

The
BARITONESAX
of
SERGE CHALOFF

Born: Boston, Nov. 24, 1923
Died: Boston, July 16, 1957

Introduction:

Serge Chaloff was the greatest of the baritone saxophonists coming up in the modern era. Unknown quote: "He had a beautiful tone, fine timing, considerable technique and enough inspiration to blow long and well constructed soli". What more does one need in order to be a candidate to a solography?? And the moment we heard his "Blue Serge" 1956 session, we were all fans.

History:

Father played with the Boston Symphonic Orchestra and his mother taught music at New England Conservatory. First studied piano and clarinet but switched to baritone, mainly self-taught. First inspiration was Harry Carney and Jack Washington. First job with Tommy Reynolds 1939, Stinky Rogers 1941-42, Shep Fields 1943, Ina Ray Hutton 1944, Boyd Raeburn 1945, Georgie Auld and Jimmy Dorsey 1945-46. When he heard Charlie Parker he changed ideas and became one of the leading baritonesax players of the modern era. Joined Woody Herman 1947 and was one of the famous "Four Brothers". He later worked mainly around Boston.

Message:

This solography has used several sources, including an unpublished discography by Richard Pauloski. We have not been able to contact him, can anyone give a clue?

SERGE CHALOFF SOLOGRAPHY

SERGE CHALOFF **Newton, Massachusetts, ca. 1939/40**
 Serge Chaloff (ts).
 Private unissued recording:

1:00 Body And Soul Solo 24 bars. (S)

Postscript of Feb. 2019: Interesting discovery! The tenorsax is played carefully with fine feeling but seems to be halted before the chorus is over.

TOMMY REYNOLDS & HIS ORCHESTRA **NYC. Feb. 3, 1942**
 Bigband personnel including Serge Chaloff (ts, bar).
 Three Soundies: "Smiles", "Farewell Blues" and "I'm Coming Virginia". On the latter there is a four bar tenorsax solo, but probably by Jerry Morin, the other tenor in the band. Serge Chaloff can be seen in the orchestra (ref. Mark Cantor).

INA RAY HUTTON & HER ORCHESTRA **Hollywood, between May 19 and June 7, 1944**
 Bigband personnel including Serge Chaloff (bar), Ina Ray Hutton (vo, dance, ldr).
 Movie "Ever Since Venus", recorded and filmed at Columbia Studios, released September 14, 1944.
 No baritonesax soli, but Serge Chaloff is clearly seen in the orchestra (ref. Mark Cantor).

BOYD RAEBURN & HIS ORCHESTRA **Washington D. C., July 9&16, 1944**
 Bigband personnel probably including Serge Chaloff (bar).
 AFRS ONS No. 316 & 342.
 It is not known with certainty when SC joined Boyd Raeburn, and anyway there are no baritonesax soli on these programs.

BOYD RAEBURN & HIS ORCHESTRA **Dayton, Ohio, Aug. 19, 1944**
 Bigband personnel probably including Serge Chaloff (bar).
 Coca Cola Spotlight Bands No. 600, AFRS No. 445, not available.

BOYD RAEBURN & HIS ORCHESTRA **NYC. Aug. 21, 1944**
 Bigband personnel including Serge Chaloff (bar).
 Lang-Worth Transcriptions, recorded in Liederkrantz Hall, ten titles issued, but no SC.

OSCAR PETTIFORD & HIS ORCHESTRA **NYC. Jan. 9, 1945**
 Bigband personnel including Serge Chaloff (bar).
 Four titles were recorded for Manor, but no baritonesax soli.

BOYD RAEBURN & HIS ORCHESTRA **NYC. Jan. 17, 1945**
 Bigband personnel including Serge Chaloff (bar).
 Lang-Worth Transcriptions, recorded in Liederkrantz Hall, nine titles issued, but no SC.

BOYD RAEBURN & HIS ORCHESTRA **NYC. probably Jan. 19, 1945**
 Bigband personnel including Serge Chaloff (bar).
 Two titles were recorded at Apollo Theatre, no SG on "Swingin' For Josie" but:

The Hep Boyds Solo 4 bars. (M)

This brief solo is probably the first preserved with SC!

BOYD RAEBURN & HIS ORCHESTRA **NYC. Jan. 26/27, 1945**
 Bigband personnel including Serge Chaloff (bar).
 Eight titles were recorded for Musicraft, but no SC.

JOHNNY BOTHWELL & HIS ORCHESTRA **NYC. Feb. 12, 1945**
 Four titles were recorded for Signature, two issued, "I'll Remember April" and "Street Of Dreams", but no baritonesax soli.

GEORGIE AULD & HIS ORCHESTRA **May 24, 1945 – Jan. 16, 1945**
 Several recording sessions for Musicraft and broadcasts including Serge Chaloff (bar), but no baritonesax soli.

SONNY BERMAN JAM SESSION **NYC. Jan. 23, 1946**
 Sonny Berman, Marky Markowitz (tp), Earl Swope (tb), Al Cohn (ts), Serge Chaloff (bar), Ralph Burns (p), Eddie Safranski (b), Don Lamond (dm).
 Four titles were recorded by Jerry Newman at his parents' home, issued on Esoteric, (b) and (dm-augmented) dubbed in later:

Down With Up!/Woodchoppers' Holiday	Soli 64 and 8 bars. (FM)
Ciretose/Sonny's Blues	Solo 24 bars. (M) Soli 36 and 4x4 bars. (F)
Higgimus Hoggimus/Sonny Speaks Out	Solo 64 bars. (FM)
Slumbering Giant/BMT Face	Solo 64 bars. (FM)

This is the beginning of modern jazz baritonesax, and what a beginning! The 22 year old Serge Chaloff is playing with such a confidence and elegance that one is mightily impressed. His technique seems to be fully developed, and in fact when making a comparison with his style ten years later just before he passed prematurely away, there is really not much difference. Here is a jam session, a very important one since it also presents the legendary trumpeter Sonny Berman at length. There is some chaos in the second chorus of "Down ...", but all over this is historic! Not only was SC the first to establish himself as a modern and professional baritonesax player, but seen from today, not many ever reached his level of artistry on this instrument.

JIMMY DORSEY & HIS ORCHESTRA **Feb. 6 – April 15, 1946**
Several recording sessions for Decca and broadcasts including Serge Chaloff (as, bar), not available.

GEORGIE AULD & HIS ORCHESTRA **April 30 & June 14, 1946**
Bigband personnel including Serge Chaloff (bar).
Two recording sessions for Musicraft but no baritonesax soli.

JIMMY DORSEY & HIS ORCHESTRA **July 5 – Sept. 25, 1946**
Several recording sessions for Decca and broadcasts including Serge Chaloff (bar), not available.

SONNY BERMAN / BILL HARRIS BIG 8 **Hollywood, Sept. 21, 1946**
Sonny Berman (tp), Bill Harris (tb), Flip Phillips (ts), Serge Chaloff (bar), Ralph Burns (p, arr-1032), Chuck Wayne (g), Artie Bernstein (b), Don Lamond (dm), Shorty Rogers (arr-1031).
Three titles were recorded for Dial (a fourth title 1034-E&F "Somebody Loves Me" omits SG):

1031-F	Curbstone Scuffle	Solo 14 bars. (F)
1031-G	Curbstone Scuffle	As above. (F)
1032-C	Nocturne	As below. (S)
1032-D	Nocturne (Moonburns)	Solo 8 bars. (S)
1032-G	Nocturne	As above. (S)
1033-A	Woodchopper's Holiday	As below. (FM)
1033-C	Woodchopper's Holiday	Solo 16 bars. (FM)
1033-D	Woodchopper's Holiday	As above. (FM)

SC's first opportunity to solo in a proper recording studio! The personnel shows resemblance to the jam session seven months earlier, so the participants here obviously know each other well. The solo space is limited, but SC does a fine job on the two uptempo titles. Note however in particular the beautiful "Nocturne" where he records his first solo in slow tempo. The beauty of it poses the question: Why was he so rarely given the chance to play in slower tempi, since any one of the few occasions demonstrate that this possibly was his very greatest strength, his brilliant uptempo performances notwithstanding? Postscript of Jan. 26, 2017: Alternate Dial takes have appeared! Two of "Nocturne" and one of "... Holiday" from this session! More great SC, particularly the slow tempo is great, and different!

— SERGE CHALOFF / RALPH BURNS QUINTET **Hollywood, Sept. 21, 1946**
Serge Chaloff (bar), Ralph Burns (p), Chuck Wayne (g), Artie Bernstein (b), Don Lamond (dm).
One title was recorded for Dial:

1035-A	Blue Serge	Solo 64 bars. 64 bars 4/4 with (p). Solo 32+16 bars, (dm) on bridge, to coda. (F)
1035-B/C	Blue Serge	As above but first solo 64+64 bars. (F)
1035-D	Blue Serge	As take A. (F)

The same session as above but with SC as the only horn. Quoting Leonard Feather from Mosaic liner notes: "By this time Serge's style was fully developed.

He could get around on the horn at any tempo, played changes with incredible agility both of mind and of fingers, and generally was equipped to astonish anyone who thought the baritone was too cumbersome to be worth developing to this point". Actually "Blue Serge" is an uncammouflaged "Cherokee", and nothing like it had ever been heard, at least issued on record. This is real jazz history! Postscript: Note also a new alternate take here!

JIMMY DORSEY & HIS ORCHESTRA **Ocean Park, Ca., Sept. 25, 1946**
Bigband personnel including Serge Chaloff (bar).
AFRS ONS No. 1143 from Casino Gardens, one title has SC:

Perdido Solo 64 bars. (FM)

"Perdido" is an important jazzarcheological discovery. Starting out as a quartet with swing oriented piano and guitar soli, SC is introduced and offers two fine and personal baritonesax soli, after which the full band is coming on, altogether six minutes, exciting! Wondering if there could be more stuff like this on Dorsey live programs?

SERGE CHALOFF **Boston, Nov. 17, 1946**
Serge Chaloff (bar), Rollins Griffith (p).
Private session at the Chaloff home, recorded by his brother Richard, issued on Uptown UPCD 27.38, four titles:

2:40	Billie's Bounce (NC)	Straight 2 to solo 5 choruses of 12 bars. Straight 8 bars (NC). (FM)
2:50	Body And Soul (NC)	Solo 32 bars. (S)
2:27	Blue Serge	Intro 8 bars to solo 2 choruses of 32 bars. Solo 32 bars to coda. (FM)
2:50	Red Cross	Straight 32 bars to solo 64 bars. Solo 16 bars to coda. (FM)

This home performance is possibly of interest only to those more than usually curious about the development of jazz and its main proponents. The lack of rhythmic support lessens the intensity, but SC nevertheless shows how far he already has arrived into the world of bebop.. Particularly "Blue ...", less "Cherokee"-typical than the preceding studio versions, and "Red ..." are the most interesting items, while "Body ..." is somewhat disappointing.

HERBIE FIELDS & HIS ORCHESTRA **NYC. Dec. 11&12, 1946**
Bigband personnel including Herbie Fields (cl, sop, as, ts, vo), Serge Chaloff (bar).
Five titles were recorded for Victor, but no baritonesax soli.

RED RODNEY'S BE-BOPPERS **NYC. Jan. 29, 1947**
Red Rodney (tp), Allen Eager (ts), Serge Chaloff (bar), Al Haig (p), Chubby Jackson (b), Tiny Kahn (dm, arr), Gerry Mulligan, Al Cohn (arr).
Four titles were recorded for Keynote:

196-2	All God's Chillun Got Rhythm	Solo 32 bars. (F)
196-5	All God's Chillun Got Rhythm	As above. (F)
197-1	Elevation	Solo 24 bars. (FM)
198-2	Fine And Dandy	Solo 32 bars. (F)
198-3	Fine And Dandy	As above. (F)
199-2	The Goof And I	Solo 32 bars. (FM)
199-4	The Goof And I	As above. (FM)

"This is a highly qualified bebop session", as written in the Eager solography, and SC is in excellent shape. Everything is uptempo, which is no problem for our friend. All items have fine baritonesax playing, one highlight is the blues on "Elevation", and note that here are the first recordings of "The Goof ...", a tune he obviously liked to play.

SERGE CHALOFF SEXTETTE **Hackensack, NJ. March 5, 1947**
Red Rodney (tp), Earl Swope (tb), Serge Chaloff (bar, comp-3412,14,15), George Wallington (p), Curley Russell (b), Tiny Kahn (dm).
Four titles were recorded for Savoy (several alternate takes are still unissued):

3412-1	Pumpnickel (unissued)	As below. (FM)
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3412-2	Pumpnickel (unissued)	As below. (FM)
3412-4	Pumpnickel	Solo 64 bars. (FM)
3412-5	Pumpnickel	As above. (FM)
3413-1	Gabardine And Serge	Solo 4 choruses of 12 bars. (FM)
3413-2(NC)	Gabardine And Serge (uniss.)	Solo 3 choruses of 12 bars. (FM)
3413-3	Gabardine And Serge	As take 1. (FM)
3414-2	Serge's Urge	Solo 64 bars. (F)
3414-3	Serge's Urge	As above. (F)
3415-1	A Bar A Second (unissued)	Intro 4 bars to solo 12 bars. (FM)
3415-2	A Bar A Second (unissued)	Intro 4 bars. Solo 48 bars. (FM)
3415-3	A Bar A Second	Intro 4 bars. Solo 36 bars. (FM)
3415-4	A Bar A Second	As take 3. (FM)

Great session by the Georgie Auld sextet, exchanging Auld for Swope. Typical bebop, and all titles run in the more or less upper tempi; one might wish for more variety. However, the baritone sax playing is all over great, two blues and two standards. Quoting Mark Gardner from Savoy liner notes, reproduced by Mosaic: "The leader was in exceptional form, playing with commendable ability and inspiration". And Vladimir Simosko states: "This record date is unquestionably the highlight of Chaloff's pre-Second Herd recording sessions". For my part: No item stands out here, all are part of jazz history!

JAM SESSION

NYC. April 1947

Allen Eager (ts), Serge Chaloff (bar), Jimmy Johnson (b), Buddy Rich (dm).
Three titles were recorded at Milton H. Greene's photography studio, 480 Lexington Avenue, issued as "Allen Eager In The Land Of Oo-Bla-Dee", Uptown UPCD 27.49:

5:20	The Goof And I	Intro 4 bars. Solo 8 bars. Solo 3 choruses of 32 bars. Solo 24 bars to ens. (FM)
5:18	Lullaby In Rhythm	Soli 64 and 64 bars. (FM)
10:50	Fine And Dandy	Soli 2 ½, 3, 4 and 1 choruses of 32 bars. (F)

This jam session has already got top ranking in the Allen Eager solography, and there are absolutely no faults on SC's part either, although the former is almost overwhelming. Rich does a great job on propelling the duellants forward. All three items here are magnificent but choosing one for SC, it must be the incredible "... Dandy" in a unholy tempo which nevertheless seems to be an easy match for him. Some problems at the end of the first solo, but otherwise a warning to young upstarts: Don't choose the baritone sax until you are sure you can do "... Dandy" like this!!

ALLEN EAGER

NYC. Spring 1947

Johnny Carisi (tp), Serge Chaloff (ts!), unknown (p), (dm).
One title was recorded at Milton H. Greene's photography studio, 480 Lexington Avenue:

2:47	Serge Swings Allen's Axe (NC)	(ts)-Soli 12+32, 8 and 8 bars. (M)
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This has mostly historical interest, and the beginning of the longest SC solo is lost. It should be noted that the sound of phrasing on the tenorsax are just like on the baritone sax, maybe no surprise?

WOODY HERMAN & HIS ORCHESTRA

Hollywood, Oct. 19, 1947

Stan Fishelson, Bernie Glow, Marky Markowitz, Ernie Royal, Shorty Rogers (tp), Bob Swift, Earl Swope (tb), Ollie Wilson (b-tb), Woody Herman (cl, as, vo), Sam Marowitz (as), Herbie Steward (as, ts), Stan Getz, Zoot Sims (ts), Serge Chaloff (bar), Fred Otis (p), Gene Sargent (g), Walter Yoder (b), Don Lamond (dm), Mary Ann McCall (vo).

Two titles were recorded for Columbia, one has SC:

2706-1	I Told You I Love Ya, Now Get Out	Break. (M)
2706-3	I Told You I Love Ya, Now Get Out	As above. (M)
2706-4	I Told You I Love Ya, Now Get Out	As above. (M)

Hollywood, Dec. 24, 1947

Same. Four titles, one has SC:

3046-1	Keen And Peachy	Break. Solo 16 bars. (F)
3046-2	Keen And Peachy	As above. (F)
3046-3	Keen And Peachy	As above. (F)
3046-4	Keen And Peachy	As above. (F)
3046-5	Keen And Peachy	As above. (F)

Hollywood, Dec. 27, 1947

Same with Ralph Burns (p) added on 3062. Four titles, three have SC:

3055-BD	The Goof And I (NC)	As below. (FM)
3055-1	The Goof And I	Solo 32 bars. (FM)
3061-1	Four Brothers	Solo 16 bars. Break. (FM)
3062-3	Summer Sequence Pt 4	Solo 8 bars. (S)

Hollywood, Dec. 30/31, 1947

Same. Eight titles, five issued, one has SG:

3080-1	My Pal Gonzales	Solo 4 bars. (M)
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SC joins the Woody Herman orchestra! An important development, giving the band new colour as well as an excellent new soloist. He does not get that much solo space on the first recording sessions for Columbia, but there are some historic events. We get the first version of numerous "Four Brothers", a famous vehicle it is not necessary to describe in detail to the readers of this solography. And we get full five versions of "... Peachy", very exciting, although the baritone sax soli are not that different! We encounter again "The Goof ...", and although one version is a breakdown, it takes place after the complete baritone sax solo. Note also that only take 3 of "Summer ...", probably a rehearsal, has SC soloing.

WOODY HERMAN & HIS ORCHESTRA**Hollywood, Feb. 2, 1948**Bigband personnel probably as below.
Film soundtrack, two titles:

Caldonia	Solo 4 bars. (FM)
Northwest Passage	Solo 4 bars. (F)

Important note: We have not had the opportunity to compare the different AFRS One Night Stand programs below to each other. Thus it may be quite possibly that two or more programs are using the same version of a tune. If somebody discovers such cases, please let us be informed!

WOODY HERMAN & HIS ORCHESTRA**Hollywood, Feb. 3, 1948**

Stan Fishelson, Bernie Glow, Marky Markowitz, Ernie Royal, Shorty Rogers (tp), Earl Swope, Ollie Wilson, (tb), Bob Swift (b-tb), Woody Herman (cl, as, vo), Sam Marowitz (as), Al Cohn, Stan Getz, Zoot Sims (ts), Serge Chaloff (bar), Fred Otis (p), Gene Sargent or Jimmy Raney (g), Walter Yoder (b), Don Lamond (dm), Mary Ann McCall (vo).

AFRS ONS No. 1590 from Hollywood Palladium, two have SC:

I Told Ya I Love Ya	Break. (M)
Wild Root	Solo 32 bars. (FM)

Hollywood, Feb. 5, 1948

Same. AFRS ONS No. 1579 from Hollywood Palladium, four have SC:

Four Brothers	Solo 16 bars. Break. (FM)
The Goof And I	Solo 32 bars. (M)
Non-Alcoholic	Solo 32 bars. (FM)
Four Brothers (NC)	Solo 16 bars. (FM)

Hollywood, Feb. 6, 1948

Same. AFRS ONS No. 1596 from Hollywood Palladium, three have SC:

Non-Alcoholic	Solo 32 bars. (FM)
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I Told Ya I Love Ya Break. (M)
 The Goof And I Solo 32 bars. (M)

Hollywood, Feb. 7, 1948

Same. AFRS ONS No. 1584 from Hollywood Palladium, three have SC:

The Goof And I Solo 32 bars. (M)
 Keen And Peachy Break. Solo 16 bars. (F)
 Northwest Passage Solo with orch 32 bars. (F)

Hollywood, Feb. 8, 1948

Same. AFRS ONS No. 1608 from Hollywood Palladium, contents does not consistent with Simosky, but from JH's tape:

Wild Root Solo 32 bars. (FM)
 Closing Unidentified Solo 30 bars to fade out. (FM)

Hollywood, Feb. 12, 1948

Same. AFRS ONS No. 1620 from Hollywood Palladium, three titles have SC:

The Goof And I Solo 32 bars. (M)
 I Told Ya, I Love You Break. (M)
 Apple Honey Solo 32 bars. (F)

Hollywood, Feb. 14, 1948

Same. AFRS ONS No. 1602 from Hollywood Palladium, also dated Feb. 8, probably two titles have SC according to Simosko, but from JH's tape:

Apple Honey Solo with announcer (at the end) 32 bars. (F)

Hollywood, Feb. 29, 1948

Same.
 AFRS ONS No. 1614 from Hollywood Palladium, probably three titles have SC:

Half Past Jumpin' Time Solo 32 bars. (M)
 Apple Honey
 Toolie, Oolie, Doolie (or ONS 1656) Solo 16 bars. (M)

Hollywood, March 2 or 3, 1948

Same.
 AFRS ONS No. 1626 from Hollywood Palladium, probably two titles have SC:

Lullaby In Rhythm
 My Pal Gonzales

Hollywood, March 4, 1948

Same.
 AFRS ONS No. 1632 from Hollywood Palladium, probably two titles have SC:

Four Brothers
 Apple Honey

Hollywood, March 5, 1948

Same. Date also given as Feb. 19.
 AFRS ONS No. 1668 from Hollywood Palladium, three titles have SC:

Half Past Jumping Time Solo 32 bars. (M)
 My Pal Gonzales Solo 4 bars. (M)
 Keen And Peachy Break. Solo 32 bars. (F)

Hollywood, March 6, 1948

Same. AFRS ONS No. 1662 from Hollywood Palladium, one title has SC:

Lullaby In Rhythm Solo with orch 32 bars. (M)

Hollywood, March 7, 1948

Same. AFRS ONS No. 1638 from Hollywood Palladium, four titles have SC:

The Goof And I	Solo 32 bars. (M)
My Pal Gonzales	Solo 4 bars. (M)
Four Brothers	Solo 16 bars. Break. (FM)
Keen And Peachy	Break. Solo 16 bars. (F)

Hollywood, March 11, 1948

Same.

AFRS ONS No. 1644 from Hollywood Palladium, probably one title has SC:

The Goof And I

Hollywood, March 12, 1948

Same. AFRS ONS No. 1650 from Hollywood Palladium, three titles have SC:

Half Past Jumping Time	Solo 32 bars. (M)
Non-Alcoholic	Solo 32 bars. (FM)
Apple Honey	Solo 32 bars. (F)

Hollywood, March 1948

Same. Date also given as June 5.

AFRS ONS No. 1656 from Hollywood Palladium, one title has SC:

Lullaby Of Rhythm	Solo with orch 32 bars. (M)
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Hollywood, March 13, 1948

Same.

AFRS ONS No. 1674 from Hollywood Palladium, probably three titles have SC:

The Goof And I
Keen And Peachy
Northwest Passage

Hollywood, March/April 1948

Same. Universal International Featurette, five titles, but no SC.

The year of 1948 is the year of no studio recordings but for SC and Woody Herman instead numerous AFRS One Night Stand programs. There is really not very much to say. Wherever SC is featured, he plays with the same professional quality. Almost everything goes more or less fast, and the same titles appear and reappear. Several programs have not been available, some possibly lost. Others are available in mediocre sound quality, thus diminishing listening pleasure. Having said that, Woody Herman had a great band with many excellent soloists including SC, and if you have the patience to compare the earlier studio recordings of "... Brothers", "... Peachy" and "The Goof ..." with these live recordings, you will be rewarded. Tunes like "Apple ..." "Northwest ..." and "... Root" to mention a few also have a full solo chorus. So just go ahead!

WOODY HERMAN & HIS ORCHESTRA **NYC. April 25, 1948**

Personnel as above except Harry Babasin (b) replaces Walter Yoder.

Broadcast from Hotel Commodore, one title, probably SC:

Northwest Passage

NYC. April/May 1948

Same.

AFRS ONS No. 1782 from Hotel Commodore, probably two titles have SC:

The Goof And I
Keen And Peachy

NYC. April 28, 1948

Same. AFRS ONS No. 1792 or 1793 from Hotel Commodore, one title has SC:

The Happy Song	Solo 8 bars. (M)
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NYC. May 5, 1948

Same.

AFRS ONS No. 1801 from Hotel Commodore, probably two titles have SC:

The Happy Song

Keen And Peachy

NYC. May 12, 1948

Same. AFRS ONS No. 1745 from Hotel Commodore, four titles have SC:

The Goof And I	Solo 32 bars. (M)
The Happy Song	Solo 8 bars. (M)
Four Brothers	Solo 16 bars. Break. (FM)
Keen And Peachy	Break. Solo 16 bars. (F)

Philadelphia, July 2, 1948

Same, except Bill Harris (tb) added, Ralph Burns (p) and Chubby Jackson (b) replace Otis and Babasin.

AFRS ONS No. 1715 from the Click Club, two titles have SC:

Berled In Erl	Solo 16 bars. (FM)
Four Brothers (NC)	Solo 16 bars. (FM)

Atlantic City, NJ. Aug. 8, 1948

Same, except Fred Otis (p) replaces Burns.

AFRS ONS No. 1769 from Steel Pier, date also given as Aug. 25:

Berled In Erl	Solo 16 bars. (FM)
Fan It	Solo 24 bars. (F)
Northwest Passage	Solo with orch 64 bars. (F)

More of the same, not much to add, except note an unusually long solo on "Northwest ...".

WOODY HERMAN & HIS ORCHESTRA **NYC. Oct. 30, 1948**

Stan Fishelson, Bernie Glow, Marky Markowitz, Ernie Royal, Shorty Rogers (tp), Earl Swope, Ollie Wilson, Bill Harris (tb), Bob Swift (b-tb), Woody Herman (cl, as, vo), Sam Marowitz (as), Al Cohn, Stan Getz, Zoot Sims (ts), Serge Chaloff (bar), Terry Gibbs (vib), Lou Levy (p), Chubby Jackson (b), Don Lamond (dm), Mary Ann McCall (vo).

WMCA broadcast from RoyalRoost, two titles have SC:

Keeper Of The Flame	Solo 8 bars. Solo with orch 32 bars. (F)
Four Brothers	Solo 16 bars. Break. (FM)

NYC. Nov. 6, 1948

Same. WMCA broadcast from RoyalRoost, three titles have SC:

Four Brothers	Solo 16 bars. Break. (FM)
We The People Bop	Solo 8 bars. (FM)
Boomsie	Solo 20 bars. Solo 6 choruses of 12 bars. (F)

NYC. Nov. 8, 1948

Same. CBS broadcast from RoyalRoost, probably three titles have SC:

Four Brothers
We The People Bop
Boomsie

NYC. Nov. 11, 1948

Same, except Red Rodney (tp) replaces Markowitz.

CBS broadcast from RoyalRoost, probably one title has SC:

Keen And Peachy

NYC. Nov. 13, 1948

Same. WMCA broadcast from RoyalRoost, probably three titles have SC:

Four Brothers
We The People Bop
Boomsie

NYC. Nov. 16, 1948

Same. CBS broadcast from Royal Roost, three titles have SC:

Four Brothers	Solo 16 bars. Break. (FM)
The Happy Song	Solo 8 bars. (M)
Boomsie (NC)	Soli 12 and 12 bars. (F)

NYC. Nov. 20, 1948

Same. WMCA broadcast from Royal Roost, two titles have SC:

We The People Bop	Solo 8 bars. (FM)
Boomsie	Solo 20 bars. Solo 4 choruses of 12 bars. (F)

NYC. Nov. 22?, 1948

Same/similar. The Woodchoppers: "We The People Bop": Ernie Royal (tp, vo), Woody Herman (cl, vo), unknown (ts), Serge Chaloff (bar), Lou Levy (p), Terry Gibbs (vib), Chubby Jackson (b), Don Lamond (dm).

Possibly CBS broadcast from Royal Roost (eventually delayed since Herman closed at the Roost on Nov. 21), or other source, probably two titles have SC:

Four Brothers	
We The People Bop	Solo 8 bars. (FM)

Here is introduced an exciting feature number for SC, "Boomsie", unfortunately with several versions lacking. Note also the small group called "The Woodchoppers", although SC only takes a brief solo here.

WOODY HERMAN & HIS ORCHESTRA Hollywood, Dec. 11, 1948

Personnel as Nov. 11.

Broadcast from the Empire Room, probably three titles have SC:

Boomsie	
Four Brothers	
Keen And Peachy	

Hollywood, Dec. 1948

Same. AFRS Just Jazz No. 33, probably three titles have SC:

Boomsie (or Dec. 11 above)	Solo 20 bars. Solo 4 choruses of 12 bars. (F)
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Four Brothers	
Keen And Peachy	

Hollywood, Dec. 1948

Same. AFRS Just Jazz No. 37 and 54, probably two titles have SC:

Four Brothers	Solo 16 bars. Break. (FM)
Keeper Of The Flame	Solo 8 bars. Solo with orch 12 bars. (F)

Hollywood, Dec. 1948

Same. AFRS Just Jazz No. 38 and 52, probably one title has SC (no SC on "Boomsie" here):

Tempus Fugit	Solo 16 bars. (F)
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Hollywood, Dec. 1948

Same. AFRS Just Jazz No. 41 and 59, two titles have SC:

Lemon Drop	Solo with orch 64 bars. (F)
Godchild	Solo 32 bars. (M)

Note a fine, long solo on "Lemon Drop".

WOODY HERMAN & HIS ORCHESTRA Hollywood, Dec. 29/30, 1948

Personnel as Nov. 11, 1948.

Seven titles were recorded for Capitol, three have SC:

3827-1	That's Right	Solo 20 bars. (F)
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3828-5 Lemon Drop Solo 28 bars. (F)
 3833-2 Keeper Of The Flame Solo 10 bars. (F)

Record production continues after approximately one year of union problems, and in the meantime Herman has changed from Columbia to Capitol. Nothing in particular to add to SC's contributions, he plays as good as always.

WOODY HERMAN & HIS ORCHESTRA LA. Jan. 1, 1949
 Personnel as Nov. 11, 1948.

Broadcast from the Empire Room, 1st show, probably four titles have SC, two not available:

The Goof And I Solo 32 bars. (M)
 Four Brothers
 Keen And Peachy
 Lemon Drop Solo with orch 64 bars. (F)

LA. Jan. 1, 1949

Same. Broadcast from the Empire Room, 2nd show, probably one title has SC:

Godchild Solo 32 bars. (M)

NYC. Feb. 26, 1949

Red Rodney, Bernie Glow, Marky Markowitz, Ernie Royal, Shorty Rogers (tp), Earl Swope, Ollie Wilson, Bill Harris (tb), Bart Varsalona (b-tb), Woody Herman (cl, as, vo), Sam Marowitz (as), Al Cohn, Stan Getz, Jimmy Giuffre (ts), Serge Chaloff (bar), Terry Gibbs (vib), Lou Levy (p), Oscar Pettiford (b), Don Lamond (dm), Mary Ann McCall (vo).

Eddie Condon NBC-TV Show, three titles have SC:

Keen And Peachy Break. Solo 16 bars. (F)
 Four Brothers Solo 16 bars. Break. (FM)
 Lemon Drop Solo with orch 64 bars. (F)

Chi. March 4, 1949

Same, except Charlie Walp (tp) replaces Glow.

Broadcast from the Blue Note, probably three titles have SC:

Four Brothers Solo 16 bars. Break. (FM)
 Man Don't Be Ridiculous
 Lemon Drop

"Lemon ..." now seems to be one of the tunes worth looking forward, containing a long SC solo.

SERGE CHALOFF & THE HERDSMEN NYC. March 10, 1949

Red Rodney (tp), Earl Swope (tb), Al Cohn (ts), Serge Chaloff (bar, comp-705), Terry Gibbs (vib), Barbara Carroll (p), Oscar Pettiford (b), Denzil Best (dm), Shorty Rogers (arr).

Four titles were recorded for Futurama:

704 Chickasaw Solo with ens 32 and 16 bars. Solo 64 bars. Solo with ens 16 bars. (F)
 705 Bop Scotch Solo with ens 8 and 8 bars to solo 16 bars. (FM)
 706 The Most! Solo with ens 24 bars. (M)
 707 Chasin' The Bass In ens. (M)

Interesting session with great music from the whole group. Most noteworthy for SC is "Chickasaw", another variation on "Cherokee". For being the leader SC features himself modestly, but of course his soloing is always excellent, brief or long.

WOODY HERMAN & HIS ORCHESTRA Philadelphia, March 14, 1949

Personnel as March 4, except Al Porcino (tp), Shelly Manne (dm) replace Rodney and Lamond.

Broadcast from the Click Club, probably no SC.

SERGE CHALOFF / RALPH BURNS SEPTET Boston, April 16, 1949

Gait Preddy (tp), Mert Goodspeed (tb), Charlie Mariano (as), Serge Chaloff (bar, comp), Ralph Burns (p, arr), Frank Vaccaro (b), Pete DeRosa (dm).

Two titles were recorded for Motif:

Pat In ens 32 bars to solo 32 bars.
In ens 16 bars to coda. (FM)

King Edward The Flatted Fifth Solo 24 bars. (FM)

The highlight is the sophisticated "Pat" with exciting arrangement and great SC soloing. "King Edward ..." is simply a blues, also this one deftly arranged, and SC takes two swinging choruses.

BUDDY DEFRANCO & HIS ORCHESTRA NYC, April 23, 1949

Bigband personnel including Serge Chaloff (bar).

Four titles were recorded for Capitol, three issued, but no SC.

WOODY HERMAN & HIS ORCHESTRA Chi. May 26, 1949

Ernie Royal, Al Porcino, Charlie Walp, Stan Fishelson, Shorty Rogers (tp), Earl Swope, Ollie Wilson, Bill Harris, Bart Varsalona (b), Woody Herman (cl, as, vo), Sam Marowitz (as), Gene Ammons, Buddy Savitt, Jimmy Giuffre (ts), Serge Chaloff (bar), Terry Gibbs (vib), Lou Levy (p), Oscar Pettiford (b), Shelly Manne (dm), Mary Ann McCall (vo).

Two titles, "The Crickets" and "More Moon", were recorded for Capitol, but no SC.

Balboa, Ca., July 2, 1949

Same. Recorded at the Rendezvous Ballroom, three titles have SC:

Lemon Drop Solo with orch 24 bars. (F)

Four Brothers Solo 16 bars. Break. (FM)

That's Right Solo 20 bars. (F)

Hollywood, July 6, 1949

Same. Universal International Featurette, movie, one title has SC:

Lollypop Solo 16 bars. (F)

Balboa, Ca., July 9, 1949

Same. Recorded at the Rendezvous Ballroom, two titles have SC:

Four Brothers Solo 16 bars. Break. (FM)

Keen And Peachy Break. Solo 16 bars. (F)

Hollywood, July 14, 1949

Personnel as May 26, except Joe Mondragon (b) replaces Pettiford.

Three titles were recorded for Capitol, but no SC.

Balboa, Ca., July 16, 1949

Same. Recorded at the Rendezvous Ballroom, three titles have SC:

The Goof And I Solo 32 bars. (M)

Lollypop Solo with orch 24 bars. (FM)

Don't Be Ridiculous Solo 16 bars. Solo with orch
4 choruses of 32 bars to long coda. (F)

Hollywood, July 20/21, 1949

Same. Seven titles were recorded for Capitol, two have SC:

4674-2 Lollipop Solo with orch 16 bars. (F)

4675-5 You Rascal You Solo with orch 12 bars. (F)

Balboa, Ca., July 23, 1949

Same. Recorded at the Rendezvous Ballroom, two titles have SC:

That's Right Soli 20 and 24 bars. (F)

I'll Be Glad When You're Dead YRY Solo 12 bars. (F)

LA. July 29, 1949

Same, except Mert Oliver (b) replaces Mondragon.

AFRS Just Jazz No. 76 from Shrine Auditorium, probably two titles have SC:

Four Brothers
Keen And Peachy

Balboa, Ca., July 30, 1949

Same. Recorded at the Rendezvous Ballroom, three titles have SC:

Lollypop	Solo 16 bars. (F)
Four Brothers	Solo 16 bars. Break. (FM)
That's Right	Solo 20 bars. (F)

LA. Aug. 1949

Same. AFRS Just Jazz No. 75 from Shrine Auditorium, probably one title has SC:

Keen And Peachy

LA. Aug. 1949

Same. AFRS Just Jazz No. 79 from Shrine Auditorium, two titles have SC:

Lemon Drop	Solo with orch 64 bars. (F)
Keen And Peachy	Solo 16 bars. (F)

LA. Aug. 1949

Same. Date also given as Dec. 30, 1948.

AFRS Just Jazz No. 77 from Shrine Auditorium, two titles have SC:

Don't Be Ridiculous	Solo 4 ½ choruses of 32 bars to long coda. (F)
Summer Sequence	Solo 8 bars. Break. (S)

This is the end of SC with Woody Herman. Almost two years when he was one of the band's greatest soloists. He never ever once played a bad solo, always professional. He must have been quite tired of playing those uptempo Herman-hits again and again, but obviously without complaint. We should praise Herman for letting SC have much solo opportunity, but, we find it very, very strange that he never utilized him in slower numbers, that would have added a new dimension to the band and its numerous broadcasts.

STARS OF MODERN JAZZ

NYC. Dec. 24/25, 1949

Miles Davis (tp), Bennie Green (tb), Sonny Stitt (as), Serge Chaloff (bar), Bud Powell (p), Curly Russell (b), Max Roach (dm), "Symphony Sid" Thorin (mc).
Concert at Carnegie Hall – Xmas 1949, Voice of America Transcriptions, three titles:

Move	Solo 64 bars. (F)
Hot House	Solo 64 bars. (FM)
Ornithology (NC)	Solo 64 bars. (F)

Lots of tempo on this concert, but SC has as usual no problems at all. Two choruses on each tune, all brilliant playing!

JAM SESSION

possibly late 1949

Allen Eager (ts), Serge Chaloff (bar), Terry Gibbs (vib), unknown (p), (b), possibly Don Lamond or Tiny Kahn (dm).

Recorded by Milton Green probably between Oct./Nov. 1948 and Jan. 1950:

Cherokee	Solo 3 choruses of 64 bars Solo 16 bars. In ens to coda. (F)
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Eleven minutes of great excitement, and SC takes three choruses with great ease.

METRANOME ALL STARS

NYC. Jan. 10, 1950

Dizzy Gillespie (tp), Kai Winding (tb), Buddy DeFranco (cl), Lee Konitz (as), Stan Getz (ts), Serge Chaloff (bar), Lennie Tristano (p, arr-42630), Billy Bauer (g), Eddie Safranski (b), Max Roach (dm), Pete Rugolo (arr-42629).

Two titles were recorded for Columbia:

42629-1A Double Date	Soli 16 and 4 bars. (F)
42630-1A No Figs	Solo 16 bars. (M)

Fascinating arrangements, and SC plays his brief soli very well.

SERGE CHALOFF**Boston, Feb. 22, 1950**

Serge Chaloff (bar), Nat Pierce (p), Joe Shulman (b), Joe MacDonald (dm), Steve Allison (mc).

Two titles were recorded live at the Hi Hat:

4:30	Pennies From Heaven	Soli 64 and 64 bars to coda. (M)
2:25	Gabardine And Serge	Straight 2 to solo 6 to straight 1 choruses of 12 bars. (FM)

Great playing here! "... Serge" is all SC's, while "... Heaven has a piano solo in the middle. On both items the sound quality is good, and the baritone sax playing is highly inspired and enjoyable on both, note this session!

COUNT BASIE OCTET**NYC. May 16, 1950**

Clark Terry (tp, vo-43264), Buddy DeFranco (cl), Charlie Rouse (ts), Serge Chaloff (bar), Count Basie (p), Freddie Green (g), Jimmy Lewis (b), Buddy Rich (dm), Neal Hefti (arr).

Four titles were recorded for Columbia, no SG on 43262-1&2 "Bluebeard Blues" and 43264-1&2 "You're My Baby, You" but:

43261-1	Neal's Deal	Solo 12 bars. (FM)
43261-2	Neal's Deal	As above. (FM)
43261-3	Neal's Deal	As above. (FM)
43261-4	Neal's Deal	As above. (FM)
43263-1	Golden Bullet	Soli 4, 4 and 4 bars. (FM)
43263-2	Golden Bullet	As above. (FM)
43263-3	Golden Bullet	As above. (FM)

Chris Sheridan in his book on Count Basie states that "Chaloff had planned only a short stay with Basie prior to returning to Boston to marry a local model". Thus this session is the only occasion to hear SC with Basie. "... Deal", which is not a blues, is the most interesting item, and it is not SC who makes four takes necessary!

SERGE CHALOFF**Providence, R.I., Sept. 3, 1950**

Sonny Truitt (tb), Serge Chaloff (bar), Nat Pierce (p), George Jones (b), Joe MacDonald (dm), Carl Henry (mc).

Six titles were broadcasted from the Celebrity Club:

1:12	Gabardine And Serge (Theme)	In ens. (F)
6:20	The Goof And I	Solo 8 bars. Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm/tb). (F)
3:19	Everything Happens To Me	Soli 32 and 8 bars to long coda. (S)
5:36	Pennies From Heaven	Solo 4 choruses of 32 bars. Soli 8 and 8 bars to coda. (M)
4:27	Four Brothers	Straight 32 bars to solo 64 bars. Long coda. (F)
3:15	Gabardine And Serge	In ens. (F)

Another great broadcast with very good sound quality, given to us graciously by Uptown Records. It is almost unbelievable, but "Everything ..." is his first ballad performance since the beginning of this solography five years earlier! Quite a mystery, because his beautiful tone and endless creativity are so perfectly fitted to the slow tempi. Another great "... Heaven" and "The Goof ..." as well an extended baritone sax solo on the famous "... Brothers", two choruses as compared only to one half with Woody Herman, much faster also.

SERGE CHALOFF**Boston, Sept./Oct. 1950**

Milt Gold (tb), Serge Chaloff (bar), Al Vega (p), Jack Lawlor (b), Sonny Taclof (dm). According to CD liner notes, date is one of four possible dates: Sept. 24, Oct. 1, 8 or 15.

Four titles were recorded live at the Hi-Hat:

8:13	Gabardine And Serge	In ens to solo 16 choruses of 12 bars. 6 choruses 4/4 with (dm/tb) to ens. (FM)
9:17	Pennies From Heaven	Solo 3 choruses of 32 bars. 3 choruses 4/4 with (tb) to coda. (M)

7:05	These Foolish Things	Solo 64 and 16 bars to coda. (S)
4:14	Keen And Peachy	Solo 8 bars. Solo 8 bars+ 5 choruses of 32 bars. Soli 32, 8 and 8 bars to coda. (F)

Back to the Hi-Hat with another great program, although the sound quality is not as good on this one. The items usually last longer, thus SC has the opportunity to really stretch out. His inspiration seems to be great, because one chorus after another proceed with exciting details, whether the blues on “Ga bardine ...” or the standard as Herman’s “... Peachy” in an incredibly fast tempo! Note a “... Heaven” played slower than other comparable versions. Nevertheless the highest highlight of course is another rare ballad, this time “... Things”, beautiful!

METRONOME ALL STARS **NYC. Jan. 23, 1951**
Miles Davis (tp), Kai Winding (tb), John LaPorta (cl), Lee Konitz (as), Stan Getz (ts), Serge Chaloff (bar), Terry Gibbs (vib), George Shearing (p, arr-6253), Billy Bauer (g), Eddie Safranski (b), Max Roach (dm), Ralph Burns (arr-6252).
Two titles were recorded for Capitol:

6252	Easy Spring	Solo 8 bars. (M)
6253	Local 802 Blues	Solo 12 bars. (FM)

Not a good idea to compress so many brilliant musicians into a 78 rpm format, and SC’s soloing, although of course highly competent, of course suffers from this.

JAM SESSION **Framingham, MA., prob. mid-April 1951**
Howard McGhee, Dick Wetmore (tp), Wardell Gray (ts), Serge Chaloff (bar), possibly Nat Pierce (p), Eli Whitney Cronin (b), possibly Joe MacDonald (dm).
One title was recorded at Christy’s Restaurant:

I Got Rhythm	Solo 10 choruses of 32 bars. (FM)
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Postscript of Feb. 2019: This is some jam session!! Twenty minutes of the greatest of modern jazz, no introduction, starting with an maximum inspired SC taking an unusually long solo of 5 ½ minutes (possibly introductory choruses are missing), later handing over to Wetmore, Gray and McGhee. Unfortunately the sound quality is below par, it must have been jazz heaven to have been present!

SERGE CHALOFF QUARTET **Rock Island, Illinois, Feb. 1953**
Serge Chaloff (bar), Jerry Murphy (p), Al Dimino (b), Don Sheldon (dm).
Thirteen titles were recorded at the Buvette Club, no SC on “I’ll Remember April” and “Autumn In New York” but:

Willow Weep For Me	Soli 32 and 16 bars to long coda. (S)
Body And Soul	Soli 64 and 8 bars to fade out (S)
Ninety-Nine Guys	Solo/straight 6 choruses of 12 bars. 4 choruses 4/4 with (dm). (FM)
Tenderly	Soli 32 and 16 bars to long coda. (S)
Tea For Two	Solo 4 choruses of 32 bars. 32 bars 4/4 with (dm) to straight 32 bars. (FM)
Move	Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm). (F)
Wildwood	Solo 64 bars. (M)
Love Is Just Around The Corner	Straight 32 bars to solo 64 bars. 32 bars 4/4 with (dm) to straight. (FM)
Perdido (NC)	Solo 24 bars (NC). 32 bars 4/4 with (dm) to straight. (FM)
Medley: September Song	Solo 32 bars. (SM)
Laura	No solo.
I’ve Got The World On A String	Solo 32 bars. (SM)
This Time The Dream’s On Me	Straight 32 bars to solo 64 bars. Straight 16 and 8 bars to coda. (M)

Update of Feb. 2019: Exciting session to appear on Uptown CD some time ago, could we have more of such releases, even if Robert Sunenblick passed away? The sound quality is surprisingly good, the accompaniment is fine, and there is lots of very good SC here. One is probably most happy about the twenty minutes opportunity to hear his ballad playing on “Willow ...”, “Body ...” and “Tenderly”

(note the closing of the latter). In upper tempo, "Move" is very impressive, four driving choruses. There is also a lot of 4/4 with the drummer on the program(s). Not everything is equally inspired, take the "Medley", sometimes one gets the feeling of listening to a session which is very good but lacking the little extra to make it extraordinary. On "...Guys", there is a vocal ensemble performance, rather out of context, but why not have some fun?

SERGE CHALOFF – BOOTS MUSSULI **Boston, late March 1954**
Boots Mussulli (as), Serge Chaloff (bar, arr), Russ Freeman (p), Jimmy Woode (b), Buzzy Drootin (dm). Date between March 16 and 29.
Six titles were recorded for Storyville, issued as "Serge And Boots":

You Brought A New Kind Of Love TM	Soli 8 and 34 bars. (FM)
Zdot	Solo 32 bars. (FM)
Oh! Baby	Soli 8 and 64 bars. Break. (FM)
Love Is Just Around The Corner	Soli 8, 32, 4 and 4 bars. (F)
Easy Street	Intro to solo 48 bars to coda. (S)
All I Do Is Dream Of You	Soli 8 and 32 bars. 64 bars 4/4 with (as). (FM)

Three years have passed since we last heard SC, and to quote Mosaic: "The entire session is very successful, showing the "new" Chaloff to advantage. Chaloff's style has, by this time, clearly matured and grown, conceptually and expressively. His sidemen are adequate, but it is Chaloff's arrangements, solos, and the overall aura consistently pervading the session which provide its vitality and make these recordings classic". Come to think about it, this is the first time we can hear his horn under excellent recording circumstances, no more mediocre 78s or almost unlistenable airshots. The results are outstanding, and it can not by now be any doubt that SC is the world's most outstanding performer on this instrument. He plays magnificently on all six items, quoting again: "all pieces except "Easy ...", which serves as Chaloff's ballad feature, are up-tempo, swinging, happy-sounding performances". Speaking about "Easy ...", note that this great artist through eight years never has had the chance until now to play a slow and emotional ballad, neither on broadcasts nor in studio!

SERGE CHALOFF **Boston, Sept. 3, 1954**
Collective personnel: Herb Pomeroy, Nick Capazutto (tp), Gene DiStachio (tb), Charlie Mariano (as), Varty Haritounian (ts), Serge Chaloff (bar), Richard Twardzik (p), Ray Olivieri (b), Jimmy Zitano (dm).
Six titles were recorded for Storyville, issued as "The Fable Of Mabel":

	Sherry	Straight ens. (S)
	Slam	Solo 32 bars. 64 bars with (as/tp). Solo 8 bars. (FM)
-1	Let's Jump	Solo 64 bars. (FM)
-2	Let's Jump alt.	As above. (FM)
-1	A Salute To Tiny	Solo 32 bars. (M)
-2	A Salute To Tiny alt.	As above. (M)
-1	Eenie Meenie Minor Mode	Solo with ens 34 bars. (M)
-2	Eenie Meenie Minor Mode alt.	As above. (M)
-1	The Fable Of Mabel	Solo/arr. (F/S)
-2	The Fable Of Mabel alt.	As above. (F/S)
-3	The Fable Of Mabel alt.	As above. (F/S)

Another quote: "This session provides even more powerful evidence of Chaloff's growth". The highlight is the intriguing "... Mabel", "a very advanced composition for its time, with changes of tempo and mood involving imaginative solo work by all concerned ... nevertheless, the arrangement was primarily a showcase for Chaloff's imaginative baritone". This is not a jam tune but a very well conceived 'concerto', and another quote is necessary: "It is also noteworthy that this composition bore considerable resemblance to works by Charles Mingus, who was also active around Boston then". Although firmly structured, there are many interesting differences in the details. After this particular masterpiece, written by Twardzik, one should not forget his excellent solo work all over, take "Slam" as a very good example, and compare his two soli on "... Jump", oh could that guy improvise!

SERGE CHALOFF SEXTET**Boston, April 4/5, 1955**

Herb Pomeroy (tp, arr), Boots Mussulli (as, arr), Serge Chaloff (bar), Ray Santisi (p), Everett Evans (b), Jimmy Zitano (dm).

Twelve titles were recorded for Capitol, issued as "Boston Blow Up!":

20628-5	Mar-Dros	Solo 4 choruses of 12 bars. (FM)
20629-6	Kip	Solo 32 bars. (FM)
20630-9	Unison	Solo 64 bars. (F)
20631-1	Body And Soul	Intro to solo 48 bars to long coda. (S)
20632-3	Yesterday's Gardenias	Soli 8 and 34 bars. (M)
20633-6	Bob The Robin	Soli 8 and 32 bars. (F)
20634-1	What's New?	Solo 48 bars to long coda. (S)
20635-5	Boomareemaroja	Solo 4 choruses of 12 bars. (FM)
20636-4	Diane's Melody	In ens. (S)
20637-6	Herbs	Solo 28 bars. (FM)
20637-8	Herbs	As above. (M)
20638-5	Sergical	Solo 32 bars. (FM)
20639-2	JR.	Solo 64 bars. (F)

Quote: "Since this group ... was a working band, it is surprising that all the performances are relatively short, seldom approaching five minutes". Well, this is quite usual for Capitol LPs of the time, and it does not matter the least, everybody get the chance to play concentrated soli of excellent qualities. There are mostly uptempo items, all taken by SC with sovereign artistry and craftsmanship. Listen to the fast "Unison" and "J. R." (a slightly camouflaged "Sweet Georgia Brown") and be highly impressed! Nevertheless with respect to being impressed, there are two ballads here, "Body ..." and "... New?", both solo features for SC, and a gain one must wonder why SC's greatest talent was not discovered before, for instance by Woody Herman? Only one other baritone sax player has played this heavy instrument with such beauty in the lower register, and I mean Lars Gullin. Capitol could have given us a pure ballad record, and why not with strings?

SONNY STITT ALL STARS**NYC. Dec. 1955**

Carl "Doc" Severinsen (tp), Boots Mussulli (as), Sonny Stitt (ts), Serge Chaloff (bar), probably Ray Santisi (p), Everett Evans (b), Jimmy Zitano (dm).

One title recorded at Steve Allen TV "Tonight Show":

Stompin' At The Savoy	Solo 32 bars. (M)
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A good baritone sax solo here.

SERGE CHALOFF – LOU DONALDSON QUINTET Chi. Feb. 15-28, 1956

Lou Donaldson (as), Serge Chaloff (bar), Norman Simmons (p), Victor Sproles (b), Vernel Fournier (dm).

Live recordings at the Stage Lounge, 63rd and South Harper Avenue, private tape exists, five titles (SC not present on "If I Had You") plus some "noodling":

Gone With The Wind	Solo 3 choruses of 32 bars. (M)
All The Things You Are	Duet with (as) 1 to solo 5 choruses of 36 bars. 3 choruses 4/4 to 5 choruses duet with (as). Solo 36 bars to duet 36 bars to coda. (FM)
Lover Man	Duet with (as) 32 bars to solo 16 bars. Duet 8 bars to long coda. (S)
Billie's Bounce	Solo 15 choruses of 12 bars. 20 choruses of 4/4 with (as). (FM)
The Goof And I (NC)	Straight 1 to solo 7 choruses of 32 bars. (F)

If this had been a studio session with professional sound, it would have been one of the most memorable SC ever made, with excellent quality and with quantity surpassing the most violent expectations!! Both "All The Things ..." and "... Bounce" last for more than 17 minutes! Both SC and Lou Donaldson are in excellent shape, full of inspiration, and play with each other chorus after chorus.

No purpose going to details, except highlighting in particular the exciting chase and duet on “All ...”. Just let us hope that the possessor of this private recording can find a way to improve the sound and make the music generally available. This must be considered jazz history!!

SERGE CHALOFF**LA. March 14&16, 1956**

Serge Chaloff (bar), Sonny Clark (p), Leroy Vinnegar (b), Philly Joe Jones (dm). Eight titles were recorded for Capitol, issued as “Blue Serge”:

15153-1	I've Got The World On A String	Solo 3 choruses of 32 bars. Acc. (b). Solo 16+8 bars, (dm) on bridge, to coda. (SM)
15154-2	Thanks For The Memory	Solo 48 bars to coda. (S)
15155-2	The Goof And I	Solo/straight 32 bars. Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm) to straight 16+8 bars, (b) on bridge, to coda. (F)
15156-5	Susie's Blues	Straight 2 to solo 7 choruses of 12 bars. 5 choruses 4/4 with (dm/p/b) and (dm). (FM)
15157-3	A Handful Of Stars	Soli 64, 4, 4 and 16 bars to coda. (SM)
15249-3	All The Things You Are	Straight 1 to solo 2 choruses of 36 bars. Solo 36 bars to coda. (FM)
15250-1	Stairway To The Stars	Soli 32 and 8 bars to coda. (S)
15251-1	How About You?	Straight 1 to solo 3 choruses of 32 bars. Solo 36 bars to coda. (FM)

“Blue Serge” is one of the most important baritone sax records ever made. It was made while SC was on tour, and the personnel is incredibly enough a pickup group, because they work together as a unit sounding like long time companions. Quoting SC himself in the liner notes (Mosaic): “My last album “Boston Blow-Up!”, was one of those carefully planned things. It was my first record after a long layoff, and I was playing it pretty close to the chest. But this time I was feeling a little more easy-going, and I decided to make a record just to blow. I picked out what I felt was the best rhythm section around and just told them to show up, no rehearsals, no tunes set, and trusted to luck and musicianship. I think it paid off”. Everything is perfect, just put the record on and listen. However, one issue has to be mentioned. There are two slow tempo items here, as well as several slow medium, and it is rather sad to find that after having heard numerous uptempo soli during all these years, SC is a master of ballads, an art seemingly nobody has been interested in. What he does with “... Memories”, “Stairway ...” and others is quite unique, showing that the depth of SC's artistry goes much further than can be heard with Woody Herman and in general. Perhaps the emotional playing we hear here is a reflection of a change of attitude and perception as his career comes nearer to the final end ...

METRONOME ALL STARS**NYC. June 18, 1956**

Thad Jones (tp), Eddie Bert (tb), Tony Scott (cl), Lee Konitz (as), Zoot Sims, Al Cohn (ts), Serge Chaloff (bar), Teddy Charles (vib), Billy Taylor (p), Tal Farlow (g), Charles Mingus (b), Art Blakey (dm).

One title was recorded for Clef/Verve:

11740-1	Billie's Bounce	Solo 6 choruses of 12 bars. (FM)
11740-3	Billie's Bounce	Solo 7 choruses of 12 bars. (FM)

This “... Bounce” lasts twenty minutes, enough to give all participants the chance to develop their ideas. SC is still in complete command of his instrument, presenting a very good solo. Postscript of Jan. 2020: An alternate take -1 has appeared (-2 is presumably a breakdown), another good SC solo!

THE FOUR BROTHERS TOGETHER AGAIN**NYC. Feb. 11, 1957**

Al Cohn (ts, arr), Zoot Sims, Herbie Steward (ts), Serge Chaloff (bar), Charlie O'Kane (bar-1599-1603), Elliot Lawrence (p, arr), Burgher “Buddy” Jones (b), Don Lamond (dm), Manny Albam (arr).

Ten titles were recorded for Vik, issued as “The Four Brothers Together Again!”, no SC on 1600 “So Blue” and 1601 “The Pretty One” but:

1594	Ten Years Later	Solo 16 bars. (FM)
1595	Here We Go Again	Break to solo 32 bars. (FM)
1596	Four Brothers	Soli 16, 4, 4 and 2 bars. (FM)

1597	Four In Hand	Solo 16 bars. (M)
1598	The Swinging Door	Solo with ens 16 bars. (M)
1599	Aged In Wood	In ens. Solo with ens 48 bars. In ens to coda. (M)
1602	Four And One More	Break to solo 32 bars. Solo 8 bars. 64 bars 4/4 with (ts/ts/ts). (FM)
1603	A Quick One	Soli 36 and 4 bars. (FM)

SC's last session. "Aged ..." is his 'baby', a solo feature but heavily arranged and not particularly exciting. The whole session seems to lack drive and enthusiasm, and although there are many good soli by all these famous reed players, one is relatively unmoved. Although SC only had half-a-year left to live, there seems to be nothing wrong with his abilities. As sort of highlights, "... More" and "... One" can be recommended. We can only regret that this jazz giant did not take good care of himself and fell victim to bad health.

...ooo...