

The

TENORSAX

of

YUSEF ABDUL LATEEF
“WILLIAM EMANUEL HUDDLESTON”
“WILLIAM EVANS”

Born: Chattanooga, Tennessee, Oct. 9, 1920
Died: Dec. 23, 2013

Introduction:

I remember it took us a long time to discover Yusef Lateef, we were all occupied with Sonny Rollins, Dexter Gordon and other flashing tenor saxophone players. Not until much later we discovered that he was one of the very greatest on this instrument, as well on flute and with a musical scope reaching far longer than most contemporaries.

Early history:

Grew up in Detroit, Michigan from 1925. Started on altosax but changed to tenorsax, influenced by Lester Young. Launched his professional career at the age of 18 and began working and touring with Lucky Millinder, Hot Lips Page and Roy Eldridge, in New York from 1946. In 1949 was invited to tour with Dizzy Gillespie. Went back to Detroit in 1950 and began his studies in composition and flute at Wayne State University. Converted to Islam as a member of the Ahmadiyya Muslim Community. Numerous recording sessions from 1957. His 'Eastern' influence made him use many non-western instruments along with his flute and tenorsax (ref. Wikipedia).

YUSEF LATEEF TENORSAX SOLOGRAPHY

**EUGENE WRIGHT & HIS DUKES OF SWING /
THE DOZIER BOYS & EUGENE WRIGHT****Chi. Oct./Nov. 1948**

Personnel believed earlier to be: Hobart Dotson, Gail Brockman (tp), John Avant (tb), Roy Grant, Frank Robinson (as), William "Yusef Lateef" Evans, Melvin Scott (ts), Van Kelly (bar), Herman "Sonny" "Sun Ra" Blount (p), Eugene Wright (b), Robert Henderson (dm), The Dozier Boys (vo - 9545,48). However, recent info states that YL had left the band before this recording session, and that Brockman and Grant also did not make it.

Four titles were recorded for Aristocrat:

UB9545	Big Time Baby	Solo with orch 12 bars. (M)
UB9546	Pork 'N Beans	4 bars duet 1/1 with (bar) in intro to 12 bars riffing with ens to break 4 bars to solo 24 bars. Solo 12 bars to coda. (M)
UB9547	Dawn Mist	Solo 12 bars to coda. (S)
UB9548	Music Goes Round And Round	Solo with orch 32 bars. (FM)

Early version of the YL solography wrote: "A great and exciting orchestra, a terrible misfortune that it recorded only four sides of which only two have been available. Interesting soloing on piano, trumpet and baritone sax as well as fascinating arrangements, introducing a colourful, new modern tenorsax player!! "Pork ..." is an r&b item, but YL puts a lot of notable details into it, and in "Dawn ..." he takes a majestic slow chorus with a particularly beautiful opening. A very important chapter in modern jazz tenorsax history". We are now in 2017, the Dozier Boys items have appeared with equally exciting tenorsax playing, rough but out of the ordinary in this genre. Who is it then, Melvin Scott? We have chosen to let the session remain here with these postscripts.

Joined Dizzy Gillespie probably Jan. 9, 1949 at the Edgewater Beach Ballroom in San Francisco.

DIZZY GILLESPIE & HIS ORCHESTRA**LA. Jan. 12, 1949**

Personnel probably similar to below. Date also given as Aug. 31, 1949.

"Just Jazz" concert at the Shrine Auditorium. The following titles have tenorsax:

Rhumbop Concerto	Solo 16 bars. (M)
Oop-Pop-A-Da (NC)	Solo with orch and noise 6 choruses of 12 bars (NC). (FM)

The rather light style of the tenorsax solo on "... Concerto" makes us doubt that this really is YL. Through all the noise on "Oop- ..." however, YL's tone and dynamic horn comes clearly through.

same?

Personnel similar to above. Date also given as Sept. 14, 1949, but the reference to Chano Pozo's untimely death (Dec. 1948) makes this unlikely.

"Just Jazz" concert from the Shrine Auditorium, but no tenorsax soli.

DIZZY GILLESPIE & HIS ORCHESTRA**NYC. April 14, 1949**

Dizzy Gillespie, Willie Cook, Benny Harris, Elmon Wright (tp), Andy Dureya, Sam Hurt, Jesse Tarrant (tb), John Brown, Ernie Henry (as), Joe Gayles, Yusef Lateef (ts), Al Gibson (bar), James Forman (p), Al McKibbin (b), Teddy Stewart (dm), Willie "Babo" Guerra (cga), Johnny Hartmann, Joe Carroll (vo).

Four titles were recorded for Victor, one has tenorsax:

472-1	St. Louis Blues	Solo 24 bars. (FM)
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NYC. May 6, 1949

Same. Three titles were recorded for Victor, one has tenorsax:

1011-1	Jump Di-Le Ba	Solo 24 bars. (FM)
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The tenorsax solo on "St. Louis ..." is in the background, but there is no doubt that a new modern interesting tenorsax star is entering the scene (confirmed by YL himself), although he seems afraid or too modest to express himself too strongly.

Better then is "Jump ..." with several interesting details, placing YL immediately in the "new star" category. It is now quite probable that the Victor recordings are the first YL items.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. June 1, 1949**
Same/similar. Broadcast from the Apollo Theatre. One title, "Cool Breeze" not available.

NYC. June 22, 1949
Same/similar. Same location. Three titles, "Ray's Idea", "Ow!" and "Cool Breeze", not available.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. July 6, 1949**
Same, except Charles Greenlee, J. J. Johnson (tb) replace Dureya and Tarrant.
Four titles were recorded for Victor, one has tenorsax:

1793-1 Hey Pete, Let's Eat Mo' Meat! Solo 8 bars. (M)

Compared to "St. Louis ...", we are not quite sure this solo without modern phrasing really is played by YL.

DIZZY GILLESPIE & HIS ORCHESTRA **Hollywood, possibly Oct. 1949**
Personnel probably as July 6. Date has been suggested to be June/July.
AFRS Jubilee No. 357 and 359. One title has tenorsax:

Ray's Idea Solo 64 bars. (F)

The "... Idea" has a somewhat defect start, but otherwise this solo is modern and quite personal. YL is introduced before the number starts, so no identification problems here..

Left Dizzy Gillespie in Oct./Nov. 1949 and went back to Detroit.

CHARLES JOHNSON ORCHESTRA **Detroit, ca. 1949-52**
Personnel including Bill Evans (ts), Park Adams (bar), Willie Anderson (p) among others according to label.
Two titles were recorded for Prize, not available.

KENNY BURRELL AND THE FOUR SHARPS **Detroit, ca. 1953**
Probable personnel: Yusef Lateef (fl-"Funny ...", ts-"... Sound"), Tommy Flanagan (p, vib?), Kenny Burrell (g), Billy Burrell or Al Jackson (b), Elvin Jones or Hindel Butts (dm).
Two titles were recorded for J-V-B, (fl) 'only' on "Funny Valentine" but:

Kenny's Sound Solo 16 bars. (FM)

A very interesting item recently made available with YL allotted half a chorus after a full guitar chorus. No problem of identifying him, his sound is already the same ripe and personal one we enjoy so much in later years. Good playing also!

DONALD BYRD SEXTET **Detroit, Aug. 23, 1955**
Donald Byrd (tp), Bernard McKinney (euph), Yusef Lateef (ts), Barry Harris (p), Alvin Jackson (b), Frank Grans (dm).
Seven titles were recorded live for Transition by the New Music Society at the World Stage, issued as "First Flight":

Parisian Thoroughfare Solo 64 bars. (F)

Yusef Solo 64 bars to very long coda. (S)

Shaw 'Nuff Solo 64 bars. (FM)

Blues Solo 6 choruses of 12 bars.
Soli 4 and 4 bars. (FM)

Torsion Level Solo 64 bars. (FM)

Woody'n You Soli 8 and 32 bars. (M)

Dancing In The Dark Break to solo 64 bars. (M)

At last, YL is back!! After demonstrating his competence with a few examples of his tenorsax playing in the late forties, he has been incommunicado in Detroit for half-a-decade. Luckily the Byrd group got the opportunity to record in concert, and right away YL tells us that he belongs to the most important of contemporary modern tenorsax performers. His feature number, the slow "Yusef" is a true masterpiece, 'one of the most moving tenorsax soli in this book' (written in the

tenorsax volume 1955-59)!! If YL never had recorded anything but this simple, slow, emotional item, he still would have been a legend. Only Dexter Gordon's best slow ballads may be compared to this!! The remaining four items are in medium and up, all featuring strong, dynamic and charismatic tenorsax performances of a quality few of his mates could match. The "Blues" is played with strong feeling and confidence, and the remaining four standards are of the same high quality. Note in particular "Woody'n ..." and above all the romantic "... Dark", wow!! We look forward to more YL in the future!!!

YUSEF LATEEF QUINTET**NYC. April 5, 1957**

Curtis Fuller (tb), Yusef Lateef (ts, argol, gourd), Hugh Lawson (p), Ernie Farrow (b, rebab), Louis Hayes (dm, perc), Doug Watkins (fingercymbals, perc).

Seven titles were recorded for Savoy:

70005	Beauregard	Soli 64, 4 and 4 bars. (F)
70006	O'Blues	Solo 6 choruses of 12 bars. (SM)
70007	Happyology	Soli 8, 64, 8 and 64 bars. (FM)
70008	Midday	Soli 64 and 8 bars. (SM)
70009	Polarity	Solo 64 bars. (M)
70010	Ameena	Soli 64 and 16 bars to long coda. (S)
70011	Space	Solo 2 choruses of 36 bars. (M)

Another 1 ½ years pass until YL gets his real breakthrough with his first Savoy recording sessions! And let it be stated right away; not one day too early. With YL the tenorsax community of the late fifties gets another star, an artist of extreme importance, one of the most inventive and creative jazz performers. He seems to have it all, playing a variety of instruments, although he concentrates on his main one, the tenorsax, here and always has with him exciting coperformers. The rather unusual trombone/tenorsax sound sounds beautiful here! Few contemporaries can play the slow tempo as loaded with emotion as YL, note "Ameena" as a masterly example! "Space" represents a typical example of his original concepts, an AABA-tune with A=8, B=12, and with such a swinging tenorsax solo! "Happyology" is, as stated by Michael Cuscuna's liner notes: "The most unusual selection here ... opens with Afro-Latin percussion and African styled vocals ... This piece is illustrative of his happiness, humor and cross-culturalization". And he has no problems with uptempo as the very fast "Beauregard" shows. One of the real highlights is however "Polarity" and to quote again: "which likely received its name from the composition's shifting minor-major feel, finds YL in a strong Dexter Gordon mood". But what about "Midday" then, dig this one!! All items here are most important, so take a deep dive into YL's music! A final quote: "YL is and always has been an innovator who has been constantly overlooked by the music community. His tone on tenor and flute are as distinctive and unmistakable as his own speaking voice. His great interest in ethnic music around the world and every possible musical structure have led him to develop a wide spectrum of exciting and adventurous music within the jazz tradition. The resurrection of these ground breaking recording dates certainly serves to illustrate that Lateef's vision and music were far ahead of their time."

YUSEF LATEEF QUINTET**NYC. April 9, 1957**

Personnel as above. Yusef Lateef also (fl).

Six titles were recorded for Savoy, issued as "Jazz Mood", 70012 "Metaphor" and 70015 "G. Bouk" have (fl) only but:

70013	Morning	Solo 5 choruses of 16 bars. (M)
70014	The Beginning	With ens to solo 16 bars in 7/4. With ens to coda. (SM)
700116	Blues In Space	Solo 8 choruses of 12 bars. (M)
70017	Yusef's Mood	Intro 4 and 4 bars. Solo 18 choruses of 12 bars, partly as duet with (tb). Coda. (M)

A lovely follow-up session of the one four days earlier. Very exciting is "The Beginning" with a moving solo in an unusual rhythm. A long blues solo on "... Mood" is good but possibly lacking a bit drive, as if it does not really get anywhere, although I am the last person to be negative about YL's music! But the blues is played in a most memorable, strong fashion on "... Space", this is YL at his very best!!

YUSEF LATEEF QUINTET**NYC. April 16, 1957**

Personnel as above.

Eight titles were recorded for Verve, issued as "Before Dawn", (fl) only on 20861 "Open Strings" but:

20858-3	Passion	Soli 64, 4 and 4 bars. (FM)
20859-6	Love Is Eternal	Soli 64 and 16 bars to long coda. (S)
20860-8	Pike's Peak	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (FM)
20862-14	Before Dawn	Solo 72 bars. (M)
20863-15	Twenty Five Minutes Blues	Solo 6 choruses of 12 bars. (M)
20864-16	Chang Chang Chang	Solo 3 choruses of 12 bars. (F)
20865-19	Constellation	Solo 8 bars. Solo 5 choruses of 32 bars. Soli 4 and 4 bars. (F)

A most brilliant session and a most brilliant tenorsax player!! YL always kept a low profile, but from this session alone we can immediately realize that he has become one of the major jazz tenorsax performers. The music he creates here is not a bit inferior to that of Sonny Rollins and John Coltrane. He masters every tempo with the enchanting ballad "Love ..." as one extreme and the utterly fast "Constellation" as the other. An excellent rhythm section including the most underrated pianist Hugh Lawson, drives YL to deliver modern tenorsax playing of lasting quality. Every item has its strong merits; the mysterious "Passion", swinging "... Peak", or the blues on "Twenty Five ..." (note the fourth chorus as well as the trombone and piano soli!) and "Chang ..." (note the "Parker's Mood" intro and the second chorus), and not to forget "... Dawn". A great session, dig this, and focus on YL as one hell of a tenorsax player!!!

YUSEF LATEEF QUINTET**NYC. Oct. 9 & 10, 1957**

Wilbur Harden (frh, balloon), Yusef Lateef (fl, ts, tamb), Hugh Lawson (p, bells, turkishfinger), Ernie Farrow (b, rabat), Oliver Jackson (dm, chinese gong).

Fourteen titles were recorded for Savoy, thirteen issued as "Jazz And The Sounds Of Nature" and "Prayer To The East", no tenorsax on 70140 "Song Of Delilah", 70141 "Sounds Of Nature", 70144 "Check Blues", 70145 "Prayer To The East", 70149 "Love Dance" and 70150 "Gypsy Arab" but:

70138	Seulb	Solo 8 choruses of 12 bars. (M)
70142	I Got It Bad	Soli 64 and 16 bars to long coda. (S)
70143	8540 Twelfth Street	Intro 6 bars. Solo 3 choruses of 32 bars. Brief coda. (F)
70146	A Night In Tunisia	Solo 8 bars. Break to solo 4 choruses of 32 bars. (FM)
70147	Lover Man	Soli 64 and 16 bars to long coda. (S)
70148	Endura	Soli 6 and 13 choruses of 12 bars. (M)
70151	Sram	Soli 4, 4, 64, 4 and 4 bars. (M)

YL is riding on a wave of inspiration, and these new Savoy sessions contain an abundance of rich, creative, emotional tenorsax playing. Two lovely ballads "I Got ..." and "Lover ...", played almost conventionally and yet quite new, they are really masters! But the wistful blues on "Seulb" and "Endura" are not conventional at all but highly special, particularly the latter with a second extended solo is magnificent! And "... Tunisia", you never heard such an introduction to this title, as well as such "Tunisian" interpretation! A fine swinging "Sram" and a "... Street" in uptempo have their merits. Finally an important point: Don't forget all the non-tenorsax YL items, they are equally important in the history of jazz as such!!

YUSEF LATEEF QUINTET**Hackensack, NJ. Oct. 11, 1957**

Personnel as Oct. 9 & 10.

Twelve titles were recorded for Prestige, issued as "Other Sounds" and "The Sounds Of Yusef"; 1357 "Playful Flute", 1358 "Taboo", 1361 "Anastasia", 1362 "Love And Humour", 1365 "Meditation", 1366 "Mahaba" and 1368 "Take The A Train" have (fl) only but:

1359	Escaps	Solo 7 choruses of 12 bars. (FM)
1360	All Alone	Solo 3 choruses of 32 bars.

		Solo 16 bars to coda with (tp). (M)
1363	Buckingham	Solo 64 bars. (F)
1364	Lambert's Point	Solo 80 bars. (FM)
1367	Minor Mood	Solo 6 choruses of 32 bars. (M)

Prestige also seems to want a piece of the cake but is emphasizing flute. However, the five tenorsax items are most exciting! The "space" blues of "Ecaps" is a bit different from the others which are more "normal". Fine soli on "Buckingham" and "... Point" but I have two favourites; "Minor ..." is a Silver-like tune with a four minutes long magnificent solo (and fine trumpet too!) and the majestic "... Alone", some of the greatest YL!!

YUSEF LATEEF QUARTET**Chi. 1958**

Yusef Lateef (fl, ts?), Barry Harris (p), Bill Austin (b), Frank Gant (dm).
Four titles were recorded for Argo, three issued, (fl) only on "Trouble In Mind", while "Marching Piper Blues" (note correct title) and "Cookin'" have only been available as excerpts, indicating they most likely are (fl)-items..

YUSEF LATEEF QUINTET**Chi. April 8, 1958**

Yusef Lateef (ts, fl, oboe), Frank Morelli (bar), Terry Pollard (p), William Austin (b, rebab), Frank Gant (dm, gong, finger cymbals).
Nine titles were recorded at concert in Cranbrook Academy of Art, four issued on Argo, two have tenorsax soli:

8835	Morning	Solo 7 choruses of 16 bars. (M)
	Woody'n You	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (F). Solo 7 choruses of 32 bars. (F)

"Morning" is an orient-influenced composition sounding much like a 16 bars blues. After an excellent baritone sax solo, YL performs a beautiful tenorsax solo full of sadness. "... You" is a conventional item in the beginning with YL taking a strong solo, but then the item changes into something not sounding like "... You" at all!!

YUSEF LATEEF QUINTET**Chi. June 11, 1959**

Bernard McKinney (euph), Yusef Lateef (ts, fl, oboe), Terry Pollard (p), William Austin (b, rabat), Frank Gant (dm, perc).
Ten titles were recorded for Savoy, issued as "The Fabric of Jazz" and "The Dreamer", no tenorsax on "Oboe Blues", "Angel Eyes", "Stella By Starlight" and "Poor Butterfly" but:

	Moon Tree	Solo 3 choruses of 48 bars. (F)
	Arjuna	4 choruses 4/4 with (dm) to solo 8 choruses of 12 bars. (FM)
	Half Breed	Solo 8 bars. Solo 64 bars to 32 bars 4/4 with (dm). (M)
	The Dreamer	Soli 8, 64 and 8 bars. (M)
	Can't Help Lovin' That Man	Soli 64 and 16 bars to long coda. (S)
	Valse Bouk	Solo 8 choruses of 12 bars. (M)

A new sound here with McKinney's euphonium and a session full of variation and surprises! Some are conventional swingers like "... Dreamer" and "... Breed", a couple of fine blues like the forceful "Arjuna" (note the piano solo!) and "... Bouk". Some is very demanding like the fast "Moon ...". And we get the most beautiful of ballads, YL's simple but moving interpretation of "... That Man" is highly memorable!!

YUSEF LATEEF QUINTET**NYC. Oct. 16, 1959**

Lonnie Hillyer (tp), Yusef Lateef (ts, fl, oboe, argol), Hugh Lawson (p), Herman Wright (b), Frank Gant (dm).
Seven titles were recorded for New Jazz / Prestige, issued as "Cry! Tender", no tenorsax on 1887 "Dolopous", 1888 "Yesterdays" and 1889 "Sea Breeze" but:

1884	Cry! Tender	Solo 16 bars. (S)
1885	The Snow Is Green	Solo 32 bars. (FM)
1886	If You Could See Me Now	Intro 4 bars to solo 32 bars.

Solo 16 bars to long coda. (S)

1890 Butter's Blues Solo 12 choruses of 12 bars. (FM)

All the beauty in the world on the very slow "Cry! ...", also with oboe, an instrument also used on "Sea Breeze" and "Yesterdays". "Butter ..." is really waltzing the blues, played with great ease, a fascinating solo! "... Green" is perhaps not that exciting, but in "... See Me Now" we get YL's ballad playing de luxe, unforgettable!! What is so fascinating with YL's 1957-1959 performances is their perfectness, well planned and executed, whether the items are in current modern mainstream or highly experimental or oriental influence, whether tenorsax or any other instrument sometimes rather exotic. If any tenorsax player from the fifties is underrated, it is YL!!!

BILL HENDERSON VOCAL ACC. BY**Chi. Oct. 27, 1959**

Booker Little (tp), Bernard McKinney (tb), Yusef Lateef (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).

Five titles were recorded for Vee-Jay, no YL on 1312 "The Song Is You" and 1314 "You Made Me Feel So Young" but:

59-1310 Moanin' Solo with ens 16 bars. (SM)

59-1311 Bad Luck Solo with ens 24 bars. (SM)

59-1313 This Little Girl Of Mine Solo 12 bars. (FM)

Fine vocal session to conclude the fifties and with such great personnel! YL is particularly exciting on "Bad Luck".

ERNESTINE ANDERSON**NYC. 1960**

Clark Terry, Ernie Royal (tp), Frank Rehak (tb), Yusef Lateef (fl, ts), Tate Houston (bar), Hank Jones (p), Kenny Burrell (g), Mac Ceppos (vln), Art Davis (b), Charlie Persip (dm), Willie Rodriguez (perc), Ernie Wilkins (arr, cnd), Ernestine Anderson (vo).

Twelve titles were recorded for Mercury, two have tenorsax:

20136 Mound Bayou Solo 8 bars. (S)

20143 See See Rider Obbligato 12 bars. (M)

Great and groovy tenorsax solo on "... Bayou"!

**ERNIE WILKINS
& HIS ORCHESTRA****NYC. March 11, April 4&28, 1960**

Bigband personnel including Zoot Sims, Seldon Powell, Yusef Lateef (ts).

Twelve titles were recorded for Everest, one has YL on tenorsax:

Ernie's Blues Break to solo with ens
5 choruses of 12 bars. (SM)

A fine solo in and out of the orchestra arrangement.

LOUIS HAYES**NYC. April 26, 1960**

Nat Adderley (cnt-except "I Need You"), Yusef Lateef (ts), Barry Harris (p), Sam Jones (b), Louis Hayes (dm).

Six titles were recorded for Vee-Jay, issued as "Summit Meeting":

60-1512 Sassy Ann Solo 3 choruses of 32 bars. (F)

Sassy Ann alt. As above. (F)

60-513 Back Yard Soli 8, 32 and 8 bars. (SM)

60-514 I Need You Soli 64 and 16 bars to long coda. (S)

I Need You alt. As above. (S)

60-515 Teef Solo 9 choruses of 12 bars. (M)

Teef alt. Solo 5 choruses of 12 bars. (M)

60-516 Hazing Solo 32 bars. (FM)

Hazing alt. As above. (FM)

60-517 Rip De Boom Solo 64 bars. 64 bars 4/4 with (tp/dm). (F)

Rip De Boom As above. (F)

A sparkling session with gorgeous tenorsax playing! YL is impressing enough in uptempi items like "Hazing" (note the very different opening bars in the two takes), "Sassy ..." and "... Boom" (also great differences here, and note the very unconventional solo-ending on the original take). Nevertheless an item as "Back ..." is filled with simple and moving beauty, dig this one! And if this is not enough, "I Need ..." is all you can wish for, it is almost all YL, and 7-8 minutes of nirvana, (why did they need two takes??) and better tenorsax ballad playing does not exist!!

YUSEF LATEEF**NYC. May 9, 1960**

Yusef Lateef (fl, oboe, ts), Hugh Lawson (p, cel), Ron Carter (cel), Herman Wright (b), Lex Humphries (dm, tym).
Eight titles were recorded for Riverside, issued as "Three Faces Of Yusef Lateef", three have tenorsax:

Goin' Home	Soli 4 and 1 choruses of 24 bars to very long coda. (M)
Quarantine	Straight 2 to solo 8 choruses of 12 bars. Straight 24 bars to coda. (M)
Ma, He's Making Eyes At Me	Straight 1 to solo 3 choruses of 32 bars. Solo/straight 52 bars to fade out. (M)

These are nice! From the start of "... Home", YL plays strongly and with a rare intensity lacking in most of his contemporaries. And he has few competitors when it comes to present the blues, as in "Quarantine", in a highly personal way. Finally "Ma ...", a standard to close the tenorsax proceedings in a highly interesting manner. The presence of an excellent rhythm section also enhances the pleasure of listening to this session.

PAUL CHAMBERS**NYC. May 12, 1960**

Tommy Turrentine (tp), Curtis Fuller (tb), Yusef Lateef (fl, ts), Wynton Kelly (p), Paul Chambers (b), Lex Humphries (dm).
Five titles were recorded for Vee-Jay, issued as "First Bassman", (fl) on 60-1539 "Blessed" but:

60-1535	Melody	Solo 16 bars. (M)
60-1536	Bass Region	Solo 3 ½ choruses of 32 bars. (FM)
60-1537	Retrogress	Soli 4 and 4 bars. (FM)
60-1538	Mop Shoe Blues	Solo 36 bars. (M)

This is primarily a bass session and a lovely one as such. Nevertheless there is blowing space for the others, and particularly "... Region" is an excellent example of YL blowing in fast medium tempo, he has got his own strange things so different from anybody else's, and here there are a lot of them. Three colourful blues choruses to be noted on "Mop ...".

DOUG WATKINS**NYC. May 17, 1960**

Yusef Lateef (fl, ts?, oboe), Hugh Lawson (p), Doug Watkins (b, cello), Herman Wright (b), Lex Humphries (dm).
Six titles were recorded for New Jazz, issued as "Soulnik", (oboe) on "Soulnik", the remaining five have (fl), no (ts) to be heard.

CHARLES MINGUS**NYC. May 24, 1960**

Marcus Belgrave, Ted Curson, Hobart Dotson, Clark Terry, Richard Williams (tp), Eddie Bert, Charles Greenlee, Slide Hampton, Jimmy Knepper (tb), Don Butterfield (tu), Harry Schumann (oboe), Robert Di Domenico (fl), Eric Dolphy (fl, as, bcl), John LaPorta (cl, as), Bill Barron, Joe Farrell (ts), Yusef Lateef (fl, ts), Danny Bank (bar), Charles McCracken (cello), Sir Roland Hanna (p), Charles Mingus (b), Dannie Richmond (dm), Sticks Evans, George Scott, Max Roach (perc), Gunther Schuller (cond).
Four titles were recorded for Mercury, three issued, one has YL's tenorsax:

20094	Mingus Fingus No. 2	Solo 32+40 bars, orch 4 bars inbetween. (FM)
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YL executes his role properly but there are more interesting examples.

CHARLES MINGUS**NYC. May 25, 1960**

Ted Curson (tp), Jimmy Knepper (tb), Eric Dolphy (fl, cl, as, bcl), Yusef Lateef (fl, ts), Joe Farrell, Booker Ervin (ts), Paul Bley (p-20100,02,04), Sir Roland Hanna (p-20101,03), Charles Mingus (b), Dannie Richmond (dm), Lorraine Cousins (vo-20100,02).
Five titles were recorded for Mercury, three have YL's tenorsax:

- 20101 Prayer For Passive Resistance Solo/straight. 3:54. (S/SM)
 20103 Do Nothin' Till You Hear From Me Solo 32 bars (1st (ts)-solo).
 64 bars 4/4 with (ts-JF, ts-BE). (F)
 20104 Take The A Train / Exactly L You Solo 32 bars (3rd (ts)-solo). (F)

Three highly interesting Mingus items! On "Prayer ..." YL plays the whole item through with ensemble and bass, emotional as only he could do it. On the two other items, all three tenorsaxes are heard, rather conventional on "... A Train ...", while "... From Me" is the session highlight with the three tenorsaxes really taking it all out, first as solo, and then a pretty wild chase for two choruses, you shouldn't miss this one!

CURTIS FULLER**NYC. June 6, 1960**

Wilbur Harden (tp), Curtis Fuller (tb), Yusef Lateef (fl, ts), McCoy Tyner (p), Jimmy Garrison (b), Clifford Jarvis (dm).

Two titles were recorded for Savoy, one issued as "Images":

New Date Solo 32 bars. (FM)

NYC. June 7, 1960

Lee Morgan (tp), Curtis Fuller (tb), Yusef Lateef (fl, ts), McCoy Tyner (p), Milt Hinton (b), Bobby Donaldson (dm).

Five titles, four issued, no tenorsax on "Darryl's Minor" and "Be Back ..." but:

Accident Solo 64 bars. (F)

Judyful Solo 40 bars. (M)

Excellent items as such, although YL makes greatest impression on the flute items. However with one exception, "Judyful" which has one of the toughest tenorsax solo you can imagine, note the expressive opening!

NAT ADDERLEY**NYC. Aug. 9, 1960**

Nat Adderley (cnt), Cannonball Adderley (as), Yusef Lateef (fl, ts, oboe), Jimmy Heath, Charlie Rouse (ts), Tate Houston (bar), Wynton Kelly (p), Jim Hall (g), Sam Jones (b), Jimmy Cobb (dm).

Three titles were recorded for Riverside, (fl) on "The Folks Who Live Upon A Hill", no YL on the two others.

NYC. Sept. 15, 1960

Same except Les Spann (g) replaces Hall. Five titles, (fl) on "The Old Country", (oboe) on "Night After Night", no YL on "Tadd" and "E. S. P.", one has YL soloing on tenorsax:

That's Right Solo 7 choruses of 12 bars (3rd (ts)-solo). (M)

Only one tenorsax solo by YL on this session, but "... Right" is very interesting since all three tenorsaxes soloes, each in their own individual style. YL obviously wants to play, having problems with stopping the solo, which is rather conventional to be his, but of high quality.

YUSEF LATEEF**NYC. Oct. 4&6, 1960**

Clark Terry (tp, flh), Richard Williams (tp), Curtis Fuller (tb), Hosea Taylor (bassoon), Yusef Lateef (fl, ts, oboe, argol), Tate Houston (bar), Joe Zawinul (p), Ben Tucker (b), Lex Humphries (dm), Billy Frazier (cga), Kenny Barron (arr).

Seven titles were recorded for Riverside, issued as "The Centaur And The Phoenix", four have tenorsax:

Revelation Straight 2 to solo with ens
 8 choruses of 12 bars. Straight
 2 choruses to fade out. (FM)

Apathy Solo 4 choruses of 12 bars. (M)

The Centaur And The Phoenix With orch. Solo with orch
 3 choruses of 12 bars. (M)

The Philanthropist With orch. (S)

Quite heavily arranged session, and the tenorsax contributions are not remarkable compared to so much really exciting performances; most interesting is "Apathy" and "Revelation".

SONNY RED**NYC. Nov. 3, 1960**

Blue Mitchell (tp), Sonny Red (as), Yusef Lateef (ts), Barry Harris (p), Bob Cranshaw (b), Al Heath (dm).

Four titles were recorded for Jazzland, issued as “Breezing”:

Brother B	Solo 2 choruses of 12 bars. (M)
The New Blues	Solo 10 choruses of 12 bars. (F)
Teef	Solo 3 choruses of 12 bars. (M)
Breezin’	Solo 64 bars. (F)

Excellent session as such, and YL seems to thrive as fish in the water. The way he starts his solo on “... B” is something only he could dare to do, and he continues in unpredictable ways, great! There are much blues here, and on “The New ...”, he takes it in uptempo, lots of brilliant ideas, and note how his love for eastern traditions comes through several times! Fine soloing also on the two remaining items.

RANDY WESTON **NYC. Nov. 17&18, 1960**

Bigband personnel including Yusef Lateef (fl, oboe, ts).
Five titles were recorded for Roulette, but no YL.

CLARK TERRY **NYC. Nov. 19, 1960**

Clark Terry (tp, flh), Jimmy Knepper (tb), Julius Watkins (frh), Yusef Lateef (fl, oboe, enghrn, ts), Seldon Powell (fl, ts), Tommy Flanagan (p), Joe Benjamin (b), Ed Shaughnessy (dm).

Seven titles were recorded for Candid, issued as “Color Changes”, three have YL’s tenorsax:

Blue Waltz	Solo 24 bars. (FM)
No Problem	Solo 24 bars. (FM)
Nahstye Blues	Solo 24 bars. (S)

Three ‘smart and ‘tricky’ soli, typical of YL’s imagination, for a highlight try the “... Blues”.

CURTIS FULLER **NYC. Dec. 1960**

Freddie Hubbard (tp), Curtis Fuller (tb), Yusef Lateef (fl, ts), Walter Bishop (p), Buddy Catlett (b), Stu Martin (dm).

Seven titles were recorded for Warwick, issued as “Boss of the Soul-Stream Trombone”, three have tenorsax:

The Court	Solo 56 bars. (F)
Mr. L	Solo 32 bars. (M)
Do I Love You	Soli 64, 4, 4 and 4 bars. (F)

This is so definitely Fuller’s session, and while the tenorsax contributions are competent enough, there are so many better examples YL’s playing.

OLATUNJI **NYC. ca. 1961**

Clark Terry, Jimmy Nottingham, Eddie Bailey (tp), Yusef Lateef (fl, ts), Al Shackman (g), George Duvivier, Bill Lee (b), Rudy Collins (dm), Michael “Babatunde” Olatunji (African-perc, vo), large number of (perc), (vo), Rayburn Wright (cond).

Seven titles were recorded for Columbia, (fl) can be heard on several items, only one has tenorsax:

Gelewenwe	Straight 16 bars. (M)
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YUSEF LATEEF **NYC. June 23, 1961**

Yusef Lateef (fl, ts?), Barry Harris (p), Ernie Farrow (b), Lex Humphries (dm), Roger Sanders, Garvin Masseaux (perc), unidentified background voices.

Two titles were recorded for Riverside, “Jungle Fantasy” and “Titoro”, but (fl)-soli only.

GRANT GREEN **Englewood Cliffs, NJ. Aug. 1, 1961**

Yusef Lateef (fl, ts), Grant Green (g), Jack McDuff (org), Al Harewood (dm).

Six titles were recorded for Blue Note, five issued, (fl) only on tk11 “My Funny Valentine”, YL not present on tk15 “Old Folks” but:

tk3	Green’s Greenery	Solo 4 choruses of 12 bars. (M)
tk8	Blues In Maude’s Flat	Solo 10 choruses of 12 bars. (SM)
tk12	Grantstand	Solo 4 choruses of 32 bars. (F)

Endless organism does not ignite me, and this session is not among my favourite ones. "Grantstand" is also too fast to give much. However, YL playing the blues is always something to demand earopening. Particularly "... Flat" is fascinating, two odd choruses to start with, and the opening of chorus 7 is really something!

YUSEF LATEEF **NYC. Aug. 14, 1961**
 Vincent Pitts (tp), Yusef Lateef (ts), John Hormon (p), Ray McKinley (b), George Scott (dm-"Blue ...", "Train ..."), Clifford Jarvis (dm-all others).
 Eight titles were recorded for Charlie Parker Records, issued as "Lost In Sound":

Outside Blues	Solo 4 choruses of 12 bars. (F)
Soul Blues	Solo 4 choruses of 12 bars. (FM)
Blue Rocky	Solo 3 choruses of 12 bars. (SM)
Dexterity	Soli 64 and 8 bars. (M)
Trudy's Delight	Solo 5 choruses of 12 bars. Solo 4 bars. (FM)
Introlude	Solo 2 choruses of 28 bars. (FM)
Train Stop	Solo 6 choruses of 12 bars. (FM)
Big Foot	Solo 4 choruses of 12 bars. (FM)

A conventional blowing session with YL as an 'ordinary' performer on his tenorsax, nothing of his fooling around with other instruments or Eastern influences, although he did compose all items except one. The results are therefore easy digest, fine soloing all over, heavily dependent upon the blues.

YUSEF LATEEF **Englewood Cliffs, NJ. Sept. 5, 1961**
 Yusef Lateef (fl, ts, oboe), Barry Harris (p), Ernie Farrow (b, rabat), Lex Humphries (dm).
 Nine titles were recorded for Moodsville, issued as "Eastern Sounds", four have tenorsax:

Ching Miao	Solo 3:08. (FM)
Don't Blame Me	Soli 32 and 16 bars to long coda. (S)
Snafu	Straight/solo 104 bars. Duet with (p) 16 bars to solo/straight 48 bars to fade out. (M)
Purple Flower	Duet with (p) 4:29. (S)

This is YL at his very best! Each one of the nine items have the signature of one of the most exciting performers of contemporary jazz art. Concentrating here on the tenorsax, his version of the beautiful ballad "... Blame Me" is just magnificent! However, the uncountable "... Miao" and "... Flower" are also remarkable emotional items. "Snafu" is more on the ordinary side.

CHARLES MINGUS & HIS JAZZ WORKSHOP **NYC. Oct. 21, 1961**
 Jimmy Knepper (tb), Yusef Lateef (ts), Rahsaan Roland Kirk (stritch, manzello, ts), Charles Mingus (p, ldr), Doug Watkins (b), Danny Richmond (dm), Pee Wee Marquette (mc).
 Three titles were recorded at Birdland:

Unidentified Title	Solo 64 bars. (M)
Ecclusiastics	Solo 24 bars. (S)
Hog Callin' Blues (NC)	Solo 8 choruses of 12 bars (NC). (M)

These are great Mingus items! The first title is not "Blue Cee" as announced. YL is the main soloist as is as exciting as only he can be. A highly groovy "... Title", two slow blues choruses on "Ecclusiastics" and finally a driving and heated "Hog ...", where he simulates just that animal's cry, and is faded out four bars into the ninth chorus.

YUSEF LATEEF **Englewood Cliffs, NJ. Dec. 29, 1961**
 Yusef Lateef (fl, ts, oboe), Barry Harris (p-3327-30), Herman Wright (b), Elvin Jones (dm).
 Seven titles were recorded for New Jazz/Prestige, issued as "Into Something", (fl) on 3327 "I'll Remember April", (oboe) on 3328 "Rasheed", but:

3324	When You're Smiling	Solo 3 choruses of 32 bars to 32 bars 4/4 with (dm) to solo 32 bars to long coda. (M)
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3325	Koko's Tune	Straight 2 to solo 19 choruses of 12 bars to 4 choruses 4/4 with (dm) to straight 2 choruses to coda. (FM)
3326	Water Pistol	Straight 1 to solo 4 choruses of 32 bars to 2 choruses 8/8 and 2 choruses 4/4 with (dm) to straight 1 chorus to coda. (FM)
3329	P. Bouk	Straight 2 to solo 9 choruses of 12 bars to 3 choruses 4/4 with (dm/p) to straight 2 choruses to coda. (M)
3330	You've Changed	Soli 32 and 16 bars to long coda. (S)

If you believe this is YL's last important session, and that he is on the way downward artistically, you are terribly wrong! There are only practical reasons and time constraints that forces an intermediate halt here. Starting with "... Smiling", he plays it in a cool but intense manner, reminding us about Sonny Rollins often doing the same thing. On "... Tune" he goes into the blues, great unconventional extended soloing and the same time have an interesting conversation going with Elvin Jones. More of the same in a slightly slower tempo one finds in "... Bouk". Note how he blends a good old tenorsax tradition with experimental approaches to dig out new sounds from his instrument. "Water ... although not a blues has much of the same. Finally a magnificent ballad performance, "... Changed" with lovely piano backing and soloing. A great session, an inspiration to continue to be more familiar with YL's music in the many years to come!!!

This solography takes a stop here for now, but Yusef Lateef continues to play wonderful and original music for decades.

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