then the exceptional "All Of Me"!!! Moving along on a perfect rhythm section (praised by Carl Perkins), it gives three and a half swinging choruses of a kind rarely heard or equalled. Each and every bar is a marvel in itself but also fit together into a closeknit architectural structure. At last, "Speedliner", a fine fast blues. In all, a very successful session!!!

ILLINOIS JACQUET AND HIS ORCHESTRA NYC. May 24, 1951

Illinois Jacquet (ts), Hank Jones (p), John Collins (g), Gene Ramey (b), Art Blakey (dm). No brass section as mentioned in discographies.

Seven titles were recorded for Clef/Verve:

545-4	Just A Sittin' And A Rockin'	Solo whole item, 64 bars and coda 4 bars, except (p) on bridge in second chorus. (SM)
546-6	Mean To Me	Solo whole item, intro and coda 8 bars with 3 choruses of 32 bars, except (p) on bridge in second chorus. (M)
547-4	One Nighter Boogie	Solo 12 bars, then break 4 bars to solo 8 choruses of 12 bars. (M)
548-2	Wrap Your Troubles In Dreams	Intro 2 bars to solo 16+8 bars, (p) on bridge, then another 14 bars to coda. (S)
549-3	Cottontail	Solo whole item, 3 choruses of 32 bars to 12 bars with (dm) to conclude with 3 more choruses. (F)
550-3	Weary Blues	Solo whole item, 5 choruses of 12 bars, middle 3 improvised. (S)
551-4	Groovin'	Solo whole item except intro: 10 choruses of 12 bars. (FM)

This is an excellent session with a very varied selection of tunes and with IJ all the way. With a very few exceptions regarding piano intros and bridges, IJ has all the soloing to himself, letting the rhythm section function as background but with very good cooperation. To select favorite items here is a very individual matter of taste, and only a few remarks need to be made. In slow tempo we have a beautiful ballad, "Wrap ..." and a "Weary ..." blues with three fine improvised choruses between presentations. Then we move upwards to Duke's good old "... Rockin'", Ben Webster's old showcase, but nevertheless an excellent piece also for IJ. In medium tempo we have "Mean To Me", also a top ranked piece, and the fascinating "... Boogie", having one straight chorus, then a break, to kick off six blues choruses of breathtaking improvisation before the last two choruses terminate the ball. "Groovin'" is also a blues, in fast medium with eight improvised choruses. At last, IJ returns to Ben Webster for "Cottontail", a daring choice but mastered completely. In all, this is a terrific session, and in my opinion the two first Verve sessions and the year 1951 mark the start of IJs 'golden age'. Much as the forties contain invaluable soloing, the maturity of the early fifties is something different and places IJ among the all-time tenorsax greats.

ILLINOIS JACQUET AND HIS ORCHESTRA NYC. March 21, 1952

Russell Jacquet, Joe Newman, Elmon Wright, Lammar Wright jr. (tp), Henry Coker, Matthew Gee (tb), Ernie Henry, Earl Warren (as), Illinois Jacquet, Count Hastings (ts), Cecil Payne or Pee Wee Moore (bar), John Acea (p), Freddie Green (g), Al Lucas (b), Shadow Wilson (dm).

Four titles were recorded for Clef/Verve:

752-2	Lazy Blues	Solo feature for IJ: 6 choruses of 12 bars. (S)
753-5	Boot 'Em Up	Solo with orch 38 bars. Coda. (M)
754-4	Bluesitis	With orch, intro 6 bars, later solo 3 choruses of 12 bars. (S)
755-3	Swingin' Home	Solo 64+4+30 bars, then coda. (FM)

Certainly "Lazy Blues", the only item with only rhythm accompaniment, will be the most played item here; we have the good old blues played in a very personal and competent manner! The remaining items are pretty noisy, in fact 'brutal' is the word for "... Home". However, IJ's solo has a lot of merit. The intro is very notable, and the whole first chorus is up to top standard. Later, noise is too prominent, but listen

closely to the fine four bars break after the second chorus! "Bluesitis" is heavily arranged and not among the most exciting items. At last, "Boot ..." has a good, intense solo with orchestra prominent. Fine tenorsax playing on this date too!

Note: The reference to the Birdland broadcasts below relates to the files of the late Boris Rose. The fate of the music is unknown.

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. May 17, 1952**

Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Cecil Payne (bar), John Malachi (p), Ben Stewart (b), George Brown (dm).

WJZ broadcast from Birdland. Boris Rose collection. Six titles: "Jet Propulsion", "Black Velvet", "Blow Illinois Blow", "All Of Me", "Tenderly" "Flying Home", not available.

NYC. 1952

Personnel given as above, except John Acea (p) replaces Malachi.

Broadcast(s) from Birdland. Five titles:

Flying Home	Solo 3 choruses of 32 bars to break 4 bars. (FM)
Second Balcony Jump	In ens. Solo 8 bars. (M)
Black Velvet	Solo with ens 40 bars. (SM)
Flying Home	Solo 60 bars (NC). (FM)
All Of Me	Solo 5 choruses of 32 bars. (M)

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. July 21, 1952**

Illinois Jacquet (ts), Count Basie (org, except 819), Hank Jones (p), Freddie Green (g), Ray Brown (b), Jimmy Crawford (dm).

Four titles were recorded for Clef/Verve:

818-3	Lean Baby	As below. (SM)
818-4	Lean Baby	With (org) and (dm) in intro 8 bars, then solo 32+32+8 bars to closing ensemble 10 bars. (SM)
819-6	Somewhere Along The Way	Solo feature for IJ: 32 bars with intro and coda. (S)
820-8	Cool Rage	Soli 32 and 48 bars. (M)
821-3	Port Of Rico	Soli 24 and 36 bars. (M)

This is a strange session, but unforgettable!! Only one item is 'normal', namely "Somewhere ...", a ballad of rare beauty in an utterly slow tempo. Note the end of the intro and the opening phrase of the chorus, and you will in half a bar understand the magic of IJ's success. Why couldn't we have the first five takes?? "Lean Baby" is a parody of Billy May's version, first chorus is a complete proof of that hypothesis. But let not that disturb you, the flashing second chorus is certainly no parody but a magnificent improvisation. There are even two takes available of this title, and the necessary differences are there! Then we have the impatient "... Rage" with IJ playing the blues. All the way during the session we have a rhythm section rarely heard, but felt, Basie's organ adding something special to the atmosphere. At last the cool "Port Of Rico", one of our all time favourites. The first chorus is just plain understatement, then things move along. The Count has to interrupt the five blues choruses, with great success, but it is IJ's record. Also here it would be very interesting to see how other takes proceeded! In all, one of the IJ sessions never forgotten!!!!

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Aug. 9, 1952**

Personnel as May 17. WJZ broadcast from Birdland. Boris Rose collection. Six titles: "Are You One?", "Black Velvet", "Second Balcony Jump", "Ghost Of A Chance", "Flying Home", "Blue Satin", not available.

NYC. Oct. 11, 1952

Lamar Wright (tp), Matthew Gee (tb), Illinois Jacquet (ts), Cecil Payne (bar), unknown (p), (b), (dm).

Broadcast from Birdland. Boris Rose collection. Six titles: "Jet Propulsion", "Blue Satin", "Black Velvet", "Second Balcony Jump", "Ghost Of A Chance", "Flying Home", not available.

NYC. Oct. 18, 1952

Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Cecil Payne (bar), Vernon Biddle (p), unknown (b), (dm).

Broadcast from Birdland. Boris Rose collection. Six titles: "Are You One?", "All Of Me", "Blow Illinois Blow", "Port Of Rico", "Black Velvet", "Jet Propulsion", not available.

ILLINOIS JACQUET AND HIS OCTET **NYC. Nov. 26, 1952**
Unknown personnel. Broadcast from Apollo Theatre.

Port Of Rico Solo 24 bars. Solo 12 bars to
12 bars in ensemble. (SM)

A very interesting performance compared to the recorded version. While IJ in fact plays more or less the same choruses, the accompaniment is different, giving the performance a more stumpy rather than sexy touch. The ensemble has a minor role, but a good piano is featured.

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Dec. 31, 1952**
Illinois Jacquet (ts), Hank Jones (org), Sir Charles Thompson (p), Joe Sinacore (g), Al Lucas (b), Shadow Wilson (dm).
Four titles were recorded for Verve:

1123-3	Blues In The Night	Soli with (org) 32 and 12 bars. (S)
1124-3	Fat Man Boogie	Soli with (org) 48 and 36 bars to coda. (M)
1125-3	What's The Riff?	In ens 24 bars to solo 48 bars, later solo 24 bars to ens 24 bars. (FM)
1126-3	Where Are You?	Solo 48 bars to coda. (S)

This session is similar to the one of July 21, 1952. It uses the organ in a very efficient way to create a hand-in-glove atmosphere for IJ. As on that session, there is one "normal" item, the beautiful ballad "Where Are You?". Having only one and a half chorus, much too brief, it is nevertheless one of the everlasting treasures of the IJ record kit. The rest of the session represents the blues in different contexts. All three items are utterly attractive and charming, possibly "... Riff" has the best straightforward improvising, note for instance the hilarious four choruses after the ensemble! Play them again and again, they just seem to get better and better!! The slow "... Night" and Billy May's "Fat Man ..." also are exceptional pieces in concept and execution. Humour is combined with technique, feeling and masculinity. An unforgettable session!

ILLINOIS JACQUET **NYC. May 20, 1953**
Personnel unknown.
WJZ broadcast from Birdland. Boris Rose collection. Seven titles: "Jacquetron", "Lean Baby", "Ghost Of A Chance", "Blue Satin", "Port Of Rico", "All Of Me", "Flying Home", not available.

NYC. May 25, 1953
Same. Six titles: "Blue Satin", "Are You One?", "Somewhere Along The Way", "Lean Baby", "Black Velvet", "Jet Propulsion", not available.

ILLINOIS JACQUET **NYC. July 18, 1953**
Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Cecil Payne (bar), John Acea (p), Al Lucas (b), Shadow Wilson (dm).
WJZ broadcast from Birdland. Unknown titles.

NYC. July 25, 1953
Same. Boris Rose collection. Six titles: "Are You One?", "Robbins' Nest", "Lean Baby", "On Your Toes", "Black Velvet", "Flying Home", not available.

JAM SESSION - NORMAN GRANZ **NYC. Sept. 2, 1953**
Roy Eldridge (tp), Dizzy Gillespie (tp-1280-83), Johnny Hodges (as), Illinois Jacquet, Flip Phillips (ts), Ben Webster (ts-1280-83), Oscar Peterson (p), Ray Brown (b), Buddy Rich (dm), Lionel Hampton (vib).
Six titles were recorded for Clef/Verve:

1280-3	Jam Blues	Solo 8 choruses of 12 bars. (M)
1281-3	Blue Lou	Solo 4 choruses of 32 bars. (F)
1282-3	Just You, Just Me	Solo 3 choruses of 32 bars. (M)
1283-3	Ballad Medley: Don't Blame Me	Solo 32 bars. (S)
1284-3	Jammin' At Clef	Break 8 bars to solo 9 choruses of 32 bars. (F)

ILLINOIS JACQUET AND HIS ORCHESTRA **Stockholm, Oct. 2, 1954**

Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Edmund Gregory (bar), Adrian Acea (p), Al Lucas (b), Osie Johnson (dm).

Recorded at concert in Konserthuset, broadcasted by Swedish Radio, no info.

JAM SESSION**Stockholm, Oct. 2, 1954**

Russell Jacquet (tp), Matthew Gee (tb), Coleman Hawkins, Illinois Jacquet (ts), Edmund Gregory (bar), Jimmy Jones (p), Joe Benjamin (b), Roy Haynes (dm), Sarah Vaughan (vo).

Same concert as above, not available.

Perdido

ILLINOIS JACQUET - JAM SESSION **Copenhagen, Oct. 5, 1954**

Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), John Acea (p), Al Lucas (b), Gus Johnson (dm). Other items include Sarah Vaughan (vo), Roy Eldridge (tp), Coleman Hawkins (ts).

Concert at UB-Hallen, "Harlem Packet Show", two titles:

4:25	Port Of Rico	Solo 6 choruses of 12 bars. (SM)
4:22	Robbins' Nest	Solo 32 bars to ens. (SM)

This is IJ in his very best shape and in the most pleasant tempo. Particular "... Rico" is most exciting, utterly relaxed, and rarely have we heard him make tribute to Pres so openly, dig this item!!

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Dec. 13, 1954**

Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Ben Webster (ts-2121,2122), Leo Parker (bar), John Acea (p), Al Lucas (b), Osie Johnson (dm), Chino Pozo (cga).

Six titles were recorded for Clef/Verve:

2117-5	Jacquet Dilemma	Break 2 bars to solo 64 bars. Later bridge 8 bars and in ensemble at the end. (FM)
2118-2	Mambocito Mio	Latin item, IJ heard several places, most prominent on solo 32 bars. (FM)
2119-3	September Song	Soli with ensemble 36 and 16 bars to coda. (S)
2120-1	Saph	Solo with ensemble 48 bars. (M)
2121-1	The Kid And The Brute	Solo 11 choruses of 12 bars (1 st (ts)-solo). Later duet with BW 11 choruses, mostly 4/4 to end with ensemble. (F)
2122-2	I Wrote This For The Kid	Solo 7 choruses of 12 bars (last (ts)-solo) to 3 choruses of 4/4 with BW first, then 12 bars in ensemble. (S)

The Clef cover says "actually this wasn't planned as a Kid-Brute effort. On this winter day in NY, Jacquet was recording and had already completed four selections, ... Webster wandered into the studio and the two of them, the Kid and the Brute, agreed it would be interesting to do some recording together, which they promptly did". This may be correct, the encounter does not seem planned, in fact it is a disappointment. In "I Wrote ..." they play the slow blues very sluggishly, partly due to a rhythm section having an offday. IJ does not seem completely at ease, and it seems that he tries to assimilate BW's style instead of doing his own thing. "The Kid ..." features IJ first in a fast tempo which he seems to enjoy better. The 4/4 exchanges are in my opinion the best on these tracks. Neither the other four items without BW belong to IJ's important ones. The presence of a mambo does not improve the situation! "September Song" seems most promising, but the arrangement is too heavy, and IJ does not improvise freely. In fact, the most "insignificant" soloing on "... Dilemma" seems to be the most notable detail here.

MUSIC 55**Sept. 13, 1955**

Coleman Hawkins, Illinois Jacquet (ts), Lou Stein (p), Jimmy Raney (g), Oscar Pettiford (b), Buddy Rich (dm). On "The Blues ..." add Dizzy Gillespie, Jimmy Nottingham (tp), Ella Fitzgerald (vo), the Stan Kenton Orchestra.

Two titles:

Lover Come Back To Me	Solo 32 bars. (F)
Blues In B Flat (Music 55)	Solo 12 bars. 24 bars 4/4 with (ts-CH). (F)

Announced as a jam session, "Lover..." is much too brief with only half an IJ chorus, Hawk taking the other half. However, the music is sparkling in a very high tempo. Also "The Blues ..." is worth noticing.

JAZZ AT THE PHILHARMONIC

Chi. Oct. 2, 1955

Roy Eldridge, Dizzy Gillespie (tp), Illinois Jacquet, Flip Phillips, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).
Five titles recorded at the Civic Opera House, no IJ on "Buddy Rich's Explosion" and "The Modern Set" but:

Mail Order Blues (The Blues)	Solo 12 choruses of 12 bars. (M)
Ballad Medley: Tenderly	Solo 32 bars to long coda. (S)
The Swing Set	With ensemble 32 bars to solo 96 bars. With ensemble in closing. (F)

This concert has three important IJ items. On "Tenderly" he plays relatively straight, getting one chorus, but his sound is incredibly big, and the atmosphere is utterly oxygenous! He plays the blues at his very best; here we find all the tricks and trademarks, most of them for good. Note the beginning of the sixth chorus, what a colourful artist! At last, "... Set", being "Bei Mir Bist Du Schön", with very good playing considering the rough tempo.

GENE KRUPA AND BUDDY RICH

LA. Nov. 1, 1955

Roy Eldridge, Dizzy Gillespie (tp), Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Gene Krupa, Buddy Rich (dm).
Five titles were recorded for Clef/Verve:

2529-1	Bernie's Tune	In ensemble 32 bars to solo 32 bars. 3 choruses of interplay, mostly 4/4, with (ts-FP). (F)
2528-3	Buddy's Blues	Solo 10 choruses of 12 bars. (F)
2530-1	I Never Knew	Solo 32 bars. (SM)
2527-3	Gene's Blues	One chorus 2/2 with (dm) to solo 3 choruses of 12 bars. (FM)
2531-2	Sweetheart On Parade	Solo 32 bars. (M)

Pretty uneven session. Certainly "Buddy's Blues" is the most important item, it has the drive we enjoy so much. Also, "... Tune" has a remarkable cooperation with a top-inspired Flip. "Gene's Blues" is ok but less important. On "... Knew", IJ never really gets started, and it seems that he does not know "Sweethearts ..." very well, since the result is rather insignificant.

ILLINOIS JACQUET AND HIS ORCHESTRA

LA. Nov. 3, 1955

Harry Edison (tp), Illinois Jacquet (ts), Gerald Wiggins (org), Carl Perkins (p), Irving Ashby (g), Curtis Counce (b), Al Barte (dm). Date also given as Sept. 16.
Eight titles were recorded for Clef/Verve:

2543	Cool Bill	In ensemble 14 bars to solo 36 bars. With (tp) 12 bars. In ensemble 36 bars. (SM)
2544	Stardust	Solo feature for IJ: 54 bars and coda, first 16 acc. by (p), later by (tp). (S)
2545	Love Is Here To Stay	Solo with (tp) 32 bars to solo 32 bars. Solo with (tp) 32 bars. (M)
2546	Empathy	Soli 8 and 64 bars. In ensemble 16 + 8 bars, solo on bridge. Two choruses 4/4 with (tp). (F)
2547	East Of The Sun	Soli 34 and 36 bars to coda. (SM)
2548	Sophia	Soli 8, 32 and 32 bars. In ensemble 32 bars. (FM)

2549	Learnin' The Blues	Soli 14 and 22 bars. (M)
2550	Honeysuckle Rose	In ensemble 30 bars. Solo 64 bars to 64 bars in ensemble. (FM)

This is a good session but lacking the undefinable to make it outstanding. It might be due to solo space amply given to Harry Edison and others, thereby not giving IJ the opportunity to concentrate and stretch out. In fact, IJ seems to be rather uneven here. There are some nice ballad playing to remember on "Stardust" and "East...", and the blues are nicely played in "Cool Bill", while "Love Is Here ..." and the start of the solo in "... Rose" are downright disappointing.

JAZZ AT THE PHILHARMONIC **Hamburg, Feb. 29, 1956**

Dizzy Gillespie, Roy Eldridge (tp), Flip Phillips, Illinois Jacquet (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Gene Krupa (dm).

Two concerts. Six titles have IJ:

Lady Be Good	Solo 64 bars. 2 choruses 8/8 4/4 and 2/2 with (ts-FP). (FM)
A Ghost Of A Chance	Solo 48 bars to long coda. (S)
Jam At The JATP no. 1	Solo 6 choruses of 32 bars. (FM)
The Modern Set no. 1	With ens 32 bars. Solo 4 choruses of 32 bars. With ens to coda. (F)
Jam At The JATP no. 2	As above. (FM)
The Modern Set no. 2	As above. (F)

Valuable new discovery! However, the sound quality is not the best, too much drums, making listening pleasure not quite up to par. Otherwise the music is exactly as expected. Very nice ballad playing on "... Chance"!

JAZZ AT THE HOLLYWOOD BOWL – JAM SESSION

L.A. Aug. 15/16, 1956

Roy Eldridge, Harry Edison (tp), Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).

Six titles, three have IJ:

Honeysuckle Rose (Jam Session)	Solo 5 choruses of 32 bars. (M)
Jumpin' At The Woodside	Break 2 bars to solo 6 choruses of 32 bars. (F)
When The Saints Go Marchin' In	Louis Armstrong presents IJ, but his playing, if at all, is inaudible. (M)

A jam session not raising above the ordinary level. Too heavily recorded drums on "... Rose" disturbs, and "... Woodside" must be considered the best item.

JAZZ AT THE PHILHARMONIC

Stockholm, 1956

Roy Eldridge, Dizzy Gillespie (tp), Illinois Jacquet, Flip Phillips (ts), rhythm section probably as Aug. 15, 1956.

Two titles:

Blue Lou	Solo 6 choruses of 32 bars. (FM)
Ballad Medley: Tenderly	Solo 32 bars to coda. (S)

"Blue Lou" has fine, dynamic IJ, and the light opening makes memory go back to the great performance of the same title by Wardell Gray. "Tenderly" is a beautiful ballad, one chorus only, and it is a dramatic contrast to the sometimes very rough IJ of faster tempi.

JAZZ AT THE PHILHARMONIC

West Berlin, 1956

Personnel possibly as in Stockholm above but Gene Krupa (dm), Ella Fitzgerald (vo). Eleven titles totally were recorded at concert, two have IJ, first with full personnel second with rhythm only:

Bei Mir Bist Du Schön	Duet with (tp) 1 chorus of 32 bars to solo 4 choruses. (F)
Tenderly	Solo 32 bars to long coda. (S)

A beautiful ballad and some hard fighting with Roy!

JAZZ AT THE PHILHARMONIC **Seattle, Autumn 1956**

Roy Eldridge (tp), Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

Three titles have IJ:

Uptempo Blues	Solo 13 choruses of 12 bars. (FM)
Moonglow	Solo 48 bars to coda. (S)
Noisy Norman Blues	Solo 3 choruses of 32 bars. (F)

Nothing remarkable about this recently found (May 10, 2017) JATP concert. IJ plays exactly the way we expect, rather frenetic, particularly on "Noisy ...", which is not a blues, not at all bad, but with Jones' cymbals much too strongly recorded, the listening pleasure is minimal. Most interesting is "Moonglow", a tune not associated with IJ, although he seems to take it rather casual.

COUNT BASIE AND HIS ORCHESTRA **Newport, Rh. I., July 7, 1957**

Roy Eldridge, Wendell Culley, Reunald Jones, Thad Jones, Joe Newman (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshall Royal (cl, as), Bill Graham (as), Frank Wess (cl, ts), Frank Foster, Illinois Jacquet, Lester Young (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Greene (g), Eddie Jones (b), Jo Jones (dm).

Recorded in concert at the Newport Jazz Festival:

One O'Clock Jump	Solo 10 choruses of 12 bars. (M)
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A very good solo; the Count manages to keep the control and guide IJ through ten fine and very typical blues choruses without bringing him close to the exhibitionist level.

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. July 1957**

Roy Eldridge (tp), Illinois Jacquet (ts), Jimmy Jones (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm). Note Tom Lord gives date Oct. 16 for this session.

Six titles were recorded for Verve:

4022-4	Achtung	In ensemble 30 bars to break 2 bars and solo 3 choruses of 32 bars. Duet with (tp) 32 bars to 2 choruses 4/4 with (tp) to 40 bars in ensemble. (F)
4023-4	Harlem Nocturne	Solo 32 bars. Solo with (tp) acc 16 bars and coda. (S)
4024-3	Las Vegas Blues	Solo 7 choruses of 12 bars. Duet with (tp) 24 bars. (M)
4025-3	Can't We Be Friends?	Solo 56 bars, last 24 with (tp) to duet with (tp) 16 bars. (SM)
4026-8	Have You Met Miss Jones?	Solo 2 choruses of 32 bars. Duet with (tp) and (p) 12 bars. (SM)
4027-4	Lullaby Of The Leaves	Solo 3 choruses of 32 bars, first straight. Duet with (tp) 32 bars. (M)

Take only one Illinois LP to a desolate island, pick your choice! No difficulty, for me at least this one be it! Named "Swing's The Thing", the name is most describing and proper. Upon a firm but pushing rhythm section, Roy and IJ create everlasting music, proving that the end of the fifties was not the end of swing music; twenty years earlier we had Roy & Chu, now we have Roy and Illinois! On all items there is tenor sax playing of magnifique quality and to pick favourites is a very difficult task. Perhaps the two extremes in tempo are the very best. "Achtung", fast with an enormous power and drive, comparable only to Dexter Gordon, and "Harlem Nocturne", almost straight but with all the exciting rhythmic twists and the breathing that made people stand on their chairs and yell for more. Then "Las Vegas ..." with a perfectly timed opening to continue with fine blues playing far from the extreme of some concerts. Note also the cool first chorus of "... Miss Jones?". The two remaining items must be overshadowed by the rest, but they are still good enough to be ranked top tracks in almost any other context. At last, don't forget the brilliant trumpet playing on this date, worth a solography presentation in itself! To conclude, this is *the* Jacquet session!!!

JAZZ AT THE PHILHARMONIC**NYC. Sept. 14, 1957**

Personnel given as Sonny Stitt (as), Lester Young, Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm). However, I seem to hear a second altosax and no Flip.

Recorded probably at Carnegie Hall, issued on Hall of Fame JG628:

The Slow Blues Solo 12 bars. (S)

Rather ordinary tenorsax solo on this occasion.

JAZZ AT THE PHILHARMONIC**Chi. Sept. 29, 1957**

Illinois Jacquet, Flip Phillips, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm). Date also falsely given as Oct. 19.

Three titles were recorded at the Civic Opera House:

The Slow Blues Solo 24 bars. (S)

Merry-Go-Round Solo 6 choruses of 32 bars. (F)

Medley: Robbins' Nest Solo 32 bars to coda. (SM)

Postscript of April 10, 2023: This concert now released on Mosaic is almost a clone of the Oct. 9 concert below, same tunes, same structure, same qualities.

JAZZ AT THE PHILHARMONIC**LA. Oct. 9, 1957**

Sonny Stitt (as-"... Blues", ts-"Merry ..."), Illinois Jacquet, Flip Phillips, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

Date also falsely given as Oct. 7 and Oct. 25.

Three titles were recorded at the Shrine Auditorium:

The Slow Blues Solo 24 bars. (S)

Merry-Go-Round Solo 6 choruses of 32 bars. (F)

Medley: Robbins' Nest Solo 32 bars to coda. (S)

IJ does not make it up to his best on "... Slow Blues", nor is "Merry ..." among his most interesting performances. Nice "... Nest" though.

same date

Roy Eldridge (tp), J. J. Johnson (tb), Sonny Stitt (as), Lester Young, Illinois Jacquet, Coleman Hawkins, Stan Getz, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Connie Kay (dm), Ella Fitzgerald (vo).

Two titles, "Stompin' At The Savoy" and "Lady Be Good", but no IJ.

JAZZ AT THE PHILHARMONIC**LA. Oct. 15, 1957**

Roy Eldridge (tp-"C Jam ..."), Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p-"C Jam ..."), Nat King Cole (p, vo-"With ...", mc), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

The first TV appearance of JATP. NBC TV-Show. .

Eight titles, two have IJ:

C Jam Blues Solo 36 bars. (F)

With You On My Mind Obbligato 32 bars to solo
8 bars to obbligato 8 bars. (S)

Very nice background on "... Mind"!

ILLINOIS JACQUET AND HIS ORCHESTRA**NYC. April 21, 1958**

Illinois Jacquet (ts), Wild Bill Davis (org), Kenny Burrell (g), Johnny Williams (dm). Four titles were recorded for Verve:

22222 The Fluke Soli 26 and 24 bars. Coda. (M)

22223 No Sweat Solo 24 bars. (M)

22224 A Night Out (Nite Out) Intro 4 bars. Solo 24 bars. (M)

22225 Flying Home Solo 64 bars to break 4 bars. (FM)

I am not particularly fond of this session, it seems hastily put together, brief tunes, noisy organ, and a rather vulgar "Flying Home" has nothing to offer those who know the "original" version. A couple of blues choruses on "No Sweat" and "... Out" may be considered acceptable.

ILLINOIS JACQUET AND HIS ORCHESTRA **NYC. Nov. 9, 1959**
 Russell Jacquet, Fip Ricard (tp), Arnett Sparrow (tb), Frank Haywood, Budd Johnson, Illinois Jacquet (ts), Jimmy Jones (p, arr), Barry Galbraith (g), Al Lucas (b), Oliver Jackson (dm). Date also given as Aug. 11.
 Eleven titles were recorded for Roulette:

Sleeping Susan	Solo 32 bars. (SM)
Robbins' Nest	Solo 32 bars to ensemble. (SM)
Robbins' Nest (alt.)	As above. (SM)
Lean Baby	In ens 8 bars, then 32, 32 and 8 bars, mostly soloing, some ens. Coda. (SM)
Bottoms Up	In ensemble before and after Solo 64 bars to break 4 bars. (FM)
That's My Desire	Intro with orch 4 bars to solo 32 bars to long coda. (S)
Black Velvet	Soli 4 and 12 bars. (SM)
Teddy Bear	Intro with (dm) 8 bars to solo whole item, 12 choruses of 12 bars. (M)
Pleasingly Plump	Solo 16 bars. Nicely in ensemble. (SM)
Ghost Of A Chance	Solo 48 bars to coda. (S)
Pot-Pourri	Break 2 bars to solo 4 choruses of 12 bars to 36 bars with ens. (FM)
The King	Break 2 bars to solo 4 choruses of 32 bars to 8 bars rounding up. (F)

One of the very greatest IJ records!! A surprise because one expects a lot of noise from such a large group. However, the arrangements by Jimmy Jones are very exquisite, not introvert, and nowhere is the backing out of place. The tempi are mainly, with some exceptions, in the slower range but not lazily slow. This is active, inspired, beautiful music! To pick and highlight details are difficult, but everybody will love the ballads "... My Desire" and "Ghost ...", the last item having competitors but no peers from other sessions. Maybe the smooth "... Susan" is the winner, full of beautiful details, although the sound of the horn is somewhat unlike IJ. Listen also to "... Plump" and particularly the closing ensemble, lovely! "Bottoms Up" opens like the famous "Flying Home" and continues in the very best tradition. Every item have something to offer the Illinois-addict, be very welcome!!

CORA LEE DAY **NYC. 1960**
 Harry Edison (tp), Illinois Jacquet (ts), probably Jimmy Jones (p), Freddie Green, Barry Galbraith (g), Eddie Jones (b), Osie Johnson (dm).
 Eight titles were recorded for Roulette:

Trouble Is A Man	Obbligato 8 bars. (S)
When Your Lover Has Gone	Obbligato 16 and 8 bars. (S)
The Very Thought Of You	Obbligato 16 bars. (S)
Ain't No Use	Intro 4 bars to obbligato 16 bars. Obbligato 16 bars. (S)
It Isn't Fair	Obbligato 8 bars. Solo 4 bars. (S)
Weeping Willow	Obbligato 8 bars. (S)
Try A Little Tenderness	Intro 4 bars to obbligato 32 bars. (S)
The Masquerade Is Over	Obbligato 16 and 10 bars. (S)

The name "cora-li-day" is close to "ho-li-day", and the vocalist obviously tries to sing like Billie, with a reasonable amount of success. The session has only slow tunes, well chosen and well sung and with a lovely backing! Rarely do we get IJ in this manner, slow and urgent, with one of the most beautiful tenorsax sounds in the world! The art of obbligato is a difficult one, but IJ masters it to perfection. On all items we find nice contributions, but for a highlight you should listen to "... Tenderness". You may even find this date one of your favourite IJ ones!!

COUNT BASIE WITH STRINGS **NYC. May 10&11, 1960**

Herbie Mann, Frank Wess, unknown (fl), Andy Fitzgerald (bcl), Illinois Jacquet (ts), unknown (strings), unknown (harp), Count Basie (p), Freddie Green (g), George Duvivier (b), Jimmy Crawford (dm).

Seven titles were recorded for Roulette:

15010	She's Funny That Way	Soli 8 and 2 bars. (S)
15011	The One I Love	Solo with orch 16 bars. (S)
15012	Sweet Lorraine	Soli with orch 12 and 4 bars. (S)
15013	Poor Butterfly	Soli 8, 4 and 8 bars. (S)
15014	Song Of The Islands	Solo 12 bars. (M)
15015	Stringing The Blues	Soli 8 and 8 bars. (SM)
15016	Summertime	Solo 16 bars. (S)

For me, this is a lovely and unique session! It seems that IJ is playing his lyrical very best here, enjoying himself. Two items are utterly outstanding: "Summertime", where you hear the most beautiful, enchanting tenorsax you can ever imagine, and "Song ...", where the opening is the thrill of the year (the solo ends too quickly). The rest of the items are all good but suffer from their briefness. This session seems to indicate that the contrast between a top jazz improviser, a rhythm section de luxe, and a string group, so feared by many purist listeners, in fact can be a most rewarding combination!

ILLINOIS JACQUET **NYC. June 11, 1960**

Unknown (tp), possibly J. J. Johnson (tb), Illinois Jacquet, Budd Johnson (ts), unknown (rhythm), "Symphony Sid" Torin (mc).
WADO broadcast "The Symphony Sid Show" from Birdland, two titles (James Accardi collection):

4:27	The King	Break to solo 4 choruses of 32 bars to coda. (F)
0:17	Robbins Nest (NC)	Intro 4 bars (NC). (S)

Postscript of July 1, 2022: As expected, Illinois is the prime focus on "The King" with four strong choruses to coda, but the others get one chorus each first. "... Nest" is unfortunately terminated almost immediately.

KENNY BURRELL **NYC. Nov. 21, 1961**

Illinois Jacquet (ts), Hank Jones (p), Kenny Burrell (g), Major Holley (b), Osie Johnson (dm).

Two titles were recorded for Columbia, issued as "Bluesin' Around":

68734-10	Mambo Twist	Duet with (g) 8 bars. Solo 4 choruses of 12 bars. Duet 16 bars to fade out. (FM)
68734-13	Mambo Twist	As above. (FM)
68735-5	The Switch	Soli 64 and 8 bars. 64 bars 4/4 with (g) (guitar first). (F)
68735-6	The Switch	As above (but (g) last in chase). (F)

NYC. Nov. 28, 1961

Same except Jimmy Crawford (dm) replaces Osie Johnson. Four titles:

68764-5	Funk Junction	Straight 1 to solo 3 choruses of 12 bars. Straight 1 chorus. (M)
68765-1	Mood Indigo	Duet with (g) 16 bars. Soli 16 and 4 bars to coda. (S)
68766-3	How Could You Do A Thing LTTM?	Soli 32 and 4 bars. (M)
68767-1	The Squeeze	Solo 24 bars. Duet with (g) 12 bars to coda. (S)

Two groovy sessions here! My favourite is the quite fast "The Switch", and note the difference between the two takes with regard to the tenorsax/guitar chase, funny! IJ performs the blues nicely on "Mambo", and also to mentioned is his fine coplaying with Burrell on "Mood ..." and "... Squeeze", not to forget his juicy soli on these items!! But the session highlight is Hank Jones on "The Switch", wow!!!

ILLINOIS JACQUET & HIS ORCHESTRA **NYC. Feb. 5, 1962**

Roy Eldridge, Ernie Royal (tp), Matthew Gee (tb), Illinois Jacquet (ts), Leo Parker (bar), Sir Charles Thompson (p), Kenny Burrell (g), Jimmy Rowser (b), Jimmy Crawford (dm).

Two titles were recorded for Epic:

69366-5	Satin Doll	As below? ()
69366-9	Satin Doll	Prominently in ensemble and solo 32 bars. (SM)
69367-12	Pucker Up	Prominently in ensemble to break and solo 3 choruses of 32 bars. (F)

“... Doll” is a nicely presented ballad, but one chorus seems too little, it all ends before it warms up properly. “... Up” is an uptempo item with three good choruses. Note otherwise that Roy solos on “... Doll”, and that the rhythm section works fine.

ILLINOIS JACQUET & HIS ORCHESTRA NYC. March 28, 1962

Roy Eldridge (tp), Illinois Jacquet (as, ts), Charlie Davis (bar), Sir Charles Thompson (p), Barry Galbraith (g), George Duvivier (b), Jo Jones (dm).

Four titles were recorded for Epic:

69976-11	Ydeen-O	As below? ()
69976-14	Ydeen-O	Solo 24 bars. (FM)
69977	Banned In Boston	Solo 24 bars. (FM)
69978	Indiana	Altosax intro 16 bars to solo 4 choruses of 32 bars. Solo 32 bars. 3 choruses 4/4 with (tp/p/dm). (F)
69979	Reverie	Altosax soli 36 and 18 bars to coda. (SM)

“Indiana” is the most important item, featuring IJ on altosax in a very high tempo. Five choruses roll off in good shape. His altosax playing does not seem so personal as his tenorsax playing, but the professionalism is certainly there. “Reverie” is very sweet and not among the most exciting items, but it is still quite impressive, and the fact that we again here the altosax makes it important. “Ydeen-O” and “... Boston” are swinging blues items with two IJ choruses each, all in good shape.

ILLINOIS JACQUET & HIS ORCHESTRA NYC. May 21, 1962

Roy Eldridge (tp), Matthew Gee (tb), Illinois Jacquet (ts), Cecil Payne (bar), Sir Charles Thompson (p), Kenny Burrell (g), George Duvivier (b), Jo Jones (dm).

Four titles were recorded for Epic:

7356-8	How Now?	As below? ()
7356-12	How Now?	Soli 8 and 16 bars. Coda. (SM)
7357-3	Frantic Fanny	As below? ()
7357-5	Frantic Fanny	Solo 38 bars, partly with orch, to coda. (M)
7358-3	Stella By Starlight	As below? ()
7358-5	Stella By Starlight	Solo 32 bars. Long coda. (S)
7359-1	Imagination	Soli 34 and 24 bars. (S)

Lovely tempi on this session, and IJ is in a ballad mood. Apart from from “... Fanny”, which has three good blues choruses, this is an occasion for slow tempi. What to prefer is difficult to single out, but I suggest the longest solo on “How Now?” and the first choruses on “Imagination”. In any case, this is IJ as good as ever in this mood. Note that also Roy solos on “How Now?”.

DINAH WASHINGTON NYC. Nov. 16, 1962

Bigband personnel including Illinois Jacquet, Eddie Chamblee (ts), Billy Butler (g), Fred Norman (dir), Dinah Washington (vo).

Three titles were recorded for Roulette, no tenorsax on 17128 “No One Man”, EC on 17130 but:

17129-8	Let Me Be The First To Know	Intro 4 bars to obligato 16 and 8 bars. (S)
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This is a lovely one!!

ILLINOIS JACQUET & HIS ORCHESTRA NJ. May 5/7/8, 1963

Illinois Jacquet (ts, bassoon-“... Blues”, Ralph Smith (org), Kenny Burrell, Wally Richardson (g), Ben Tucker (b), Ray Lucas (dm), Willie Rodriguez (perc).

Seven titles were recorded for Argo, issued as “The Message”:

12447	On Broadway	Solo 32 bars. (M)
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12448	The Message	Solo 32 bars. (M)
12449	Turnpike	Soli 24 and 24 bars. (SM)
12450	Like Young	Solo 36 bars. (M)
12451	Bassoon Blues	Bassoon soli 36 and 12 bars. (M)
12452	Bonita	Solo 48 bars. (SM)
12453	Wild Man	Solo 7 choruses of 12 bars. (F)

I am not too fond of this session. The latin touch is prominent, but subtracts, not adds to the jazz atmosphere. Not too much happens, in fact, fans of the guitar may probably find more than friends of IJ. Don't misunderstand, there is able tenorsax to be heard, it is just that other places and times are much more attractive. The most interesting item is "Bassoon Blues", because it represents something odd and interesting; here IJ offers nice, though somewhat timid soloing on a very unusual instrument. It sounds somewhat like a baritone sax with very little air circulation. Then note "Like Young". "I never realized I was so close to Prez until I heard this side played back" is IJ's "confession" according to the liner notes. It isn't that close to me, it lacks conviction. First chorus and the half of the second are not very Prez-like, but after that, admittedly, one perceives him clearly. Note that there is a lot of straight, more or less, ensemble playing, sometimes with guitar and organ prominent, in additions to the solo notations above. You may easily go to another session for your kicks.

JOHNNY HARTMANN **NYC. Oct. 9&17, 1963**

Illinois Jacquet (ts), Hank Jones (p), Kenny Burrell, Jim Hall (g), Milt Hinton (b), Elvin Jones (dm), Johnny Hartmann (vo).

Ten titles were recorded for Impulse, five have IJ:

Charade	Obbligato parts. (SM)
Don't You Know I Care	Obbligato parts. Solo 8 bars. (S)
If I'm Lucky	Solo 6 bars. Obbligato parts. (S)
Stairway To The Stars	Solo 8 bars. Obbligato parts. (S)
Don't Call It Love	Intro. Coda. (M)

Pretty music by a very competent singer but somewhat off the pure jazz realm. IJ makes some good contributions in the overall cozy atmosphere for "tired lovers", but they are fill-ins and not serious efforts of creative obbligato nor ballad playing.

ILLINOIS JACQUET & HIS ORCHESTRA **NYC. Feb. 13, 1964**

Illinois Jacquet (as-13007, ts), Tommy Flanagan (p), Kenny Burrell (g), Wendell Marshall (b), Ray Lucas (dm), Willie Rodriguez (perc).

Seven titles were recorded for Argo, issued as "Desert Winds":

13006	Star Eyes.	Solo 2 choruses of 36 bars. Solo 36 bars to long coda/fade out. (M)
13007	Blues For The Early Bird	Altosax solo 36 bars. (M)
13008	Canadian Sunset	Straight 64 bars to solo 64 bars. Solo/straight 48 bars to coda. (M)
13009	When My Dreamboat CH	Straight 32 bars to solo 32 bars. Solo/straight 40 bars to fade out. (SM)
13010	Lester Leaps In	Straight 2 to solo 5 choruses of 32 bars. Straight with (dm) to coda. (F)
13011	You're My Thrill	Solo 48 bars to long coda. (S)
13012	Desert Winds	Straight 32 bars to solo 32 bars. Solo/straight 32 bars to coda. (SM)

This Argo session is better than the previous one. Although one might argue that the level of ambition is somewhat lower, and that the presence of a "(perc)" is quite unnecessary, IJ is in very good shape here, note in particular a masterpiece of a ballad in slow tempo, "... Thrill"!!! Also "Star ..." should be highlighted. Note that he changes the tenorsax for the alto on "... Early Bird", although moderately successful, and neither the tribute to "Lester ..." is what might be called sensational. However, in general this is a quite pleasant session, and the beauty of "... Thrill" is alone worth the whole CD!!!

ILLINOIS JACQUET **NYC. Oct. 29/30, 1964**

Illinois Jacquet (ts) with (strings), (woodwinds), (harp), (rhythm), Benny Golson, Tom McIntosh (arr).

Twelve titles were recorded for Argo, issued as “Bosses Of The Ballad – IJ Plays Cole Porter”:

13521	Begin The Beguine	See below!
13522	All Through The Night	All items in (SM/S)!
13523	Use Your Imagination	“
13524	It's All Right With Me	“
13525	Do I Love You?	“
13526	I've Got You Under My Skin	“
13527	So In Love	“
13528	Get Out Of Town	“
13529	I Love You	“
13530	I Concentrate On You	“
13531	You Do Something To Me	“
13532	Everytime We Say Goodbye	“

The setup here is not a proper jazz one; IJ is weaving in and out of the beautiful string/woodwinds arrangements. This is not what you call beat music, but it would be very wrong to believe that this is unimportant music with an uninspired IJ playing commercially. On the contrary, it seems he thrives very well, combining flashing runs of improvisation with rather straight passages. His sound is full and ripe, and although the record may be very satisfying for tired lovers, it is also fine listening. It does not seem necessary to sort out solography details, IJ is there most of the time for your benefit! Maybe, just maybe one may feel that twelve numbers in sequence will be rather monotonous. If so, play one each night before bedtime! No particular item is worth mentioning, they are all good!

Thus IJ is in excellent shape upon entering the middle sixties!!

ILLINOIS JACQUET **NYC. April 29, 1965**

Russell Jacquet (tp-13905-07), Illinois Jacquet (ts), Patti Brown (p), Georgie Duvivier (b), Grady Tate (dm), Candido Camero (cga).

Four titles were recorded for Cadet/Argo, issued as “Spectrum”:

13905	Big Music	Solo 48 bars. (M)
13906	Black Foot	Solo 64 bars. (F)
13907	Blues For Benny	Solo 36 bars. (M)
13908	Blue Horizon	Straight 32 to solo 16 bars. Straight 32 bars. (SM)

Typical middle road session trying to be groovy without really making it. Nothing wrong with the tenorsax playing as such, but there are so many better opportunities. Ensembles and congas take much of the space, and IJ might have been recorded better. Try “Big Music” for a sample.

ILLINOIS JACQUET **NYC. April 30, 1965**

Ernie Royal, Jimmy Nottingham (tp), Illinois Jacquet, Buddy Lucas (ts), Haywood Henry (bar), Ed Stoute (p), Billy Butler, Eric Gale (g), Leonard Gaskin (b), Herbie Lovelle (dm), Bert Keyes (arr, cond).

Five titles were recorded for Cadet/Argo, issued as “Spectrum”:

13909	Goin' Out Of My Head	Solo/straight to fade out. (S)
13910	Spanish Boots	Solo/straight to fade out. (M)
13911	Elise	Solo 48 bars to long coda. (S)
13912	I Remember Her So Well	Solo/straight 64 bars to fade out. (SM)
13913	Now And Then	Solo 48 bars to long coda. (SM)

Brief items, none above three minutes, and highly commercial, obviously not targeted for the ordinary jazz market. The liner notes states that “Jacquet's robust tenor sax makes every track a personal triumph – now playing the melody straight, now weaving around and through the chord structure of a piece with tasty inventions”. And listening closely, accepting the session for what it is, there are interesting moments, like “Elise” from the French film “The Umbrellas of

Cherbourg”, the ending of “... Then” and the in fact quite exciting Latin oriented “... Boots”.

ILLINOIS JACQUET West Peabody, Mass., March 15, 17 & ?, 1966

Illinois Jacquet (ts), Milt Buckner (p, org), Alan Dawson (dm).

Twentytwo titles were recorded at ‘Lennie’s-On-The-Turnpike’ for Cadet/Argo, seven issued as “Go Power!”:

14605	Jan	Soli/straight 60 and 24 bars to coda. (SM)
14607	On A Clear Day	Straight 1 to solo 2 choruses of 36 bars. Solo/straight 36 bars to long coda. (M)
14609	Illinois Jacquet Flies Again	In ens to solo 4 choruses of 32 bars. In ens 2 choruses. (FM)
14613	Watermelon Man	Soli with (org) 3 and 1 choruses of 18 bars. (M)
14614	Robbins’ Nest	In ens to solo 64 bars. Solo 8 bars to ens/coda. (SM)
14617	Pamela’s Blues	Soli with (org) 4 and 1 choruses of 12 bars. (SM)
14624	I Want A Little Girl	Soli 32 and 12 bars. (S)

This must be considered a rather ordinary session. While being very nice if you were in the audience, eating and drinking and having a cozy evening, it is somewhat different when you play the record at home. The session is popularly oriented, evident not only in “Watermelon ...” but in all items. Note for instance “... Little Girl” where IJ for once overplays a beautiful ballad. In general he seems forced and rarely do we get anything new. There is one notable exception in “... Nest”, the opening is standard but well played, and note the flashing bridge of the first chorus. Also “... Clear Day” can be recommended.

SONNY STITT NYC. July 28&30, 1966

Bigband personnel including Sonny Stitt (el-as, el-ts), Illinois Jacquet (ts, el-ts).

Twelve titles were recorded for Roulette, issued as “What’s New!!! Sonny Stitt Plays The Varitone”, two have IJ:

Jumpin’ With Symphony Sid	(el-ts)-Solo 24 bars. (M)
The Beastly Blues	(el-ts)-Solo 24 bars. (M)

This is good tenorsax playing but with the sound of a bucket over the horn, luckily this idea did not catch on.

MILT BUCKNER Paris, France, Nov. 13&27, 1966

Roy Eldridge (tp), Illinois Jacquet (ts), Milt Buckner (p, org), Jimmy Woode (b), Jo Jones (dm).

Six titles were recorded live at Salle Pleyel:

Perdido	Solo 4 choruses of 32 bars. (FM)
Buckner’s Boogie Woogie	In ens. (M)
Ghost Of A Chance	Solo 48 bars to very long coda. (S)
I Can’t See Fever	Solo/straight 3 choruses of 36 bars. Solo 16 bars to long coda. (M)
Flying Home	Solo 4 choruses of 32 bars. In ens 2 choruses to coda. (FM)
Caravan	In ens. (F)

Worth the whole session is a lovely ballad performance in “... Chance”. “... Home” and “Perdido” are exactly what might be expected, good but nothing new really. “... Fever” is in fact “On A Clear Day You Can See Forever”! The drums are too strongly recorded all over, reducing some of the pleasure.

LIONEL HAMPTON Newport, Rh. I., July 3, 1967

Bigband personnel including Illinois Jacquet (ts).

One title was recorded at Newport Jazz Festival:

Flying Home	Solo with orch 5 choruses of 32 bars. Soli 8 and 8 bars. (FM)
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This was a lively affair! The first chorus we know very well from a quarter of a century back, but then IJ continues improvising with good success, impressing!

ILLINOIS JACQUET **Monterey, Ca., Sept. 1967**

Illinois Jacquet (ts), John Lewis (p), Ray Brown (b), Louie Bellson (dm).

One title was recorded at the Monterey Jazz Festival:

Flying Home	Introduction 2 to solo 5 choruses. (FM)
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Comments quite similar to the previous version.

COUNT BASIE & HIS ORCHESTRA **NYC. Nov. 9/10, 1967**

Bigband personnel including Illinois Jacquet, Eric Dixon (ts).

Twelve titles were recorded for Dot, issued as "Half A Sixpence", six have IJ:

Half A Sixpence	Break to solo 16 bars. (M)
She's Too Far Above Me	Solo 16 bars to long coda. (SM)
This Is My World	Break to solo 36 bars. (FM)
The Race Is On	Break to solo 16 bars. (FM)
I'm Not Talking To You	Solo with orch 16 bars. (M)
Money To Burn	32 bars 8/8 and 4/4 with (ts-ED). (FM)

A very nice solo on "... Above Me" and some brief tenorsax dueling with Dixon, otherwise this brief sit-in with the Basie band offers rather ordinary IJ.

ILLINOIS JACQUET **Hackensack, NJ. March 26, 1968**

Illinois Jacquet (ts), Barry Harris (p), Ben Tucker (b), Alan Dawson (dm).

Eight titles were recorded as "Bottoms Up":

Bottoms Up	Part of intro 8 bars. Solo 5 choruses of 32 bars. Break to ens. (F)
Port Of Rico	Solo/straight 9 choruses of 12 bars. (M)
You Left Me All Alone	Intro 4 bars to solo 1 1/2 choruses of 32 bars to coda. (M)
Sassy	Straight/soli. 5:37. (M)
Jivin' With Jack The Bellboy	Straight 1 to solo 4 choruses of 32 bars. 16 bars 4/4 with (dm). Solo/straight to coda. (F)
Ghost Of A Chance	Soli 32 and 16 bars to coda. (S)
Our Delight	In ens 32 bars to solo 64 bars. In ens 16 bars to coda. (M)
Don't Blame Me	Soli 32 and 16 bars to coda. (S)

This session is somewhat disappointing, the rhythm section is too 'modern', and IJ does not get the necessary support to swing his best. His tone is also coarser than usual, almost wooly. When this is said, there are much on the positive side also. The ballads always come first, and particularly "Ghost ..." is lovely. "Port ..." is somewhat disappointing, it is always dangerous to repeat an old success, and "... Delight" in a similar tempo has far more to offer. A noisy "... Bellboy" is ok but easily forgotten. "Sassy" is fascinating and tricky, and I gave up counting bars on this one. The four minutes "... Blame Me" is slightly echoed and probably not included on original LP for space reasons, nothing wrong with the tenorsax playing!

ILLINOIS JACQUET **Hackensack, NJ. Aug. 20, 1968**

Joe Newman (tp), Illinois Jacquet (ts, bassoon-"Caravan"), Milt Buckner (p, org), Billy Butler (g), Al Lucas (b, tu-"Caravan"), Jo Jones (dm), Montego Joe (cga, bga).

Six titles were recorded for Prestige, issued as "The King":

A Haunting Melody	In ens 48 bars to solo 48 bars. Solo 16 bars to ens 48 bars to coda. (M)
I Wish I Knew	Solo 32 bars. Coda. (SM)
How High The Moon	Solo 3 choruses of 32 bars. 3 choruses of 4/4 with (dm/tp) to coda. (F)
The King	Break to solo 5 choruses of 32 bars. (F)
Blue And Sentimental	Soli 36 and 18 bars to coda. (S)

Caravan

Bassoon only. (M)

This is a session with lots of excellent IJ to offer, pushed forward by the inimitable drums of Jo Jones. Difficult to choose highlights, but "I Wish ..." 'strikes a down home and blue groove' as the liner notes states. Then "... Sentimental", made immortal by the great Herschel Evans, one of IJ's ancestors to which he owes quite a lot. However, the heavy use of guitar on this item, good as it is, distracts. "The King" is ultrafast and a formidable success but is so short that it could almost go on a 78. "... Melody" is very charming with great feeling, improvisation is simply not necessary! "How High ..." is more ordinary. Finally "Caravan" featuring bassoon, in my opinion quite acceptable, interesting and far from any 'gimmick'.

ILLINOIS JACQUET BIG BAND **Hackensack, NJ. March 25, 1969**
 Joe Newman, Ernie Royal, Russell Jacquet (tp), Matthew Gee (tb), Illinois Jacquet (ts), Frank Foster (ts, arr), Cecil Payne (bar), Milt Buckner (p, org, arr), Wally Richardson (g), Al Lucas (b, el-b), Al Foster (dm), Jimmy Mundy (arr).
 Six titles were recorded for Prestige, issued as "Soul Explosion":

The Soul Explosion	Solo with (org) 6 choruses of 12 bars. Solo/straight with orch 11 choruses. (M)
After Hours	Solo 4 choruses of 12 bars. In ens 12 bars. (S)
St. Louis Blues	Soli 8 and 3 choruses of 12 bars, partly with ens. (F)
I'm A Fool To Want You	Soli 40 and 24 bars to coda. (S)
The Eighteenth Hole	Solo 8+24 bars. (SM)
Still King	Intro/breaks. Soli with orch 6 and 4 choruses to coda. (F)

One item is enough to place this session among the unforgettable ones; "I'm A Fool ..." in an utterly slow tempo must be considered one of IJ's most moving recordings. Partly straight, partly lovely details of improvisation, backed by an organ of the highest class, this is a coherent piece of pure love! "After Hours" is good but cannot be compared to the above. He plays very roughly here, and sometimes he sounds like Archie Shepp! "St. Louis ..." has little to offer, in a tempo too fast, pure routine. Nor are "... Hole" and "Still ..." very exciting. And "... Soul ...", well, it goes on for more than nine minutes and is probably targeted just to soul people, personally I prefer a few determined choruses rather than this kind of thing.

ILLINOIS JACQUET **Englewood Cliffs, NJ. Sept. 16, 1969**
 Illinois Jacquet (ts, bassoon), Wynton Kelly (p), Tiny Grimes (g), Buster Williams, b, cel), Oliver Jackson (dm).
 Six titles were recorded for Prestige, issued as "The Blues, That's Me!":

The Blues, That's Me	Solo 4 choruses of 12 bars. (S)
Still King	Solo 30 bars to coda. (F)
'Round Midnight	Bassoon only. (S)
The Galloping Latin	Solo 3 choruses of 32 bars. Solo 8 bars. (F)
For Once In My Life	Soli 64 and 18 bars to coda. (S)
Everyday	Solo 8 choruses of 12 bars. (M)

The primary item is not on tenorsax but bassoon; "... Midnight" shows that IJ masters this instrument to perfection, creating a moving atmosphere with his free playing in the introduction, and later when rhythm gets more firm, manages to bring forth some really fine improvisation. In "For Once ..." he plays very good on his old tenorsax, although I suspect some discommunication in the coda. On "Everyday" Grimes, Kelly and the rhythm section pass this shuffle item on to IJ, who swings it, oh yes! Postscript: Just recently heard "The Blues, ...", oh yes, it shows that IJ has not lost a single quota of the masterly capabilities he showed us more than 25 years ago, you cannot get it more groovy and expressive than this, great item to conclude this part of the Illinois Jacquet solography!!

Next recording session is in 1971, and we take a break now to come back later, there are many great sessions later on!

Late history:

IJ continued to play with own groups and performing at jazz festivals through the rest of the century. Last recording session just one week before he passed away.

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