

The
TENORSAX
of
PHILIP URSO
“PHIL”

Born: Jersey City, New Jersey, Oct. 2, 1925
 Died: Denver, Colorado, April 7, 2008

Introduction:

I cannot remember that Oslo Jazz Circle ever played anything with Phil Urso, although his Pres-oriented style through Stan Getz, Zoot Sims, Al Cohn, Brew Moore and others was well known, on paper. I wondered why. However, the explanation is easy and obvious. If you subtract the various broadcasts of Elliott Lawrence and Woody Herman, as well as unissued studio sessions and club dates, there is not much left of the Phil Urso database!!

History:

Played clarinet at the age of 13, the studied tenor saxophone at high school in Denver. After moving to New York in 1947 he played and recorded with Elliott Lawrence (1948-50) and Woody Herman (1950-51). In the 1950s he was associated with a number of leaders, including Jimmy Dorsey (1951) and Miles Davis (1952). Recorded with Bob Brookmeyer (1954). After working as a freelance musician he joined Chet Baker (1955), with whom he played and recorded (on alto as well as tenor saxophone) in Los Angeles (1956). He moved back to Denver in the late 1950s, though he worked with Ernie Ross in Las Vegas (1959-60). He continued to play in Denver in the late 1970s (ref. New Grove Dictionary of Jazz).

Message:

A note from James Accardi: Jan and I have been working closely with one another for over ten years now and have developed a fine routine for producing new solographies. Generally I review the “current discographic landscape”, gather the audio, and turn a critical eye to the circumstantial details of each recording. This particular solography required a complete revision of Phil Urso’s discography, and as a consequence many details shown here differ from what has been previously published. Jan has reminded me—more than once!—“this is not a discography”; nevertheless occasional notes will be included this time in order to briefly clarify the reasons for these changes (rather than cause further confusion). Discographies published by Joe Urso, Charles Garrod, and Thorbjørn Sjøgren—among many others—remain invaluable. Jan and I are particularly grateful to Drew Techner, whose generosity and dedication to the music of Elliot Lawrence has made this solography possible. My research will continue, and I urge anyone with corrections, new information, or recordings to please contact me at WardellGray.org@gmail.com. Thank you!

PHIL URSO SOLOGRAPHY

ELLIOTT LAWRENCE & HIS ORCHESTRA **NYC. April 13, 1949**

Joe Techner, John Dee, Jimmy Padget (tp); Bill Danzien (tp, flg); Sy Berger, Vincent Forchetti (Forrest), Chuck Harris (tb); Joe Soldo, Louis Giamo (as); Phil Urso, Bruno Rondetli (ts); Merte Bradwell (bar); Elliot Lawrence (p, arr); Bob Karch (p); Tommy O'Neil (b); Howie Mann (d); Rosalind Patton, Jack Hunter, unidentified vocal group (voc); Gerry Mulligan (arr).

Three titles were recorded for Columbia, two have tenorsax:

40655	Ev'ry Night Is Saturday Night	Solo with orch 8 bars. (M)
40656-reh	Elevation	As below. (F)
40656	Elevation	Soli with orch 20 and 6 bars. (F)

Phil Urso's first recording session does not really offer sensational results, but nevertheless he takes a nice "... Night", and the two versions of "Elevation" show that he definitely knows how to improvise.

PHIL URSO'S SWINGSTERS **NYC. July 7, 1949**

Phil Urso (ts), Bob Karch (p), Tom O'Neill (b), Howie Mann (dm).

Date incorrectly listed as from 1946.

Three titles were recorded for Futurama, unissued, but the music has survived:

3:52	Phil's Blues (NC)	Intro 4 bars to straight 12 bars. Solo 11 choruses of 12 bars (NC). (M)
3:46	Don't Blame Me (NC)	Soli 32 and 12 bars (NC). (S)
3:08	Fine And Dandy	Soli 2 and 3 ½ choruses of 32 bars. (F)

This is a perfect introduction to the music of Phil Urso!! He plays the blues in such a relaxed and inspired way that immediately we realize that he belongs to the upper quality group of white tenorsax players in the so-called cool style, which is not really cool at all. The solo seems to continue even after it is too long for a 78 rpm. anyway. Same goes for a beautiful version of "... Blame Me". The fast "... Dandy" alone keeps within limits but had to cut half-a-chorus at the end. Together these three items give a very positive impression of PU, indicating that he really belongs to the great tenorsax ones!

ELLIOTT LAWRENCE & HIS ORCHESTRA **Cincinnati, Sept. 17/18, 1949**

Bigband personnel including Phil Urso (ts).

Broadcast from Moonlite Gardens ballroom, Coney Island Amusement Park, Drew Techner Collection. Two titles have PU:

	Sugar Beat	Solo 8 bars. (M)
	Strike Up The Band (NC)	Solo with orch 24 bars. (F)

Rather unpleasant sound quality, but with concentration one can hear competent tenorsax playing.

ELLIOTT LAWRENCE & HIS ORCHESTRA **NYC. Oct. 10, 1949**

Bigband personnel including Phil Urso (ts).

Four titles were recorded for Columbia, two have tenorsax:

41764	Got You Where I Want You	Solo with orch 12 bars. (SM)
41765	Between The Devil And The DBS	Solo with orch 12 bars. (M)

Note particularly "Got You ...", PU or the orchestra or both must have had fancy for this one, because there are many versions to compare.

ELLIOTT LAWRENCE & HIS ORCHESTRA **NYC. Oct. 1949**

Bigband personnel including Phil Urso (ts), Gerry Mulligan (as, bar, arr). "Here's To Veterans" No. 177, two titles have PU:

	Elegy To A Man	Solo 8 bars. (S)
	Elevation	Solo with orch 20 bars. (FM)

Note some very beautiful 8 bars on "Elegy ..."! Also, "Elevation" has got some face lift with Mulligan's presence and baritonesax solo, limiting PU's soloing slightly.

ELLIOTT LAWRENCE & HIS ORCHESTRA NYC. Nov. 17, 1949
Bigband personnel including Phil Urso (ts), Gerry Mulligan (as, bar, arr).
"1950 March of Dimes", one title has PU:

Got You Where I Want You Solo with orch 12 bars. (S)

ELLIOTT LAWRENCE & HIS ORCHESTRA Cedar Grove, NJ. Dec. 1949
Bigband personnel including Phil Urso (ts), Gerry Mulligan (as, bar, arr).
Mutual Network broadcast from Meadowbrook (incorrectly dated as January 1951). Four titles have PU:

A Happy Hooligan Solo 32 bars. (FM)

Got You Where I Want You Solo with orch 12 bars. (S)

Jeru Solo 16 bars. (M)

'Tis Autumn Solo with orch 8 bars. (S)

"Jeru" is interesting, while "... Hooligan" seems rather unconcentrated. "... Autumn" is always interesting but this one is noisy.

ELLIOTT LAWRENCE & HIS ORCHESTRA NYC. Dec. 1949/Jan. 1950
Bigband personnel similar to above.
"Jazz Club U.S.A." No. 21 broadcast from Bop City, one title:

Elevation Solo 6+36 bars. (F)

Another structure for "Elevation" here.

ELLIOTT LAWRENCE & HIS ORCHESTRA NYC. Jan. 12, 1950
Bigband personnel including Phil Urso (ts), Gerry Mulligan (as, bar, arr).
Broadcast from Bop City, four titles have PU:

'Tis Autumn Solo 8 bars. (S)

The Gold Rush Soli 5 and 1 choruses of 12 bars.
4 choruses 4/4 with (bar). (M)

Got You Where I Want You Solo with orch 12 bars. (SM)

Rifftide Solo 64 bars. 56 bars
8/8 and 4/4 with (bar). (F)

Better sound on this "... Autumn", and "Got You ..." for the fourth time. Most interesting are however "... Rush" and "Rifftide", two items emphasizing the cooperation between PU and Mulligan, long soli, even 4/4 chases, good sound and fine music, note these!

ELLIOTT LAWRENCE & HIS ORCHESTRA 1950
Personnels may include PU.
Various one-nighters, Drew Techner private collection (most recorded from the bandstand by drummer Howie Mann). "Actual ballrooms, clubs, etc. unknown."

Between The Devil And TDBS No. 1 Solo with orch 16 bars. (M)

Between The Devil And TDBS No. 2 As above. (M)

Elevation No. 1 Solo with orch 36 bars. (FM)

Elevation No. 2 As above. (FM)

Got You Right Where I Want You Solo with orch 12 bars. (M)

Mr. President No. 1 Solo with orch 32 bars. (M)

Mr. President No. 2 As above. (M)

Mr. President No. 3 As above. (M)

The tenorsax soli are mostly drowned in the orchestra, for highlights choose the "Mr. President"s.

ELLIOTT LAWRENCE & HIS ORCHESTRA NYC. June 7, 1950
Bigband personnel possibly including Phil Urso (ts).
Eight titles were recorded for Decca, but no tenorsax soli.

ELLIOTT LAWRENCE & HIS ORCHESTRA NYC. 1950 (?)
"Land's Best Bands" No. 1A, 4A, 7B, and 10A. We hear no evidence of Phil Urso

on these recordings and believe they were recorded after his departure for Woody Herman's Third Herd.

WOODY HERMAN & HIS ORCHESTRA Nashville, Tenn., June 25, 1950
 Doug Mettome, Conte Candoli, Don Ferrara, Rolf Ericson (tp), Herb Randel, Bill Harris, Jerry Dorn (tb), Woody Herman (cl, as), Bob Graf, Phil Urso, Buddy Wise (ts), Dave McKenna (p), Red Mitchell (b), Sonny Igoe (dm).
 Three titles were recorded for Capitol, "Music To Dance To" and "Sonny Speaks" have tenorsax, but labels list as Bob Graf.

Chi. Aug. 9, 1950

Same/similar. Four titles, "When It Rains It Pours" has tenorsax solo, but label lists as Bob Graf.

WOODY HERMAN & HIS ORCHESTRA 1950

Personnels may partly contain PU.

An extensive amount of material was recorded during the band's stay at the Meadowbrook in September 1950, and at least one set of recordings was made at Elmwood Casino in Ontario in December 1950. These recordings have not been available to us.

WOODY HERMAN & HIS ORCHESTRA NYC. Jan. 9, 1951

Bigband personnel including Phil Urso (ts).

Four titles were recorded for MGM, one has tenorsax:

51S014 Ninety-Nine Guys Solo 24 bars. (FM)

WOODY HERMAN & HIS ORCHESTRA NYC. ca. 1951

Bigband personnel including Phil Urso (ts).

Voice of America "Popular Orchestral Dance" transcriptions, POD 40, 55, 56, 70, and 86. Much of this material has been unavailable to us but at least the following have PU:

40 Bop, Look And Listen Solo 16 bars. (SM)

40 Sometimes I'm Happy Solo 8 bars. (S)

40 Ninety-Nine Guys Solo 24 bars. (FM)

55 By George Solo 16 bars. (SM)

55 Apple Honey Solo 32 bars. (F)

86 Sonny Speaks Solo 16 bars. (FM)

Changing from Lawrence to Herman does not seem to have any particular effect on PU and his music. He takes his allocated numbers professionally but rarely gets the chance to show anything spectacular. Note however a fast "... Honey". And particularly "By George", which also is named "Bop, Look And Listen". The Joyce LP producer has not discovered this, thus we have in fact two takes of the same tune! The 55 version is nice and laidback, but, as JA puts out, the 40 version is much better with a delightful opening phrase!

WOODY HERMAN & HIS ORCHESTRA Olympia, Wash., Feb. 24, 1951

Same/similar. Radio broadcast, six titles, not available.

WOODY HERMAN & HIS ORCHESTRA NYC. March 14/15, 1951

Same/similar. Five titles were recorded for MGM, two have tenorsax:

51S094 By George Solo 16 bars. (SM)

51S101 Leo The Lion Solo 24 bars. (FM)

Another nice "By George", also called "Bop, Look And Listen". Also a fine solo on "... The Lion".

WOODY HERMAN & HIS ORCHESTRA LA. May 15, 1951

Bigband personnel including Phil Urso, Jack Dulong, Kenny Pinson (ts), Sam Staff (fl, bar).

Broadcast from Hollywood Palladium, four have PU:

More Moon Solo with orch 32 bars. (F)

Perdido Solo with orch 64 bars. (M)

Early Autumn Solo 8 bars. (S)

By George Solo 16 bars. (SM)

LA. May 17, 1951

Same. Five have tenorsax:

By George	Solo 16 bars. (SM)
Ninety-Nine Guys	Solo 24 bars. (FM)
You're My Thrill	Possibly solo 4 bars. (S)
Sometimes I'm Happy	Solo 8 bars. (S)
Four Brothers	Solo 16 bars. Coda. (FM)

LA. May 18, 1951

Same. Two have tenorsax:

When It Rains, It Pours	
Sonny Speaks	Solo 16 bars. (FM)

A reminder of what Joe Urso wrote: "on this album titled "It Pours" you can hear a bandmate yell out an encouraging "Yeah, blow, Phil" and Phil says yes, it is him on tenor sax. This discovery was made by Howie Mann, ex-bandmate of Phil's from the Elliot Lawrence band 1948-49."

Good sound on these. "Perdido" for once has a long tenorsax solo by PU, but he never makes it truly come to life. Better than new versions of "By George" and several other tunes. And of course, it is exciting to have the everlasting "Four Brothers" with this band! All three tenors play in the same style, and PU seems to be the second one, coming right after the baritonesax solo. But what is the sequence in the coda section?

Recordings from May 19 and May 21 at the Hollywood Palladium are known to exist but we have not had access to these. Woody Herman fired Phil Urso on May 21, 1951.

PHIL URSO

Hackensack, NJ, c. 1951

Phil Urso, Charley Flynn (ts), Lenny Kaplin (p), Phil Leshin (b), Howie Mann (dm).

Recorded at Rudy Van Gelder's studio, digitally transferred by Drew Techner from Howie Mann's reel(s).

24:19 Fine And Dandy (NC) Solo 20 choruses of 32 bars (NC).
Solo 11 choruses to coda. (M)

Phil Urso (ts), poss. Bob Karch (p), prob. Teddy Kotick (b), Howie Mann (dm).

6:46 Out Of Nowhere (NC) Solo 14 bars (NC).
Solo 6 choruses of 32 bars. (M)

This is close to incredible! PU, who is so sparsely documented, offers us here some of the longest tenorsax soli in the jazz archeology database!! The first chorus of "Fine ..." has a few bars missing, but then the improvisations keep going for close to fifteen minutes! And if that is not enough; his love for playing brings him back for a long concluding solo. "Out ..." seems to miss a full and extensive introduction, we believe, thus only a brief item compared to "Fine ...", but contains a fairly long solo at the end. This extreme quantity is supplemented with remarkable quality; by necessity not every detail is successful, but this session alone demonstrates PU's importance in the vintage tenorsax world. Note that the end of "... Dandy" definitely has two tenorsaxes. The soloing on these two items however seems to have only one player, assumed to be PU.

GERRY MULLIGAN QUARTET

Queens, NY. June 13, 1951

Gerry Mulligan (sop), Phil Urso (p), Teddy Kotick (b), Howie Mann (dm).

Four titles were recorded at 43 Club, Sunnyside.

GERRY MULLIGAN QUINTET

Queens, NY. July 15, 1951

Sonny Rich (tp-"... The Devil ..."), Gerry Mulligan (sop), Phil Urso (ts), unknown (p), Teddy Kotick (b), Howie Mann (dm).

Three titles were recorded at 43 Club, Sunnyside:

After You've Gone (NC)	Solo 3 choruses of 40 bars. Duet with (sop) 3 choruses. (M)
Once In A While (NC)	Straight with (sop) 32 bars. Solo 32 bars (NC). (SM)
Between The Devil And TDBS	Straight 1 to solo 3 choruses of 32 bars. (M)

PU seems much more relaxed on these club dates compared to his bigband performances, although his soli are not quite consistent all the way through, as evident particularly in “After ...”, while “Between ...” flows better. Nice and sensitive “Once ...” but it ends right when it seems he is going to improvise on his second chorus. We have the feeling that these items are just excerpts from complete versions. Also, it is interesting to hear Mulligan on other instruments than his baritone sax, but why?

GERRY MULLIGAN QUINTET **Queens, NY. July 15?, 1951**

Sonny Rich (tp), Phil Urso (ts), Gerry Mulligan (p), Teddy Kotick (b), Howie Mann (dm).

Six titles were recorded at 43 Club, Sunnyside, (p)-solo only on “Worryin’ The Life” but:

Stardust	Solo 32 bars. (S)
Ontet / Godchild	Solo 60 bars. Duet with (tp). (SM)
‘Tis Autumn	Solo 24 bars. (S)
More Than You Know	Solo 32 bars to long coda. (S)
Lester Leaps In (NC)	Straight 1 to solo 3 choruses of 32 bars + 24 bars (NC). (M)

This is the most interesting of these Mulligan sessions, and both “Stardust” and “... You Know” are edited to be brief solo features for PU’s tenorsax, with very pleasant results, although he might fared even better without rhythm section. Fine details also on “Ontet” and “... Autumn”, but the highlight must be considered to be Pres’ “... Leaps In”, he certainly knows where it came from!!

GERRY MULLIGAN SEXTET **Queens, NY. July 1951**

Sonny Rich (tp), unknown (cl), Phil Urso (ts), Gerry Mulligan (p), Teddy Kotick (b), Howie Mann (dm).

Five titles were recorded at 43 Club, Sunnyside, (p)-solo only on “Worryin’ The Life”, (tp)-solo only on “Stardust” but:

Between The Devil and TFBS	Straight 1 to solo 4 choruses of 32 bars. (M)
Tenderly	Solo 32 bars. (S)
Perdido	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 12 bars. (M)

Delicate versions of “Between ...” and “Perdido”, and a beautiful “Tenderly”, part of a medley with piano and trumpet. We should be very grateful for these Club 43 recordings; they give a very positive and expanded impression of PU’s playing in a time period dominated by bigband sessions, many with mediocre sound.

ELLIOTT LAWRENCE & HIS ORCHESTRA **NYC. Aug. 20, 1951**

Bigband personnel reported to include Zoot Sims, Phil Urso (ts).

Four titles were recorded for King, “Sixty Minute Man” only has a tenorsax solo 4 bars. (M), but it sounds like ZS. We strongly doubt PU is present here.

TERRY GIBBS ALL STARS **NYC. Oct. 6, 1951**

Fats Ford (tp), Don Elliott (mellophone, vib), Allen Eager, Phil Urso (ts), Terry Gibbs (vib), Harry Biss (p), Mundell Lowe (g), Gene Ramey (b), Sid Bulkin (dm), Sid Thorin (mc).

Broadcast from Birdland, two titles issued (plus “Theme” (JWSS)), no PU on 5:27 “Perdido” 64 bars. (FM) but:

5:34	Tiny’s Blues	Solo 4 choruses of 12 bars (2 nd (ts)-solo). (F)
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NYC. Oct. 13, 1951

Same.

Three titles (plus “Theme” (JWSS)), no tenorsax present on “What’s New?” but:

Now’s The Time	Solo 3 choruses of 12 bars (2 nd (ts)-solo). (FM)
Perdido	Solo 16 bars. (FM)

A vibraphone session to be noted, but otherwise it is pretty noisy. The tenorsax identifications are not completely secure, but we believe AE on the first “Perdido” and PU on the short second one.

BILL TRIGLIA SEPTET

Nyack, NY. Nov. 1951

Tony Fruscella (tp), Herb Geller (as), Phil Urso (ts), Gene Allen (bar), Bill Triglia (p, arr), Dante Martucci (b), Howie Mann (dm).
Several titles were recorded at the Paradise Club, not available.

BILL TRIGLIA SEPTET Hackensack, NJ, Jan. 1952

Tony Fruscella (tp), Herb Geller (as), Phil Urso (ts), Teddy Lee (bar), Bill Triglia (p), Red Mitchell (b), Howie Mann (dm).
Recorded at Rudy Van Gelder's studio, digitally transferred by Drew Techner.

7:45 P. U. Stomp (NC) Solo 64 bars. (M)

The opening ensemble is missing, but then comes a long and complete and quite inspired tenorsax solo. It must nevertheless be correct to point out that Tony and his trumpet truly makes the day, check up his solography!

BILL TRIGLIA SEPTET NYC. Feb. 16, 1952

Tony Fruscella (tp), Herb Geller (as), Phil Urso (ts), Gene Allen (bar), Bill Triglia (p, arr), Red Mitchell (b), Howie Mann (dm).
Four titles were recorded for Progressive (never issued on 78 rpm.), no PU on "Darn That Dream" but:

P. U. Stomp Solo 32 bars. (M)

Tangerine Solo 16 bars. (M)

Loo-Padoo Solo 24 bars. (M)

As hinted in the introduction; how could we know PU's fine tenorsax when there were so few examples available!? I remember very well that the first time I heard PU, it was on this session (Xanadu LP) while being on a Fruscella-kick (still is)! Three excellent tenorsax soli, and for once having him in good sound, you easily realize that he is no 'farmer-employee' but a fine artist in the first division comparable to the more known names in the white school.

JAM SESSION NYC. Feb. 21, 1952

Collective personnel: Charlie Shavers (tp), Lee Konitz (as), Phil Urso (ts), George Wallington, Billy Taylor (p), Chuck Wayne (g), Charles Mingus (b), Max Roach, Charlie Smith (dm).

Nine titles were recorded at WNYC's "Jazz '52", three have PU:

Now's The Time Solo 48 bars. (F)

Mr. President Soli 3 and 2 choruses of 32 bars. (FM)

How High The Moon (NC) Solo 64 bars. (FM)

The party is structured so that several titles are solo features, thus PU is heard only on three. All these are however very important in his solography, of full length, and very enjoyable! Note that Chuck Wayne plays the bass lines on his guitar to the first two titles!]

JAZZ UNLIMITED Boston, May 1952

Miles Davis (tp), Don Elliott (mellophone), Phil Urso (ts), Terry Gibbs (vib), Milt Jackson (p, vib), Percy Heath (b), Kenny Clarke (dm).

Urso was part of the Symphony Sid "Jazz Unlimited Show"; by June was replaced by Jimmy Heath. Recordings from this engagement at the Hi Hat are rumoured to exist.

TERRY GIBBS NYC. July 11, 1952

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

Photographs of this personnel in concert at Pythian Temple were published in Down Beat, however there are no trace of any tenorsaxes on the recordings issued by Coral.

DON ELLIOTT NYC. Nov. 17, 1952

Don Elliott (tp, vib, mel, bgo), Kai Winding (tb), Phil Urso (ts), Danny Bank, Jimmy Lyon (p), Arnold Fishkin (b), Sid Bulkin (dm).

Four titles were recorded for Savoy, two have PU:

4270 Oh, Look At Me Now Solo 8 bars. (SM)

4271 Jeepers Creepers Solo 8 bars. (M)

Two brief but nice soli, particularly "... Now" should be noted.

PHIL URSO QUARTET NYC. April 14, 1953

Phil Urso (ts), Walter Bishop (p), Clyde Lombardi (b), Howie Mann (dm).
Four titles were recorded for Savoy:

4329	Little Pres (Mr President)	Solo 3 choruses of 32 bars. Solo 16 bars to coda. (M)
4330	Three Little Words	Solo 3 choruses of 32 bars. Solo 20 bars to coda. (FM)
4331	Don't Take Your Love From Me	Soli 32 and 8 bars to coda. (S)
4332	She's Funny That Way	Soli 32 and 8 bars to coda. (S)

The first commercial issue under PU's own name and one of his most important sessions. There is no doubt that he knows his Pres, as well as Zoot, and the two medium items are highly noteworthy. However, don't miss the two ballads, lovely feeling here! Wish for the appearance of alternate takes from this session!!

KAI WINDING

NYC. May 9, 1953

Kai Winding (tb), Brew Moore, Phil Urso (ts), Cecil Payne (bar), Billy Taylor (p), Percy Heath (b), Philly Joe Jones (dm).
Broadcast from Birdland, one title:

Sweet Miss (Nadine)	Solo 64 bars (last (ts)-solo). (FM)
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The recording quality here is not particularly good, but PU seems to take the final and quite elegant solo.

NYC. May 16, 1953

Same. James Accardi collection. Five titles, no tenorsax solo on "The Boy Next Door", while "Someone To Watch Over Me" has a tenorsax solo by BM, but:

Sweet Miss	Solo 3 choruses of 32 bars (2 nd (ts)-solo). Soli 4 and 4 bars. (F)
Honey	Solo 32 bars (2 nd (ts)-solo). (M)
Lucky Duck (NC)	Solo 8 bars. (FM)

More Kai Winding from Birdland, and highly pleasant. Although one might wish for some really good old tenor chases, PU (and BM) has several very valuable contributions.

BERYL BOOKER

NYC. June 1 & 4, 1953

Personnels including Phil Urso (ts), Chuck Wayne (g), Beryl Booker (p).
Several recordings were made from WMGM broadcasts over these two nights at the Band Box (Boris Rose Collection); these remain unissued and unavailable.

NEAL HEFTI

NYC. June 12, 1953

Bigband personnel reported to include Phil Urso (ts), Bunny Briggs (vo).
Four titles were recorded for Coral, one has tenorsax:

84711	Eh! La Bas	Solo with orch 8 bars. (FM)
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This brief but very nice solo seems definitely to be in PU's style.

NEAL HEFTI

NYC. June 12, 1953

Bigband personnel reported to include Phil Urso (ts), Bunny Briggs (vo).
Four titles were recorded for Coral, one has tenorsax:

84711	Eh! La Bas	Solo with orch 8 bars. (FM)
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This brief but very nice solo seems definitely to be in PU's style.

OSCAR PETTIFORD SEXTET

NYC. Dec. 29, 1953

Julius Watkins (fth), Phil Urso (ts), Walter Bishop (p), Oscar Pettiford (cel-items 1, 3-5, b-item 2), Charles Mingus (b-items 1, 3-5), Percy Brice (dm).
Five titles were recorded for Debut, no PU on item 5 "Low And Behold" but:

The Pendulum At Falcon's Lair	Solo 32 bars. (M)
Tamalpais	Soli 20 and 8 bars. (M)
Jack The Fieldstalker	Break to solo 36 bars. (FM)
Stockholm Sweetnin'	Solo 16 bars. (M)

A strongly bass-oriented and in general exciting session. PU gets solo space on four items, though with ordinary results. Note how his solo on "... Lair" almost

collapses in bar 21, another take would have been appropriate! The most interesting tenorsax solo here is "... Sweetnin".

JERRY FIELDING & HIS ORCHESTRA

Feb. 1954

Bigband personnel including Phil Urso (ts).
Recording session for Trend, two titles have PU:

Bye Bye Blues	Solo 6 bars. (FM)
Bye And Bye	Solo with orch 32 bars. (M)

Two confident and quite noteworthy tenorsax soli here!

PHIL URSO TRIO

NYC. Feb. 18, 1954

Phil Urso (ts), Bobby Banks (org), Rodney "Red" Alcott (dm).
Nine titles were recorded for Regent/Savoy, eight issued:

2413	My Heart Stood Still	Soli 12, 12 and 12 bars. (S)
2414	My Heart Tells Me	Soli 4, 4, 16 and 16 bars. (S)
2415	Where Or When	Soli 20 and 24 bars. (S)
2416	False Exit	Soli 24 and 12 bars. (S)
2417	This Can't Be Love	Soli 8, 48 and 8 bars. (M)
2418	They Can't Take That Away From Me	Soli 24 and 20 bars. (S)
2420	Lush Tush	Straight 48 and 32 bars. (M)
2421	Rhythm	Soli 36 and 24 bars. (M)

This does not look good on paper, smelling of a commercial production to which you may sleep or make love or do both simultaneously. However, the session is much better than that, well no jazz sensation, but PU is in fact doing quite a lot of improvisation on the various items, even in slow tempo, so if you stumble over the record, give it a try!

URSO – BROOKMEYER QUINTET

NYC. April 30, 1954

Bob Brookmeyer (vtb), Phil Urso (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (dm).

Four titles were recorded for Savoy:

4513	Chik-eta	Soli 32, 4 and 4 bars. (FM)
4514	Wizzard's Gizzard	Soli 4, 32 and 4 bars. (FM)
4515	Stop Watch	In ens. Soli 32, 4 and 4 bars. Coda. (FM)
4516	Ozzie's Ode	Solo 32 bars. Duet with (vtb) 8 bars to coda. (S)

Another great Savoy session! Three of the items have very much the same tempo and structure, each with a fine tenor chorus. Dig particularly the stop-time on "... Watch". The highlight is nevertheless the beautiful slow "... Ode", adding to our conviction that PU was one of the really great tenorsax players!

CHET BAKER QUARTET

NYC. Nov. 16, 1954

Chet Baker (tp), Phil Urso (ts), Carson Smith (b), Bob Neel (dm).

Despite this recording having been listed as from December 1954 we are confident of the revised date (and note that there is no pianist here, contrary to the usual listings).

NBC TV broadcast "Tonight", two titles:

3:23	Makin' Whopee	Duet with (tp). (SM)
3:41	Motel	Solo 64 bars. (F)

The first recording session with Urso and Baker together! Note particularly a fine tenorsax solo on Motel!"

PHIL URSO / BOBBY BANKS

NYC. March 27, 1956

Phil Urso (ts), Bobby Banks (org), Rodney Alcott (dm).

Nine titles were recorded for Regent, seven issued:

6825	Moonlight Serenade	Straight 12 and 12 bars. (S)
6826	Sentimental Journey	Straight duet with (org) 32 bars. (S)

6827	A Woman In Love	Soli 8, 8 and 20 bars to coda. (SM)
6828	The 11 th Hour Melody	Straight 16, 8 and 4 bars. Coda. (S)
6829	Nothing Ever Changes My LFY	Soli/straight 8, 32 and 20 bars to coda. (SM)
6830	Diane	Duet with (org) 48 bars. (S)
6831	Memories Of You	Straight 32 and 16 bars to coda. (S)

This trio session, dated two years later than the other one, is however of much less interest. Most of the playing is rather straight and of course it is pretty, but in fact quite boring and mostly of academic value.

CHET BAKER QUINTET **NYC. May 10, 1956**
Chet Baker (tp), Phil Urso (ts), unknown (p), Jimmy Bond (b), Peter Littman (dm).
Date falsely given as Sept. 5.
NBC-TV broadcast, Steve Allen's "Tonight", two titles:

Imagination	Acc. (tp). (S)
Jumpin' Off A Clef	Soli 32 and 4 bars. (F)

Quite good tenorsax solo on "... Clef".

CHET BAKER QUINTET **St. Louis, Missouri, May 24, 1956**
Chet Baker (tp), Phil Urso (ts), Harvey Leonard (p), Jimmy Bond (b), Peter Littman (dm), Bill Loughborough (tymp).
Note that previous listings have this as from 1955 and show four additional titles; those are by an octet performing Greg Barsler arrangements and have nothing to do with Urso (or Chet Baker).
Three titles were recorded in concert at George Washington University:

Lucius Lu	Soli 48, 4 and 4 bars. (SM)
Worrying The Life	Acc. (tp). (S)
Tommyhawk	Soli 56 and 24 bars. (F)

The sound of this recording is not very good, but concentrated listening gives results! "Lucius ..." has a very beautiful solo in a quite pleasant tempo, and also some very good fast playing on "Tommyhawk".

CHET BAKER QUINTET **LA. July 9, 1956**
Personnel as below.
KABC-TV show "Stars of Jazz", two titles (no PU on "The Thrill Is Gone") but:

Dig	Solo 32 bars. (F)
To Mickey's Memory	Soli 48, 8 and 8 bars. (FM)

Two typical soli without being particularly noteworthy.

CHET BAKER QUINTET **LA. July 24, 25 & 31, 1956**
Chet Baker (tp-except "... Moon", vo- "... Lyons"), Phil Urso (ts), Bobby Timmons (p), Jimmy Bond (b), Peter Littman (dm), Bill Loughborough (tymp).
Seventeen titles were recorded live at Forum Theatre for Pacific Jazz (two more without PU):

Chippyin'	Solo 36 bars. (FM)
Jumpin' Off A Clef	Solo 64 bars. (F)
To Mickey's Memory	Solo 48 bars. (F)
To Mickey's Memory alt.	As above. (F)
Extra Mild	Soli 32 and 8 bars. (M)
Down	Solo 36 bars. (SM)
Line For Lyons	Solo 32 bars. (M)
A Night At Bop Mountain	Solo 32 bars. (FM)
Music To Dance To	Soli 64 and 8 bars. (FM)
Pawnee Junction	Solo 32 bars. (FM)
Taboo	Soli 64 and 8 bars. (FM)

Medium Rock	Solo 32 bars. (M)
Revelation	Soli 36 and 12 bars. (FM)
Slightly Above Moderate	Soli 32 and 8 bars. (M)
Something For Liza	Soli 64, 8 ad 8 bars. (FM)
Worrying The Life Out Of Me	Soli 8 and 16 bars. (SM)
Lucius Lu	Solo 32 bars. (SM)
It's Only A Paper Moon	Soli 4 and 1 choruses of 32 bars. (FM)

Now we are getting down to basics! Nice as the previous broadcasts were, here we have some real studio efforts with solid success! Not only PU can play here!! Our tenorman is however very eager to play, or so it seems since he always starts the soloing before Chet. Everything is high quality and very interesting here, but listwning for some highlights, "... Rock", "Revelation" and "... Liza" have excellent swinging tenorsax soli. But don't forget "... Paper Moon" with a very long solo. Use also the presence of two takes of "... Memory" to compare and find that there is no problem with PU's improvisational capabilities!! If you want to have a good imtroduction to this fine artist, or to enlighten some of your friends, this could easily be it!!

CHET BAKER BIG BAND

LA. Oct. 18, 1956

Chet Baker (tp), Bob Burgess (tb), Fred Waters (as), Phil Urso (ts, arr), Bob Graf (ts), Bill Hood (bar), Bobby Timmons (p), Jimmy Bond (b), Peter Littman, James McLean (dm), Christian Chevalier, Pierre Michelot (arr).

Seven titles were recorded for Pacific Jazz, no tenorsax on "V-Line" but:

Mythe	Solo 16 bars. (M)
Chet	Solo 16 bars. (M)
Not Too Slow	Solo 16 bars. (FM)
Phil's Blues	Solo 24 bars. (FM)
Dinah	Solo 16 bars. (M)
Worryin' The Life Out Of Me	Solo 8 bars. (S)

This is Chet Baker's session with a larger group, and with everybody soloing, space to each is necessarily limited. PU's soli are thus generally brief, but 'of course' of good quality. Dig his "... Blues"!

PHIL URSO / BOB BURGESS QUINTET

LA. Oct. 18, 1956

Bob Burgess (tb), Phil Urso (as), Bobby Timmons (p), Jimmy Bond (b), Peter Littman (dm).

One title was recorded for Pacific Jazz:

Too Marvelous For Words	Soli 8, 32 and 8 bars. (M)
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Interesting item with PU performing on altosax, no problems, one might believe it was his main instrument!

CHET BAKER BIG BAND

LA. Oct. 26, 1956

Chet Baker, Norman Raye, Conte Candoli (tp), Frank Rosolino (tb), Art Pepper, Bud Shank (as), Phil Urso, Bill Perkins (ts), Bobby Timmons (p), Jimmy Bond (b), Lawrence Marable (dm), Jimmy Heath (arr).

Three titles were recorded for Pacific Jazz, no tenorsax on "Tenderly", Bill Perkins on "Damn That Dream" but:

A Foggy Day	Soli 8 and 8 bars. (M)
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CHET BAKER / ART PEPPER SEXTET

LA. Oct. 31, 1956

Chet Baker (tp), Art Pepper (as, arr), Phil Urso (ts), Carl Perkins (p), Curtis Counce (b), Lawrence Marable (dm).

Seven titles were recorded for Pacific Jazz, issued as "Picture of Heath":

For Minors Only	Solo 32 bars. (FM)
Minor Yours	Solo 28+32 bars. (M)
Resonant Emotions	Solo 32 bars. (M)
Tynan Time	Intro 4 bars. Solo 64 bars. (F)
Picture Of Heath	Soli 64 and 8 bars. (FM)

For Miles And Miles Soli 24 and 12 bars. (SM)

C. T. A. Soli 32 and 8 bars. (FM)

To state that this is PU's best recording session can be debated, but I dare say that it is the best session he participated in! Everything is superb here, excellent musicians, all playing beautiful music! PU is only one in the crowd. However, he gets long soli on all even items, with proper tempo variations, several in pleasant medium, they are all highlights!

CHET BAKER QUINTET **Miami, Florida, Jan. 1957**

Chet Baker (tp, vo), Phil Urso (ts), Bobby Timmons (p), Scott La Faro (b), Lawrence Marable (dm).

Live recordings on location at the Ball & Chain, not available.

LOUIS ARMSTRONG WITH SY OLIVER'S ORCHESTRA & CHOIR **NYC. Jan. 29/30, 1957**

Personnel reported to include Phil Urso, George Dorsey (fl, as), Lucky Thompson (ts).

Twelve titles were recorded for Decca, but no reed soli. Possibly there is an error here, as the Baker group was advertised in the January 30, 1957 St. Louis Post-Dispatch (page 6D) as at Peacock Alley for the "Last 4 Nights".

CHET BAKER QUINTET **NYC. Feb. 13, 1957**

Chet Baker (tp), Phil Urso (ts, arr), Francie Boland (p), Scott La Faro (b), Lawrence Marable (dm).

Note that these recordings (issued on Philology 214W13) have been incorrectly labelled as originating from a "Los Angeles "Tonight" TV Show 1956". The references in the dialog to Congressman Ayres and the upcoming "Birdland Stars Of '57" Carnegie Hall concert—as well as Rogers' comments to Ned (Calmer)—leave us confident of the revised date/location.

CBS TV program "Good Morning With Will Rogers Jr.", two titles:

Extra Mild / Lisa Solo 32 bars. (FM)

C. T. A. Solo 32 bars. (F)

Particularly "C. T. A." has a fine tenorsax solo.

JOMAR DAGRON QUARTET **Louisville, Kentucky, ca. 1958/59**

FEATURING PHIL URSO
Ron Washington (ts), Phil Urso (ts, bar), Dag Walton (org), Gene Klingman (b), Jo Jo Williams (dm).

Note: Despite information to the contrary we are confident this material was not recorded in Louisville, Colorado. Legacy Records was based in Louisville, Kentucky (as was bassist Gene Klingman).

Eight titles were recorded for Legacy:

Extra Mild Soli 64, 4 and 4 bars. (M)

Squeeze Me Solo 32 bars. (M)

Blues #One Soli 24 and 12 bars. (FM)

Satin Doll (bar)-Soli 32 bars. (M)

Pent-Up House (bar)-Soli 48 bars. (M)

Line For Lyons Soli 64, 4 and 4 bars. (M)

Satin Doll Solo 72 bars. (FM)

Dag's Scene (bar)-Soli 32 bars. (F)

This is a nice surprise!! There is of course nobody named Jomar Dagon, the name is constructed from the names of the quartet members. PU plays close to his usual late fifties qualities, but note that he has a formidable tenorsax challenger in Ron W, playing fast with a solid technique reminding of Johnny Griffin, and you cannot mistake one from the other. A few interesting examples of PU playing baritonexax should be noted.

CLAUDE THORNHILL **Memphis, Tennessee, 1963**

Unidentified (tp and/or cornet); unknown (tb); prob. Phil Urso (cl and/or ts); (possibly an additional instrumentalist); Claude Thornhill (p); unknown (b); (dm). Promotional recordings later issued on Lp Monmouth Evergreen MES6606:

"Snowfall (theme)", "South", "Medley: Josephine/Alley Cat", "Canadian Sunset", "Never On Sunday", "Medley: Green Eyes/Brazil", "Royal Garden Blues", "Snowfall" (theme)".

BOB KARCH & PHIL URSO **Miami, FL, March 13 & 17, 1963**

Informal "tape letter" recorded in stereo by Bab Karch for Howie Mann (reel digitized by Drew Techner). Dialog only, except Phil plays piano on an informal performance of "Worryin' The Life Out Of Me".

CHET BAKER QUINTET **NYC. probably May 1964**

Chet Baker (fhrm, vo), Phil Urso (cl, ts), Hal Galper (p, arr), Jymie Merrit (b), Charlie Rice (b), Jimmy Mundy, Tadd Dameron (arr).

Ten titles were recorded for Colpix, issued as "The Most Interesting Jazz Album of 1964/65":

Soultrane	Solo 8 bars. (S)
Walkin'	Solo 24 bars. (SM)
Tadd's Delight	Solo 64 bars. (FM)
Whatever Possess'd Me	(cl)-In ens. (S)
Retsin B	Solo 64 bars. (FM)
Gnid	Solo 32 bars. (M)
Ann, Wonderful One	Solo 16 bars. (S)
Mating Call	In ens only. (M)
Margerine	Solo 32 bars. (FM)
Flight To Jordan	Solo 32 bars. (FM)

Several years have passed since PU's last recording session, and certainly his style has been influenced by what has been going on in the modern jazz world in this period. On this date he is no longer a member of the white cool school, and there is a lot of Coltrane in his playing, just listen to "Walkin'" to get a taste of it. This is a very fine session, although too strong words on the cover, and PU shows that he still is an excellent tenorsax player, but just different.

PHIL URSO SEXTET **Elizabeth, NJ. May 25, 1964**

Unknown (tp), Bob "Mousey" Miller (as), Phil Urso (ts), Ben Aranov (p), Gus Colleti (b), Joe Hunt (dm).

Six titles were recorded from the audience at Jack's Malibar Lounge:

5:30	Indian Summer	(M)
7:27	Nica's Dream	(FM)
5:20	Like Someone In Love	(S)
11:32	Medley: Body And Soul	Solo 32 bars. (S) to Solo 64 bars. (M)
4:53	The Theme	(FM)
7:59	It's You Or No One	(FM)

We had problems with the sound quality of this session. JE's ears simply did not make it; gave up precise solo description, although seemed to hear good contributions both on altosax and tenorsax. The only exception was the "Medley" where he hears PU to open the proceedings very nicely. JA fared better though, writing "the sound is not great but with patience and repeated listening I have found this to be a terrific and rewarding session".

STAN GETZ **Newport, Rh.I., July 3, 1964**

Chet Baker (fhrm), Stan Getz (ts), Phil Urso (p), Gene Cherico (b), Joe Hunt (dm). One title, "I Waited For You", was recorded at Newport Jazz Festival.

CHET BAKER SEXTET **NYC. Jan. 14, 1965**

Chet Baker (fhrm), Frank Strozier (fl, as), Phil Urso (ts), Hal Galper (p), Michael Fleming (b), Charlie Rice (dm).

Five titles were recorded for Limelight, issued as "Baby Breeze", no PU on 34085 "Baby Breeze" and 34088 "One With One" but:

34084	Pamela's Passion	Soli 64 and 4 bars. (FM)
34086	This Is The Thing	Solo 64 bars. (F)
34087	Comin' Down	Solo 32 bars. (FM)

A fine studio recording session, and PU's three tenorsax soli are professionally executed in his now modernized style. "... Passion" has the most interesting one.

CHET BAKER / PHIL URSO QUINTET **Pueblo, Co., Feb./March 1966**

Chet Baker (tp, vo-“Forgetful”), Phil Urso (ts), Dave McKay (p), Chuck Domanico (b), Harry Kevis (dm).

Twelve titles were recorded privately at “Gaetano’s Restaurant and Italian Cafe”, “All Blues”, “The Shadow Of Your Smile”, “When I Fall In Love”, and “Look For The Silver Lining” have not been available but:

11:09	Airegin	Solo 5 choruses of 36 bars. Solo 8 bars. (F)
8:42	‘Round Midnight	Solo 16 bars. (S)
12:36	On Green Dolphin Street	Solo 5 choruses of 32 bars. Solo 8 bars. (M)
12:08	Retsin B	Solo 6 choruses of 32 bars. Solo 8 bars. (FM)
5:36	Forgetful	Solo 16 bars. (S)
9:02	Milestones	Soli 1:35, 8 and 8 bars. (F)
1:42	Lucius Lu	In ens. (M)

This is the last preserved of the ‘old’ Baker/Urso sessions, and by luck it has quite good sound, and excellent music by everybody!! PU plays with relaxed elegance here, and two impressive highlights are found with “Airegin” and “Retsin B”. On “Milestones” he shows impressive technique and also how he has moved quite a bit away from his original style ten to fifteen years earlier. Finally, a beautiful solo on “... Midnight”, great!!

**WALT SMITH
WITH BIGBAND SOUND Grand Junction, Co., prob. May 12, 1983**

Phil Urso (sop-items 1,7,11, ts), Walt Smith (p), Vince Limberg (g), Dennis Woodrich (b), Bert Dahlander (dm), Betty Farmer (vo-except items 1,5,7,11).

Eleven titles were recorded live:

10:12	Lover Man	(sop)-Solo 32 bars. (S) to (ts)-Solo 64 bars. (SM) (sop)-Solo 32 bars to coda. (S/SM)
5:31	Satin Doll	Solo 32 bars. (SM)
5:23	My Funny Valentine	Solo 16 bars. (S)
3:22	Ain’t Misbehavin’	Solo 32 bars. (M)
11:34	St. Louis Blues	Solo 5 choruses of 12 bars. Solo/straight 68 bars to coda. (FM)
4:46	Bye Bye Blackbird	Solo 32 bars. (SM)
6:09	St. James Infirmary	(sop)-Soli 32 and 8 bars to very long coda. (S)
3:12	Please Don’t Talk About Me WIAG	Solo 32 bars. (M)
6:25	Misty	Solo 32 bars. (S)
4:38	But Not For Me	Solo 16 bars. (S)
7:42	Blues A Carte	(sop)-Solo 11 choruses of 12 bars. (ts)-Solo 4 choruses. (sop)-Solo/straight 4 choruses. (FM)

Seventeen years have passed, but PU is still with us! His tenorsax tone seems to be more transparent now, as on medium tempo and “Ain’t ...”, but he can still play the instrument with beauty in the lower register, as on “... Valentine” and “Misty”. Note something peculiar; there is never any interaction between him and the vocalist, no obbligato parts, strange!?! And you might find it strange by noting that the sopranosax items in fact are the most exciting, lovely “Lover Man” and “... Infirmary”, and swinging and bebopping the blues on “... Carte”!! Note that this session has been listed as “1980 or 1981”; our date is taken from contemporary advertisements.

CHET BAKER QUINTET Denver, Co., March 9 and 10, 1985

Chet Baker (flhm), Phil Urso (ts), Ruth Holloway (p), Larry Holloway (b), Nat Yarborough (dm).

Several hours of material were recorded in concert at the Oxford Hotel, unissued—seven titles have been available:

8:47	D’s Dilemma	Solo 64 bars. Coda. (M)
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8:16	Solar	Solo 72 bars. (M)
5:42	Margerine	Solo 64 bars. (F)
6:55	For Minors Only	Solo 64 bars. (FM)
7:45	Gnid	Solo 64 bars. (M)
5:50	How Deep Is The Ocean (NC)	Solo 32 bars (NC). Duet with (tp) 32 bars to coda. (M)
5:48	Conception (NC)	Solo 72 bars. (FM)

Rather wooly sound on (our copy of) this final encounter with Chet, but what can we expect? It seems that PU is still a highly competent artist, and he is obviously eager to play, quite long soli on all items, with a much more laidback style than before. Note that he always precedes Chet with his soloing, and never any chases. Absolutely an interesting session with something of interest on every item.

PHIL URSO **Miami, Fl., April 27, 1986**

Pete Minger (tp, flhrn), Phil Urso (ts, arr), Allen Eager (ts), Eddie Higgins (p), Don Coffman (b), Steve Bagby (dm).

Four titles were recorded for Spinnster, no tenorsax soli on "Enigma" but::

The Man From Picador Court	Solo 64 bars (1 st (ts)-solo). Solo 8 bars. (FM)
Way To Go	Solo 32 bars (1 st (ts)-solo). (FM)
Tadd's/Sid's Delight	Solo 32 bars (1 st (ts)-solo). (FM)

Miami, Fl., May 28, 1986

Same. Two titles, "The Night Has A Thousand Eyes" and "Angel Eyes", but no tenorsax soli.

Of course interesting with these two tenorsax giants together, but the encounter comes twentyfive years too late. The session leader is obviously the trumpeter, and the two tenors perform their roles obeyingly, though not much left of a 'white cool school' now. The soli are certainly acceptable but lack the necessary enthusiasm that could have made you wish for more. It seems that PU has survived time slightly better than AE, but your choice. Note that "The Man From Picador Court" is actually Hal Galper's "This Is The Thing".

PHIL URSO – TONY RODRIGUEZ QUINTET **Denver, Co., 1990**

Tony Rodriguez (tp, flh), Billy Wallace (as-"Ow"!), Phil Urso (ts), Freddy Rodriguez (ts-"Ow!"), Bobby Greene (p), Dave Rucker (b), Bobby Trujillo (dm).

Four titles were recorded on video at La Primavera:

11:26	Just Friends	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (M)
11:15	Sandu	Solo 7 choruses of 12 bars. Soli 4 and 4 bars. (M)
10:06	Four	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (FM)
4:50	Ow!	Solo 32 bars. (FM)

This is a clean and well organized clubdate with good soloing by all participants, not only our friend PU, but don't expect him to play cool tenorsax like in the old days, time has passed..

PHIL URSO QUARTET **Denver, Co., poss. Dec. 1991**

Phil Urso (sop-items 1,2,6, ts), Andy Weyl (p), Mark Diamond (b), Chris Lee (dm). KUVU broadcast from El Chapultotec, seven titles:

9:10	It Ain't Necessarily So	Solo 64 bars. (SM)
5:45	Midnight Moon	Soli 32 and 32 bars to coda. (S)
9:39	In Your Own Sweet Way	Intro to solo 80 bars. Solo 48 bars to coda. (SM)
8:04	Retsim B	Straight 32 bars to solo 64 bars. Soli 8 and 8 bars. Straight 32 bars. (FM)
6:55	Elsa	Soli. (S)
6:48	How Deep Is The Ocean?	Solo 64 bars. (SM)
3:59	Oleo	Straight 32 bars to solo 32 bars.

Straight 16 and 8 bars to coda. (FM)

Another quality session, although the pianist need not use all his strength when playing. PU is still in good shape, although is not exactly of the velvet kind anymore. To choose a highlight is easy; old stuff like "... The Ocean?" works the best!

PHIL URSO TRIO

Denver, Co., 1995

Phil Urso (ts, p, vo), Bobby Greene (p), David Rucker (dm).

TV-program "A Night With Phil Urso", Jeffrey Ravage (dir), Sheila Fortune (prod), four titles, (vo) on "I Can't Get Started" but:

In A Sentimental Mood	Solo 8 bars to voiceover. (S)
I Remember You	Straight 36 bars to solo 72 bars. Straight 36 bars to coda. (M)
Star Eyes	Straight 36 bars to solo 72 bars. Straight to coda. (M)

This program is mostly of interest for its interviews and to see and hear PU talking about himself! The tenorsax playing seems rather ordinary though.

SUMMIT RIDGE JAZZ BAND

Bob Craven (ldr, tp?), Al Hermann (tb), Phil Urso (sop), Neil Bridge (p), Ed Stephen (g), Bob Myers (b?), Derryl Goes (dm).

Fourteen titles were recorded, issued as "Summit Ridge Jazz Band Live Al Hermann – Phil Urso".

Pleasant Dixieland music, ten titles have (sop)-solo, of really excellent quality, but details do not seem necessary here.

PHIL URSO / CARL SAUNDERS

Denver, Co., Oct. 24/25, 2002

Carl Saunders (tp), Phil Urso (ts), Keith Wathers (p), Colin Gieg (b), Paul Romaine (dm).

Eleven titles were recorded for Jazzed Media, issued as "Salute Chet Baker":

Jumpin' Off A Clef	Solo 64 bars. 64 bars 4/4 and 2/2 with (tp). (FM)
For Minors Only	Solo 64 bars. (FM)
Halema	In ens. Solo 16 bars. (S)
Mister B	Soli 64 and 8 bars. (FM)
This Is The Thing	Soli 64 and 8 bars. (F)
Funk In Deep Freeze	Solo 64 bars. (SM)
My Funny Valentine	Solo 18 bars. (S)
Baby Breeze	Solo 32 bars. (SM)
Way To Go	Solo 48 bars. (FM)
Worryin' The Life Out Of Me	Soli 8 and 16 bars. (S)
Line For Lyons	Solo 64 bars. (M)

A final and extremely pleasant surprise! Sixteen years since his last recordings, and more than forty years since his highlight days. An old man of 77 years but still knowing how to play his horn!! His sound is naturally not as strong as before, but much, much better than could be expected, and his technique is amazingly good. Thus he is able to create fine soli all through this session, based upon many Chet Baker favourites, which also hides an excellent trumpeter and rhythm section, giving the whole session the atmosphere close to Blue Note fifties!! Go, stream and dig this session as a final evidence of Phil Urso's capabilities, and be sorry, like I/we do that we never heard him live.

No further recording sessions.

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