

Angel Song: The Suite Life and Music of Kenny Wheeler

by

Andrew Vogel

A Thesis submitted to the Graduate School-Newark

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

Master of Arts

in Jazz History and Research

Written under the direction of

Dr. Henry Martin

and approved by

Newark, New Jersey

May 2016

© 2016
Andrew Vogel

ALL RIGHTS RESERVED

Abstract of the Thesis

Angel Song: The Suite Life and Music of Kenny Wheeler

By Andrew Vogel

Thesis Advisor:
Dr. Henry Martin

In jazz's nearly 120-year history, there are individuals recognized by a majority of scholars and fanatics for what they have contributed to the music's development. Champions of jazz and its many forms include Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane, and Ornette Coleman. However, there is a plethora of original artists whose work and influence remain relatively unacknowledged.

In this work I will focus on the life and music of Kenny Wheeler, who is among jazz's hidden geniuses. Kenny Wheeler was an imaginative composer, arranger, trumpeter and flugelhornist who incorporated traditional and avant-garde jazz styles as well as Western art music influences into his work.

Wheeler was born in Toronto, Canada, but spent most of his formative years in St. Catharines. At age 22 he moved to London where he would quickly begin working with local bands. Wheeler had a long, prolific career in which he experimented with many different musical styles and took part in hundreds of recordings. Wheeler continued working until shortly before his death at 84 years old in 2014.

As a leader and a sideman, Wheeler would work with some of the music's legendary figures including: Woody Herman, Paul Gonslaves, Philly Joe Jones, Keith Jarrett, Jan Garbarek, Clark Terry, and Michael Brecker; he would also form more

significant and lasting musical relationships with the likes of Johnny Dankworth, Evan Parker, John Stevens, Mike Westbrook, John Taylor, Norma Winstone, Dave Holland, Anthony Braxton, Globe Unity Orchestra, Lee Konitz, John Abercrombie, Stan Sulzmann, John Parricelli, Chris Laurence, Martin France, and countless others.

The primary focus is Wheeler's life story. However, his musical influences and artistic style are discussed throughout, as well as his most seminal records as a sideman and leader. For those who are not familiar with Kenny Wheeler's music, this thesis highlights some of his most important work, and should provide a starting place to explore his vast output. For longtime fans and Wheeler neophytes alike, this thesis provides a look into the life and personality of one of the most original voices in jazz since the 1970s.

Table of Contents

Preface and Acknowledgments	1
Table of Images	4
Part I – Biography	1
Chapter 1 – A Little Fella	2
Chapter 2 – Imminent Immigrant	12
Chapter 3 – Tilting At Windmills For Someone	28
Chapter 4 –Reaching Gnu Highs	44
Chapter 5 –Flutter By The Razor’s Edge	62
Chapter 6 – Aspire Nonetheless	74
Chapter 7 – What Now?	94
Chapter 8 – Angel Song—Epilogue	109
Part II – Analysis	114
Chapter 9 –Wheeler’s Music And The Craft Of Musical Composition	115
Part III – Selected Discography	132
Bibliography	205
Bibliography from Darmstadt	206
Works Cited	218

Preface and Acknowledgments

Having read my fair share of introductions and prefaces for biographies, dissertations, and other scholarly works, I felt a great deal of pressure to begin by discussing how Kenny Wheeler's work has been a continuing lifelong influence, and how I was compelled to write this as a demonstration of his importance in my life. While I *could* begin in such a manner (and was tempted by the idea), I will instead start with the much less poetic truth. When I began working towards my Master of Arts in Jazz History and Research at Rutgers University, I had a few thesis topics I was considering. I contemplated employing my educational background in audio engineering to examine the work of Rudy Van Gelder, or using my experience as a saxophonist to investigate Sonny Rollins, Dexter Gordon, or one of my other idols. I did not consider Kenny Wheeler as a topic until after his passing in the fall of 2014 when Juan Acosta, a friend from college, suggested I look into him. The rest of the story is fairly simple: I listened to Wheeler's *Music For Large and Small Ensembles*, fell in love with the music, unburdened my bank account of its contents in exchange for as much of Wheeler's music I could afford, and dove full tilt into research.

Wheeler's music—both his playing and his writing—swept me off my feet, and the more I have uncovered about his music and his life, the more my fascination has grown. I wanted to use my thesis as a way of shedding light on someone or something that I believe has not been given enough attention, and I am thrilled by my results.

This was certainly not a solo effort, and there are quite a few people I need to thank for helping me along the way, because without them I never could have pieced together such a cohesive portrait of Wheeler. I would first like to thank Hilma Carter, Ed

Berger, and everybody at the Institute of Jazz Studies for providing and awarding me a grant from the Morroe Berger-Benny Carter Jazz Research Fund. Additional gratitude is owed to the staff at the Institute of Jazz Studies for the resources and expertise they provided, which made writing my thesis a lot less overwhelming, especially in the beginning. I would also like to thank my professors, Dr. Lewis Porter and Dr. Henry Martin, for their invaluable advice and help; their guidance and encouragement these last two years has helped me grow exponentially. I would like to thank John Abercrombie, Fred Hersch, Dave Holland, Evan Parker, and Norma Winstone for agreeing to speak with me and share their stories about Kenny Wheeler; without their input, I believe this thesis would have felt hollow. I appreciate Nick Smart for his willingness to help me with my inquiries. Last, but certainly not least, I am grateful to my friends and family: my parents David and Joanne Vogel; siblings Luke Vogel and Annie Vogel Roberts; as well as my confidants and colleagues Zach Streeter, Mark Wallace, Chloe Feoranzo, and Nate Golomski for taking my calls at all hours of the night, talking me down from a few ledges, and learning way more than they thought they ever would about Kenny Wheeler by allowing me to yap for hours.

Researching and writing this has been one of the richest experiences in which I have taken part. One of the most interesting results of my work was how much I feel I have gotten to know Kenny Wheeler and how much I relate to him. In interviews he was self-critical, humble to a fault, and had an amazing sense of humor. He was a fan of puns and word games, which I tried to honor, albeit on an amateurish level, with my thesis and chapter titles. The chapter titles are derived from the titles of Wheeler's albums and compositions; some of them are titles of songs or albums that relate to the chapter's

material, or are mixtures of multiple titles that I thought went well or sounded funny together.

To those who read this: my goal is to provide a partial view of Wheeler's life, his beautiful music, and matching personality.

Table of Images

Image 5-1	Melody transcription of “We Salute the Night”
Image 9-1	Lower and upper limits of scale as described in Hindemith’s <i>The Craft of Musical Composition</i>
Images 9-2 – 9-9	Scale development
Image 9-10	Series I from <i>The Craft of Musical Composition</i>
Image 9-11	Series II from <i>The Craft of Musical Composition</i>
Image 9-12	Interval root – perfect fifth
Image 9-13	Harmonic fluctuation from <i>The Craft of Musical Composition</i> applied to Wheeler’s “Suite Time Suite—Part I”
Image 9-14	Complete melodic and harmonic analysis adapted form <i>The Craft of Musical Composition</i> applied to “Suite Time Suite—Part I,” measures 1-5
Image 9-15	Complete melodic and harmonic analysis adapted form <i>The Craft of Musical Composition</i> applied to “Suite Time Suite—Part I,” measures 6-10
Image 9-16	Complete melodic and harmonic analysis adapted form <i>The Craft of Musical Composition</i> applied to “Suite Time Suite—Part I,” measures 11-15

PART I: BIOGRAPHY

Chapter 1: A Little Fella

In January of 1930, Bonnie Parker met Clyde Barrow and would go on together to become two of the most notorious outlaws in United States history, the first Mickey Mouse comic strip would be released, and Dmitri Shostakovich's first opera, "The Nose," made its premiere at the Maly Operny Theatre in Leningrad Russia. In the world of jazz, one of the most original trumpeters, flugelhornists, and composers of both big band and small ensemble jazz music was born. Kenneth "Kenny" Vincent John Wheeler was born January 14, 1930, in Toronto, Ontario. His father, Wilfred (Wilf), was an accountant as well a semi-professional musician and his mother, Mabel Agnes, was a homemaker.¹

Wilfred Robert Wheeler was born November 10, 1899 in York, Ontario. According to a Canadian list of marriage registrations, Wilfred Wheeler's father, George Hill Wheeler was born in England, and a printer by trade. Wilfred Wheeler's mother, Kathleen née Ryan was born in Canada. Both of Wilf Wheeler's parents were Christians, though his father was a Congregationalist and his mother Roman Catholic. In an issue of *The Christian Science Journal* from October of 1905, there is a George H. Wheeler listed as First Reader at Toronto's Second Church of Christ, Scientist.² If this is the same George H. Wheeler, he seems to have been quite active in his church. This is interesting because on his marriage certificate, Wilfred Wheeler lists himself as Roman Catholic, so his father must not have put much pressure on his children to attend his church. In a list of marriages including George and Kathleen Wheeler's information, it says that George

¹ In a 1944 manifest of individuals entering the United States from Canada through

² Archibald McLellan (Editor), *The Christian Science Journal*, October, 1905, xxix

Wheeler's parents were named Robert and Susanna, and Kathleen Ryan's parents were named Simon and Katie Ryan.

Mabel Agnes Reid was born in May 23, 1904 in Toronto, Ontario. She grew up in Toronto with her parents, John Francis Reid and Mary Reid née Walsh, and her sister Mary. According to a 1921 Canadian census, the family lived on 1382a Queen St E in York's eighth ward. John Reid was listed as a baker, Mabel a chocolate dipper, and Mabel's sister Mary a telephone operator. On the same census, Mary Walsh Reid lists both of her parents as being born in Ireland.

On June 8, 1922, these two families were joined as Wilfred Wheeler married Mabel Agnes Reid in York, Ontario. Together they had eight children; three daughters: Mary, Helen, and Mabel; and five boys: George, Wilfred, Boniface, Paul, and Kenny. As previously mentioned, the elder Wilf Wheeler was a semiprofessional musician, though on his marriage certificate he lists his profession as musician. In an interview, Kenny Wheeler said, "my father has always been a musician, a trombonist."³

In an interview with Per Husby, Kenny Wheeler said that his family moved around Ontario throughout his childhood, settling in St. Catharines⁴ when he was fifteen or sixteen years old.⁵ The economy at that time "wasn't very good in Canada," and Wheeler's father was always looking for work.⁶ The Great Depression—which started in the fall of 1929 when the United States stock market crashed—affected many countries around the world, but few countries were impacted as much as Canada. While many texts

³ Mark Miller, "Profile: Kenny Wheeler," *Down Beat*, March 11, 1976

⁴ Surprisingly, this is not a typo. St. Catharines—as opposed to St. Catharine's or St. Catharine—is actually the proper spelling for this city.

⁵ Per Husby, "Kenny Wheeler: Interview," *Cadence*, May 1981

⁶ Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

mark the years of the Great Depression as 1929 to the start of World War II in 1939, Wheeler's estimation of being fifteen or sixteen when they finally set their roots in implies that the economy was still not stable enough for the Wheelers to maintain steady enough employment to stay in one place until the mid-1940s.

In an interview with Mark Miller, Wheeler says that his father bought him a cornet while the family was living in Windsor, a city that is a stone's throw away from Detroit. According to Wheeler:

[My father] didn't teach me, he just brought it home one day. I didn't take much interest in it for a few months, and then I started fooling around with it. I played in a military band in Windsor, a sea cadet band. I remember we all wore a navy type of uniform and went along once or twice a week to play in this band. The bandmaster, I think his name was Wood or Woods, Petty Officer Woods, taught me a bit. When I went to high school in Windsor, we had a small jazz band; it wasn't really a school band, just a few fellows who got together. I was maybe 14 by then.

I had been interested in jazz already for a couple of years. My father being a semi-professional musician, and my brother playing a little, meant there was always music in the house. In listening to the dance band kind of music, I began to hear the other kind of players as well. The first was Buck Clayton. At that time he was on quite a lot of records—Billie Holiday records, Kansas City things.”⁷

St. Catharines is located about ten miles west of Niagara Falls, and is a seventy-mile drive from Toronto. Wheeler describes St. Catharines, his home life, and early musical influences:

The town I grew up in, St. Catharines was fairly small. It has tripled in population now, but it was about 50,000 population at that time. My father was a professional musician in the twenties and then he became a semi-pro. Although he liked jazz, his interest was more in the dance band thing—Tommy Dorsey, Glenn Miller. But at least there was always music around the house. . I guess there was some sort of line of progression. First of all, I was interested more in the Chicago people and Wilbur de Paris, Wingy Manone, “Wild” Bill Davidson. Then I heard Buck Clayton, Roy Eldridge—people like that. I got on to jazz that way. I don't say you *progress* up to Buck Clayton, Roy Eldridge and so on. It wasn't like that... I think a lot of people think jazz is a question of learning that bit, then you go on to

⁷ Mark Miller, “Kenny Wheeler's Many Vehicles,” *Down Beat*, April, 1980

somewhere else and forget the earlier stuff. But it's not like that; it's the whole thing.⁸

Aside from influences for his trumpet playing, during his time in Windsor and St. Catharines, Wheeler heard recordings and saw performances by groups that would later influence his songwriting. Wheeler told Fred Sturm, "I heard Ellington, Basie, Kenton, Gillespie, Herman, Barnet, Thornhill, as well as more commercial bands. I think that hearing all those bands as a teenager stimulated my interests in composing and arranging."⁹ Wheeler would go on to say that he has, "always been attracted to the more 'orchestral' bands, such as Ellington, Kenton, and earlier Gil Evans."¹⁰

Wheeler also had an affinity for sad melodies at this time, and was affected by them:

I have always loved beautiful melodies. I must be a little twisted because beautiful sad melodies make me feel very happy—because they communicate to me. I think one of the first records which really affected me was the Coleman Hawkins recording of "Body and Soul." I was fifteen at the time, and the first time I heard it, I immediately burst into tears, not so much with sadness—it just communicated to me.¹¹

It is interesting that Wheeler seemed exposed to and captivated by the breadth of the jazz tradition at an early age, because a chief characteristic of his general style was the way he could blend jazz tradition and modernism. In the remaining years of the 1940s, Wheeler—like many players his age—would be captivated by a younger, more

⁸ Roger Cotterell, "Kenny Wheeler: Speaking Softly But Carrying a Big Horn," *Jazz Forum*, 1979

⁹ Fred Sturm, *Kenny Wheeler: Collected Works on ECM*, (Vienna: Universal Edition, 1997), 5

¹⁰ Ibid. 5

¹¹ Ibid. 6

aggressive jazz style. However, much like his future exploration into free jazz, Wheeler's relationship with bebop was not love at first sight:

I was always a loner; I never had many friends. I think that's what attracted me a lot to jazz. For some reason—it's not true—but I just had the feeling that these people were loners, and different somehow. So I got to St. Catharines; for the first time in my life I met a bunch of young guys my age, and they started telling me about this new music they were hearing, you know, bebop. They played a Charlie Parker record for me—and Dizzy—which, the first time, I didn't like. But I was so happy to have, finally, a group of friends that I got to like it very quick.¹²

With his new friends, Wheeler started making an attempt at this new music.

Reflecting back on that time, Wheeler thought they were "quite good players," and that he was trying to play like Miles Davis.¹³ When asked if any of his high school friends ended up playing professionally, Wheeler provided some interesting information, not just about his high school friends, but about some opportunities he had to go hear live jazz at that time:

The pianist, Art Talbot, did some playing around in Canada for a while, I think, but as far as I know he's back home again now. I remember we used to go to Niagara Falls to see all the name bands who used to come through there. One time we went to see Lionel Hampton's band, and Art went up and played a little on the piano after the concert was over. Hampton was almost out the door, but when he heard Art play, he just rushed back to the piano and started to play together with him. He told Art "Come and see me in my hotel tomorrow morning," but Art never went. He just was that kind of a guy, you know, full of talents, but no ambition whatsoever. And I think he once went to see Charlie Parker in Buffalo, with Al Haig and those guys, and Art had a chart with him and sat down a little to play. So Al Haig told him that "you should come to New York right away," but again, it never materialized.¹⁴

¹² Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

¹³ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>, Accessed October 16, 2014

¹⁴ Per Husby, "Kenny Wheeler: Interview," *Cadence*, May 1981

These trips across the border would lead to Wheeler meeting a player he would work quite a bit with fifty years later, Lee Konitz:

The first time I ever saw Lee was when I still lived in Canada. I was seventeen or eighteen—this would be 1947 or 1948—and the big bands used to come through Niagara Falls, Ontario. He was in the Claude Thornhill band—I think Red Rodney was also. On “Anthropology,” he had a solo, but he didn’t play anything in the middle eight—the rhythm section were all playing. So afterwards, I went up to him and said, “Excuse me, Mr. Konitz, but why didn’t you play anything in the middle eight of your solo?” And he said, “Well, I couldn’t think of anything!” It was an “I Got Rhythm” chord sequence—he would have known it quite well—so as he said, he just couldn’t think of anything. I was very interested in jazz then. I knew about Lee—that’s why I went to see the Thornhill band.¹⁵

This small group of Canadian junior boppers did not just practice together and see shows together. They would cross the border sometimes to Niagara Falls or Buffalo where there were “a couple of clubs where a lot of the black people were. They played all that rhythm and blues, but they didn’t mind you sitting in playing your version of bebop sort of on top of that, they didn’t mind that at all.”¹⁶ A few times, they took trips up to Toronto to try and jam with the jazz players up there, but, looking back, Wheeler did not enjoy the experience all that much:

We had the feeling of bebop, but we couldn’t really play it. But the guys in Toronto, it seemed to me that they were slicker and they could actually play it, but still I was disappointed because they didn’t seem to have our feeling for it. So I realized that I had a lot to learn, but I also thought that they had something to learn about just the feel of it.¹⁷

At this time, Wheeler had not had much formal education on trumpet, he was learning through listening and playing. Wheeler wanted to be a musician, but he suffered from a lack of confidence. His extreme level of humility would burden him for many

¹⁵ Andy Hamilton, *Lee Konitz: Conversations on the Improviser’s Art*, (Ann Arbor, MI: University of Michigan Press, 2007), 47-48

¹⁶ Per Husby, “Kenny Wheeler: Interview,” *Cadence*, May 1981

¹⁷ Ibid.

years, and for decades he would put down his own ability as a performer. After finishing high school, Wheeler did not believe he had what it took to play music professionally, and was also feeling quite a bit of pressure from his father to do something pragmatic with his life.

My father was a big influence. Although he always said—like, I guess, most fathers—it's fine to be a musician, but get something to back you up in bad times. But he was very conscious; he played trombone and baritone sax a bit. And when he was home from work as an accountant, which is what he...did... He had his life sorted out; I think he had something like twenty minutes for reading, a twenty-minute nap, then twenty-minute practice.¹⁸

Wheeler explained to Per Husby:

So being a jazz musician was more sort of like a dream than anything else. So I tried to work straight, I had several office jobs, it was almost like I was intent not to be a musician, but the jobs never lasted for more than two or three months at a time... because by then I usually could do all the work in two or three hours, and then I had to spend the rest of the day pretending I was busy. It was the sort of jobs that if I'd stayed I'd probably have been managing director or something by now, with a big house and everything you know.¹⁹

Wheeler did practice around this time, but he did not do a significant amount of gigging, telling Mark Miller, "I may have sat in once or twice around Toronto, but mostly I just listened. I played some Polish weddings on weekends, but as far as the big leagues of Toronto, I never made that."²⁰ However, around this time, he did start his compositional education:

I studied, uh, I guess you could call it strict counterpoint in Toronto with, I guess, one of Canada's prominent composers—who I think is still alive—called John Weinzwieg, and I studied harmony from the Hindemith book of traditional

¹⁸ Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

¹⁹ Per Husby. "Kenny Wheeler: Interview." *Cadence*. May 1981

²⁰ Mark Miller, "Kenny Wheeler's Many Vehicles," *Down Beat*, April, 1980

harmony with him. And that's about all the studying I did in Canada. Trumpet playing I just stumbled around in the dark trying to get better.²¹

In 1952, the twenty-two year old was feeling the pressure to start a career and join the rest of the working world. His father found a program at McGill University in which Wheeler would learn to teach high school music. Wheeler said that he would be trained to teach music as well as core high school curriculum, a path he was unenthusiastic to take:

My father was, I think disappointed in me a little bit because I didn't settle down into a normal day job. But eventually he, from looking around he found this course that you could, I could take at McGill University in Montreal, which would enable me to be a high school teacher. So I went to McGill University with the money for the first term in my pocket. I walked around the university for a couple of days and realized that I couldn't do this, I didn't want to be a high school teacher.²²

Shortly after Wheeler arrived in Montreal, he ran into a high school friend of his, Gene Lees. Lees (born February 8, 1928-April 22, 2010) was born in Hamilton, Ontario, which is about 35 miles away from St. Catharines. He received conservatory studies in music while still in Hamilton, and went to the Berklee School of Music starting in 1961. As a reporter, Lees worked for the *Hamilton Spectator*, *Toronto Telegram*, and *Montreal Star*. Later, he worked for the *Louisville Times* as editor and critic in music and drama before serving as editor of *Down Beat* from 1959-1961. Lees also worked as a lyricist, penning the lyrics for Antonio Carlos Jobim's "Quiet Nights of Quiet Stars," and translating many of Jobim's songs from Portuguese to English. He also wrote the lyrics to Charles Aznavour's "Paris is at Her Best in May," Bill Evans' "Waltz For Debby," and

²¹ Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

²² Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>, Accessed October 16, 2014

Armando's Manzanero's "Yesterday I Heard the Rain." He also translated poems by Pope John Paul II and created lyrics from them for Sarah Vaughan's album, *The Planet is Alive... Let it Live!*²³

Many years after he and Wheeler met up in Montreal, Lees would publish an article for *Jazz Times* in which he relays a story of himself with his high school friend sitting in a local jazz club. It seems that Wheeler was still very interested in music, because he brought his horn along with him in the hopes of sitting in. As Gene Lees writes:

Montreal, Canada, 1952. Kenny Wheeler and I were in the Cafe St. Michel, in what was then a black neighborhood. It was close to the two major railway terminals, and the railway porters lived there. They intensely opposed any incursion of whites into their job preserve. He had, at my urging, brought his trumpet. The musicians were jamming. We introduced ourselves to some of them. They looked at his trumpet case, but nobody asked him to play. He sat there all evening, yearning to play, but he was ignored.²⁴

At this time Lees was working for *The Montreal Star*, though his "disillusionment with journalism had already set in,"²⁵ and he talked to Wheeler about moving to England to start a group:

Well, he worked for a Montreal newspaper, but he was also a singer, very much in the Sinatra tradition. And he had planned to go to England and then form a little group there you know. Well I also play a little piano, not very good at all, but I play a little, so the plan was that we should go over and then we should form the group with him singing and me playing the piano. He didn't really talk me into it, but the way he spoke about it sounded *great*...

I just wanted to go anywhere, but you know, I didn't have the nerve to go to Cuba or South America, which I would have liked to have done. In England they spoke the same language, and I knew that if I came into any kind of trouble I

²³ Grove Music Online, "Gene Lees," *Oxford Music Online*, September 16, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J263800?q=Gene+Lees&search=quick&pos=1&start=1#firsthit>, Accessed February 1, 2016

²⁴ Gene Lees, "Kenny Wheeler: Evolved Simplicity," *Jazz Times*, December 1999, 55

²⁵ Gene Lees, "An Absolute Original: A Profile on Kenny Wheeler," *The Jazz Report*, Spring 1995

could always just run into the nearest Canadian embassy and cry out Help! While in South America I'd probably have been kicked in jail or something, wouldn't I?
²⁶

Wheeler said that he did not consider moving to the United States because the Korean War was taking place, and Wheeler felt that if he came to the United States, he could end up being drafted. Another interesting fact that Wheeler brought up in this quote is his piano playing. Wheeler explained to Roger Cotterell that he composed at the piano, as well as giving some insight to his compositional method:

I've always dabbled with piano, too. I like to fiddle on it but I never seem to get the time to build up enough technique to perform in public. I compose at the piano. Well, it's more a system of de-composing really. I sit there for hours fiddling and then something might catch my ear and that could be the beginning of a composition. I have to go through hours of fiddling when nothing happens. It seems to be a matter of getting **rid** of ideas.²⁷

So Wheeler decided to make the move to England and await the arrival of his friend, Gene Lees. Using the tuition money he had in his pocket, he bought a steamship ticket, and left Canada. Though Lees never arrived, Wheeler would go on to build a prolific career as a composer and performer.

²⁶ Ibid.

²⁷ Roger Cotterell, "Kenny Wheeler: Speaking Softly But Carrying a Big Horn," *Jazz Forum*, 1979

Chapter 2: Imminent Immigrant

Prior to leaving Canada, Wheeler had made no housing arrangements, no contacts for finding work, and had not even told his family he was contemplating leaving Montreal; as far as they knew, he was still attending McGill University. However, Wheeler was on the R.M.S. Scythia, a steamship owned by The Cunard Steam-Ship Company Limited. The Scythia made her maiden voyage in 1921, and was used to transport troops during World War II. In 1948, she was used by the International Refugee Organization to transport refugees to Canada, and would remain active as a passenger ship until being scrapped in 1958. On the Scythia, Wheeler was able to receive some advice as far as his living situation when he arrived in London:

I met a trio on the boat, a Canadian trio... I think piano... piano, bass and guitar. And they were quite friendly to me and they gave me an address of a boarding house in London where I could go, to stay you know because I didn't know where, what to do when I arrived in London so... But being young and stupid, I guess I wasn't too worried. I don't know what I thought. I didn't think about, anybody would take care of me or whatever.²⁸

On October 2, 1952, the R.M.S. Scythia docked in the Port of Southampton, and Wheeler would step out onto his newly adopted country. Wheeler then traveled the eighty miles from the Port of Southampton to London where he would start trying to make himself a part of the city's jazz scene. In a 1979 interview for *Jazz Forum*, Wheeler describes his arrival in London:

When I got to London, the first few nights I found some jazz clubs. I found out where people like (alto saxophonist) Joe Harriott and (trumpeter) Tony Cromble were playing. Some of the best players around. I asked to sit in. I thought I was pretty good, but from them I got no reaction whatsoever. You know, I thought

²⁸ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!kenny-wheeler/c1o8n>, Accessed October 16, 2014

they would at least say that was terrible or that was good or something. They let me play but they acted as though I wasn't there. It sort of shook me and I went into my shell for a few months and got a day job in a post office.²⁹

The boarding house in which Wheeler stayed was located near "Oxford Circus" (intersection of Oxford Street and Regent Street in London's West End). Wheeler told Martin Speakes, "I must have stayed there for a few weeks... and then I started to seek out the local jazz clubs and went along there to visit a couple of times. I think I met a young guy who kind of checked hat and coat in a jazz club and he was friendly and he saw that I wasn't sure if I had a place to stay, so he let me go back to his place to stay."³⁰ It is through this young man (in the interview it is said his name is Nicky), that Wheeler would make the acquaintance of a young woman named Doreen Yeend. Their initial meeting is described to Martin Speakes:

Kenny Wheeler (KW): He [Nicky] had a girlfriend, I think who was Doreen's friend. And I think she must've rang up sometime to say she couldn't meet him or something."

Martin Speakes (MS): You can speak, Doreen...

Doreen Wheeler (DW): I rang up because he [Nicky] was a womaniser... I said to her go on, give me his phone number. So he [Kenny] answered the phone and said he would get in touch. And we just kept in touch by phone.

MS: Just speaking?

DW: And then we met. He took me to a jazz club which I never heard of. And we just didn't talk all night. As you can imagine... he took me to the tube station because he met me at Bethnal Green and then he took me to the jazz club and then, let's say he took me back to the tube station, bought the ticket and that was it. And then he wrote a letter to me, and then we started seeing one another again and 5 months later we were married... that was 59 years, in March we've been married.³¹

²⁹ Roger Cotterell, "Kenny Wheeler: Speaking Softly But Carrying a Big Horn," *Jazz Forum*, 1979

³⁰ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>, Accessed October 16, 2014

³¹ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>, Accessed October 16, 2014

It did not take much time for Wheeler to make London his home, and he would live there for the rest of his life. He really enjoyed England and English people. He described his feelings about his adopted homeland to Mark Miller, “England is a good country because you can complain there a lot. Everyone does. And they’re great at putting themselves down. That kind of suits me, I think.”³² Wheeler’s affinity for self-deprecation would be seen in just about every interview he ever took part in, so it is no surprise that this is the characteristic he found and enjoyed in others.

It was around the time he started seeing Doreen that Wheeler says he eventually “found out about a street where all the musicians used to go on a Monday afternoon, which was like a market place for work, called Archer Street.”³³ Shortly after starting to hang with musicians in London’s West End, Wheeler started finding work “I guess somebody offered me a gig on 4th trumpet or something like that.”³⁴ Wheeler told Speakes that his first job was a summer long gig on the Isle of Wight in 1953. In a different interview, Wheeler adds that this job was for saxophonist Freddy Courtney, and that his new bride, Doreen, accompanied him. One of Wheeler’s first major jobs was with the bandleader Roy Fox, “that was the first big band I did, I guess. You only got 2 or 3 16-bar solos a night, as it was more for dancing. That was in ballrooms and hotels.”³⁵ Wheeler told Speakes that he toured all over England with Fox starting towards the end of 1953 and into 1954.

³² Mark Miller, *Boogie, Pete and The Senator: Canadian Musicians in Jazz: The Eighties*, (Toronto, ON: Nightwood Editions, 1987), 292-293

³³ Bill Smith, “Kenny Wheeler: Windmill Tilter,” *Coda*, April-May 1986, 4

³⁴ Louis Barfe, “Wheeler’s Diamond,” *Crescendo*, February-March 2005, 22

³⁵ Louis Barfe, “Wheeler’s Diamond,” *Crescendo*, Feb/Mar 2005, 22

Roy Fox (born October 25, 1901-March 20, 1982) was born in Denver, CO, and raised in Hollywood, CA. Fox started his professional career on cornet, playing with groups in Los Angeles at the age of sixteen. In the 1920s, he led his own groups and would catch the attention of Fox Films, becoming the studio's musical director. In 1930, he created a septet of American artists for an eight-week engagement at the Café de Paris in London. After the engagement, Fox's band returned to the United States, but Fox would stay in London, forming a new group, which would record for Decca Records. This group would become popular in England due to weekly Wednesday broadcasts on BBC. In late 1931, illness forced Fox to go to Switzerland in order to recuperate. Fox returned to England in 1932 and formed a new group that would play engagements throughout London as well as play national theatre tours. Illness would force Fox once again to leave England and leave, this time for Australia. World War II would prevent Fox from being able to return to London, so he led small groups around New York, not returning to England until 1946. He led a financial flop of a theatre tour in 1947 and filed for bankruptcy in the 1950s. Wheeler would have been involved with one of Fox's last bands before Fox retired from performing to run an entertainment agency.³⁶

After his stint with Fox's band, Wheeler would play with Ronnie Rand's Blue Rockets, joined Derek New's Band in London at the Celebrite Restaurant from November 1953 to January 1954, played with Carl Barriteau that same January to April 1954, and played again Ronnie Rand's Blue Rockets. Wheeler would get his first chance to record in late 1955 with the Tommy Whittle Orchestra. "The Tommy Whittle band

³⁶ Grove Music Online, "Roy Fox," *Oxford Music Online*, June 21, 2006, <http://www.oxfordmusiconline.com/subscriber/article/epm/9299?q=roy+fox&search=quick&pos=2&start=1#firsthit>, Accessed October 19, 2014

was an 8-piece band, and that was one of my first high profile gigs. It was a nice band. It had Keith Christie (trombone), Ronnie Baker on alto, and Joe Temperley (baritone saxophone) was in it.”³⁷

Tommy Whittle (born October 13, 1926 in Grangemouth Scotland – October 13, 2013 in Spain) started playing tenor saxophone while in his early teens. After moving to Chatham, England in 1942, he started playing in Claude Giddings’ dance band. Through the remainder of the 1940s, Whittle played in the bands of Johnny Claes, Carl Barriteau, and Ted Heath. In the 1950s he played with Tony Kinsey and started his own small groups.³⁸ On November 9, 1955, he led the octet with Wheeler, Christie, Baker, Don Riddell (piano), Freddie Logan (bass) and Eddie Taylor (drums) into a London studio and recorded four tracks. This group would return on March 22, 1956 to record four more tunes, which would eventually be released on Esquire in 1956 as *Spotlighting Tommy Whittle*. Not only would the Whittle session provide the first documented Wheeler solo, but it also provides the first example of Wheeler as an arranger. In a 1961 feature on Wheeler, Kitty Grime writes, “Perhaps his most interesting assignment was the excellent, short-lived Tommy Whittle small band. He wrote arrangements for the group, and his first recorded solo and arrangement appears on the LP.”³⁹

For the next three years, Wheeler would continue working with dance bands. He joined the band of reed player Buddy Featherstonhaugh from October 1956 into 1957, and made a recording with that band on December 3, 1956. In January 1957, Wheeler

³⁷ Louis Barfe, “Wheeler’s Diamond,” *Crescendo*, February-March 2005

³⁸ Grove Music Online, “Tommy Whittle,” *Oxford Music Online*, April 7, 2006, <http://www.oxfordmusiconline.com/subscriber/article/epm/30251?q=tommy+whittle&search=quick&pos=2&start=1#firsthit>, Accessed March 3, 2015

³⁹ Kitty Grime, “Kenny Wheeler,” *Jazz News*, October 18, 1961

also recorded with saxophonist/composer Don Rendell. He would play with Val Marrall in 1958, would play and record with Vic Lewis starting in the summer of 1958 into 1959. With Vic Lewis, Wheeler got the chance to play in the United States, and a concert held in March 1958 at the University of Connecticut ended up being recorded. In the spring of 1959, Wheeler worked with Woody Herman on a tour that carried some historic significance. In 1935, the Musicians Union (MU) in Britain convinced the Ministry of Labour to deny foreign jazz musicians permits to visit and work in England since no reciprocal arrangement existed for British musicians to play in the United States. This ban on U.S. jazz musicians would last until the late 1950s. However, the AFM (American Federation of Musicians) and MU agreed to one-for-one exchanges in 1956 in which one American band could visit the U.K. and one British band could visit the U.S.⁴⁰ By the spring of 1959, Woody Herman was permitted to bring half of a band with him, which would be filled out by British jazz musicians. Herman brought with him A-list players like Nat Adderley on trumpet, Zoot Simms on saxophone, and Charlie Byrd on guitar, and would use a group of British jazz musicians chosen by baritone saxophonist Ronnie Ross which included Kenny Wheeler.⁴¹

Wheeler's career would start gaining even more traction in the summer of 1959 when he joined the band of saxophonist, clarinetist, bandleader and arranger John Dankworth, a band he would be part of until 1963, and would occasionally return to for brief stretches until 1971. As will be discussed later, it is with the help of Dankworth that Wheeler would have his first chance to record under his own name. John Dankworth was

⁴⁰ Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012), 95-96

⁴¹ Derrick Bang, *Vince Guaraldi at the Piano*, (Jefferson, NC: McFarland & Company, 2012), 80-82

born September 20, 1927 in Woodford, Essex, which is now part of Great London. He grew up in a middle-class family; his father was a sales manager. He attended the Royal Academy of Music, studying clarinet, and made his first recordings when he was seventeen. Duncan Heining discussed Dankworth:

Coming from an Academy background he brought with him a broad knowledge of music beyond jazz. He discovered bebop very early in his career but, like many musicians, began working life playing Dixieland jazz and dance music. Compared with many of his peers, he was a musical polymath... It was not surprising that he became the acceptable face of British modern jazz.⁴²

Dankworth's agent and promoter, Harold Davison, encouraged Dankworth to start the Johnny Dankworth Orchestra in 1953. As mentioned earlier, Wheeler became associated with Dankworth in 1959, an association that would lead him to his first noteworthy professional appearance in the United States:

I guess John Dankworth must have found out about me from somewhere, from somebody, and he... got in touch with me and asked if I wanted to join the band to go, specifically, to Newport; in The States, the Newport Jazz Festival. But... I don't know how he found out about me.⁴³

The Dankworth Orchestra's set at the Newport Jazz Festival was broadcast as well as recorded and released by the Top Rank label in 1959 as *Bundle From Britain*. Famed music critic John S. Wilson wrote about the performance in the *New York Times*:

Tonight it was Johnny Dankworth's English band, making its American debut, that got the program off to a stimulating start... Mr. Dankworth's group, arriving here quite unknown, showed the underlying merit that made big bands successful many years ago—the swinging drive, the harmonic color and the support in depth for soloists that is possible when a disciplined, imaginatively directed band has worked together for a long period of time.

⁴² Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012)

⁴³ Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

The English group has a flowing, unforced, rhythmic drive that has virtually disappeared from American bands. Coupled with this is a crispness and precision in its ensemble playing.

Its weakest point is its soloists, several of whom seemed uncertain in the early stages of the band's program although they seemed to achieve more assurance as they got over whatever initial strain this debut may have placed on them.⁴⁴

A day after their performance in Newport, the Dankworth group played in New York's Lewisohn Stadium. The bill originally included Louis Armstrong. However, while on a concert tour of Europe, Armstrong was hospitalized in Spoleto, Italy with pneumonia. In his place, the Armstrong All-Stars played with Wild Bill Davidson as special guest. Also on the bill was Carmen McRae and her trio, Herbie Mann and his band, Gene Krupa and his quartet, and Jack Teagarden and his Swingin' Jazz Combo. However, Armstrong surprised the audience by showing up and playing for about fifteen minutes after Dankworth's set.

Mr. Armstrong was originally scheduled to appear on the program, but his physical condition appeared to make that impossible. Then, in the midst of the finale last night, he casually strolled onto the stage, shook hands with the members of Johnny Dankworth's band who had just completed a number, idly fingered a trumpet and, after someone fetched his own mouthpiece, began to play.⁴⁵

Later, in that same article, Eric Salzman writes about Dankworth's performance.

The sixteen-piece band has an imaginative band style with plenty of sophistication. The stylized sound was in sharp contrast to the Dixieland jazz of the Teagarden group, Mr. Davidson, the Armstrong All-Stars and, of course, Mr. Armstrong himself.⁴⁶

⁴⁴ John S. Wilson, "2 Big Jazz Bands Play At Newport: Groups of Johnny Dankworth and Maynard Ferguson Add Zest to Festival," *New York Times*, July 4, 1959, 9

⁴⁵ Eric Salzman. "Armstrong, Back After Illness, Plays and Sings at the Stadium," *The New York Times*, July 5, 1959, 60

⁴⁶Ibid, 60

The association with Dankworth would give Wheeler his first long term, steady gig; it would take him on his first professional trip to the United States, but most importantly to those who appreciate Wheeler's music, Dankworth would present Wheeler his first significant opportunity to write and arrange big band music. Wheeler viewed his writing for Dankworth as being more significant than his past compositional experiences, telling Mark Miller "I'd done bits and pieces before, but this was the first time I'd done anything for such a good band—where somebody would say 'You can do whatever you want.' Usually they'd say 'I want a jazz arrangement, but not *too* jazzy.'"⁴⁷

After a while I did start to write for John's band. I don't know if he asked me, or if he asked me or I asked him if I could do it. I think, probably, I asked him if I could do it. Then I wrote one piece for him, I think it was called "Embraceable You," which he liked a lot, and then after that I wrote another couple of pieces. I only heard it through the grapevine, I think Ron Snyder, who played tuba in the band, said that John wasn't so impressed with the next pieces I did.⁴⁸

With Dankworth, Wheeler would start catching the attention of other musicians and begin gaining a reputation as a player with an original voice. In 1961, trumpeter Dick Hawdon told Kitty Grime

It's a person thing of course, but I don't feel I have anything different to say. Also, I don't think it's important. You name any British musician who doesn't copy records. And I'll name you one—Kenny Wheeler.⁴⁹

In 1961, Wheeler would have his first feature article in a jazz periodical when Kitty Grime interviewed him for the October 18 issue of *Jazz Times*. In the interview, Wheeler is honest and self-critical, a trait that would never go away.

⁴⁷ Mark Miller, "Profile: Kenny Wheeler," *Down Beat*, March, 1976

⁴⁸ Kenny Wheeler, interview by Eddie Harvey, June 2003, Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003

⁴⁹ Kitty Grime, "Dick Hawdon," *Jazz News*, November 8, 1961

All this time, and particularly since joining the Dankworth band, he has begun to acquire the confidence in his own playing which he always felt was lacking... “I was always learning to control myself. I’ve always had trouble with nerves and the fear of playing badly. I tend to use too much pressure and my lip tires easily, when I’m nervous. It’s one of my problems that there is an audience there. When I feel someone is actually listening to me, I get worried, and I only play well when I can be calm and relaxed. Though I feel less tense in a big band, where I am among friends, it is still a very annoying problem for me... I always have the problem of not being able to express myself at the right moment. And I feel the aim in jazz is to get so that you can play yourself. Right now, I don’t think I am. I enjoy playing from a mental point of view, not so much from a physical, as I have something of a battle to control myself and my instrument. It’s only a release when I play good. Sometimes, not very often, I feel I’ve played something good—the “time” is right and the sound is good—and generally I can tell the people feel it too.”⁵⁰

As the article goes on, Wheeler continues his self-criticism, telling Grime about his struggles as an arranger.

I like to do arrangements for the Dankworth band, but they don’t often come off. The ballads I’ve done seem to go all right, but the band has trouble with the faster originals. To me they’re simple, but I can’t explain to the others sometimes. You shouldn’t have to explain about music, really, but sometimes the band might play one of them down, and it will sound chaotic, and everyone gets embarrassed. This is something I’m trying to tackle, by doing more writing all the time. I think I must be lacking in the right kind of simplicity, somehow.⁵¹

In this interview, Wheeler comes off as introverted and soft-spoken, but he also showcased his very dry sense of humor and wit that many of those who knew him remembered him by. “I’m sure I’m exuberant underneath, but when I show it at all, people look at me as if I’m mad. But that’s the real me. I’ve always found it difficult to express.”⁵²

Throughout the early sixties, Wheeler would continue working and recording with the Dankworth band as well as appearing on recording sessions including those co-led by

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

Dankworth bandmate Dudley Moore and Richard Rodney Bennett (1960), and sessions led by Bill Russo (1963-1964). For Wheeler's career these sessions carry significant weight, as he would study composition with both Bill Russo as well as Richard Rodney Bennett during the 1960s.

I only went to him [Richard Rodney Bennett] for about six months, studying the beginnings of what you call serialism. Then, for some reason, I thought I should learn conventional counterpoint, so I went to Bill Russo for a while. He was living in London at the time. I always intended to finish counterpoint and then go back to Richard Rodney Bennett. But my life went a different direction.⁵³

Other sessions Wheeler was apart of in the early to mid-1960s include sessions for singer Georgie Fame, singer and Dankworth's spouse Cleo Laine, pianist Dave Lee, and Friedrich Gulda, a 1965 session which is noteworthy because it also included Freddie Hubbard, J.J. Johnson, Sahib Shihab, Ron Carter, and Mel Lewis.

Wheeler expressed that he enjoyed his work with Dankworth, but in many interviews throughout his career, he looks back at the mid-1960s as a frustrating time. While working with the Dankworth band was an important step forward for his career, Wheeler wanted to do more than play with dance bands; he wanted to gain acceptance in London's jazz community. His irritation led him to a group of musicians that would end up greatly influencing Wheeler's career and music.

I always *tried* to play bebop, but I never could play it, I don't think I could play it till this day. As much as I love it and it's my roots, but... I never could play five or six choruses of "I Got Rhythm" in the idiom, you know. I'd get a bit nervous and go out, do something else, so I wasn't really accepted in England by the bebop crowd actually. But I was dying to play- I didn't know what I wanted to play, and knew I couldn't really play bebop... Then I found out about this little theatre [The Little Theatre Club] where John Stevens was playing, they had sessions playing free jazz once a week, I guess that was sort of the start of the free jazz movement in England more or less... It must have been 1966 the first time I

⁵³ Mark Miller, "Kenny Wheeler's Many Vehicles," *Down Beat*, April 1980

came in there. I went up there one night to listen, and I hated it, what they were playing. But I stayed on, and then I came back another night and they said – why don't you come and sit in? So I sat in, and I just went completely berserk on the trumpet, let out a lot of frustrations, cause I'd been dying to play a lot. As I said, I didn't feel I was accepted by the "in" players because I couldn't really play a "straight" chorus in their language, so I just kept on playing with these guys.⁵⁴

Regarding Wheeler's introduction to The Little Theatre Club and the world of free jazz, John Stevens told Victor Schonfield that "Kenny's involvement with free music was very much me, not forcing him, but saying, 'Come on Ken, you've gotta come and do this...' So, it wasn't his choice, but, more and more as he did it, I suppose it has become more of his general language of music-making now."⁵⁵

The Little Theatre Club was a small theater owned by Jean Pritchard and was located behind St. Martin-in-the-Fields, an Anglican church near Trafalgar Square. Starting around the beginning of 1966, drummer John Stevens' Spontaneous Music Ensemble began holding regular jam sessions. In an interview, saxophonist Evan Parker referred to The Little Theatre Club as "our Minton's." When asked how he met Wheeler, Parker included more detail about the club:

This was a really small theatre cum actors' after hours bar where small productions of plays were put on by otherwise "resting" actors. John Stevens had talked the owner proprietor Jean Pritchard into letting him organise a six or seven nights a week music programme starting at 10pm after the theatre things had finished. Kenny already knew John and often dropped in to play there after he had finished a session or a gig somewhere else.⁵⁶

These jam sessions would open doors for the trumpeter's career, but according to Wheeler these jam sessions were virtually unknown to the general public. As he told

⁵⁴ Per Husby. "Kenny Wheeler: Interview," *Cadence*, May 1981.

⁵⁵ Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012)

⁵⁶ Evan Parker, interview by the author, 13 January 2016, Newark, email

Roger Cotterell, “in the Little Theatre Club days we often got ‘crowds’ of two or three!”⁵⁷

John Stevens was born in Brentford, which is a town in what is now the Greater London area. He took up the drums when he was fifteen years old. Stevens sat in at pubs after shifts at an engineering factory before joining the Royal Air Force (RAF), spending five years as a RAF musician. While in the RAF he would play along side future Spontaneous Music Ensemble bandmates Paul Rutherford and Trevor Watts as well as Dankworth Orchestra member and future bandmate to Wheeler, Chris Pyne. After the RAF, Stevens worked with the Don Riddell Four, Pete Lemer’s Trio, Brian Dee, Tubby Hayes, Harry Klein, and Ian Carr among others. He also served as a house musician at Ronnie Scott’s Club and, starting in late 1965, led his own septet before concentrating much of his time towards working with Trevor Watts to start the Spontaneous Music Ensemble.

The Spontaneous Music Ensemble would enter the studio for the first time on March 5, 1966, and would return on March 12 and 19 of that year to complete work on their first record. Wheeler played flugelhorn on the sessions along with trombonist Paul Rutherford, saxophonist Trevor Watts, bassist Bruce Cale, and John Stevens on the drums. The resulting record, *Challenge*, featured Wheeler on five of the seven tracks, which provide the earliest examples of Wheeler working in a free setting. Wheeler would continue appearing on Spontaneous Music Ensemble/John Stevens led recordings until the 1975 album *Chemistry*.

⁵⁷ Roger Cotterell, “Kenny Wheeler: Speaking Softly But Carrying a Big Horn,” *Jazz Forum*, 1979

Wheeler's foray into the realm of free jazz would bring him into contact with players with which he would form significant musical relationships; among these performers were Derek Bailey, Tony Oxley, Evan Parker, Dave Holland, and Norma Winstone. His association with the Spontaneous Music Ensemble and everybody at the Little Theatre Club would help shape Wheeler's sound:

For me it was a great period. I felt that my conventional playing was better because I was involved in freer music. I was still playing what is called conventional music but I felt that my freer music was getting better because of the conventional music. I didn't think of it at that time but looking back that was the period I was playing best. I was doing a lot of both kinds of music. Now things have become more solidified in jazz. At that time, in the sixties and early seventies, people were moving around. At least I was. One day I'd be doing a free jazz gig and the next a standards gig.⁵⁸

Through the early 1970s Wheeler would lead this musical double life, working frequently with both free musicians as well as straight-ahead jazz players. In 1966, aside from Spontaneous Music Ensemble recordings, Wheeler recorded with Stan Tracey, Kenny Clare, Joe Harriott, and Tubby Hayes, appearing on Hayes's record *100% Proof* with a lineup that also had a feature on BBC's *Jazz Goes to College*, which "opened with Wheeler going to town on Hayes' arrangement of 'Seven Steps to Heaven.'" Wheeler referred to Tubby Hayes as, "a real strong force on the English scene. A powerful man, musically," and continued, saying, "I didn't work with him an awful lot because he had Jimmy Deuchar who was a great bebop player. Sometimes I guess if Jimmy wasn't available, he might ask me."⁵⁹ Wheeler would continue his trend of working with a variety of artists in 1967, recording again with Georgie Fame, appearing on John Dankworth's *The \$1,000,000 Collection*, Graham Collier's *Deep Dark Blue Centre*, and

⁵⁸ Jerry D'Souza, "Windmill Tilter Kenny Wheeler," *Coda*, November-December 1998

⁵⁹ Louis Barfe, "Wheeler's Diamond," *Crescendo*, February-March 2005

again recorded with the Spontaneous Music Ensemble. While Wheeler looked back on his initial ventures into free music as a positive, he also shared that he had to endure a bit of grief from the other musicians he worked with:

I had plenty of opposition from many musicians in the studios and everywhere else for playing that music. They would make jokes and say, "How can you play that stuff?" They'd go into the studios and make a fortune playing rock and roll, and yet they were more worried about these few odd free musicians playing this funny music. It seemed to bother them more than how rock and roll had taken over their lives since all the record backings became rock and roll backings. At that time free music really frightened them. I don't know what they thought it was going to do to them.⁶⁰

In interviews, Wheeler has said it is around this time period that somebody played him a record of Booker Little's, which he found eye opening:

I never got much chance to play conventional jazz. Then somebody played me a record of Booker Little and that helped me a lot. He opened up a new way for me through his compositions and playing. They were different, but they were still bebop. So I thought, "Oh, you can do things differently and still be in the tradition."

That gave me the courage to have faith in my own thing and not feel guilty because I couldn't play strict bebop. And I have found that one helped the other. If I got a normal sort of jazz gig with tunes, I felt the free jazz helped. And, in turn, the straighter playing helped my free playing. Free jazz helped loosen me up on changes, and the traditional gigs brought my free playing in a bit.⁶¹

During the latter end of the 1960s, Wheeler was becoming a reputable player and arranger. He had found a group of jazz musicians he felt comfortable playing with, and started exploring an approach to playing jazz that would open him up to many opportunities. Kenny Wheeler began finding an original voice, both in his playing and his

⁶⁰ Roger Cotterell, "Kenny Wheeler: Speaking Softly But Carrying a Big Horn," *Jazz Forum*, 1979

⁶¹ Gene Lees, "An Absolute Original: A Profile on Kenny Wheeler," *The Jazz Report*, Spring 1995

writing, and soon he would be afforded the opportunity to showcase both on the first record that had his name on the record sleeve.

Chapter 3: Tilting at Windmills for Someone

In 1967, dental problems would force Wheeler to take a three-month hiatus from playing. In Alyn Shipton's liner notes to the 2010 rerelease of the album *Windmill Tilter*, Wheeler says "I had a wisdom tooth out and at the time they said it was impacted which meant they had to dig quite a big hole in my jaw, and I was told I couldn't play for at least three months."⁶² Around this time, Dankworth approached Wheeler with an idea of how he could make good use of his time. In a 2007 feature for *Jazz Review*, Dankworth told John Robert Brown:

So once, when he was at his lowest, I said, "Kenny, when you get better, make an album, do all the arrangements. Feature yourself only in it, and we'll do it."⁶³

Wheeler started getting to work, telling Gene Lees, "It turned out to be one of the most productive three months of my life... For all this music I'd been sort of hearing and wanting to write for a big band did sort of come together for that album."⁶⁴ Wheeler had a unique concept he wanted to explore for his debut album:

First of all I wanted to do an album about losers because I like losers... A little bit twisted. I was thinking of all the losers and I wanted to reach a great loser of history. Somehow Johnny Dankworth didn't think that was such a great idea. I don't know why. I went to the library and started to look around. I found Don Quixote, an English kind of loser in a way, I suppose. Then Dankworth liked the idea very much so I based the album on the book.⁶⁵

⁶² Alyn Shipton, liner notes to Kenny Wheeler & the John Dankworth Orchestra, *Windmill Tilter, The Story of Don Quixote*, Beat Goes On (E) BGOCD944, 2010, compact disc

⁶³ Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012)

⁶⁴ Gene Lees, "Kenny Wheeler Slowly But Surely," *Jazz Times*, December 1999

⁶⁵ Jerry D'Souza, "Windmill Tilter Kenny Wheeler," *Coda*, November-December 1998

Perhaps Wheeler found that losers “were intrinsically more interesting than winners”⁶⁶ because he could relate to them more than winners. In his early interviews, and many of the interviews that followed, Wheeler proved to be his biggest and harshest critic. By the time the Dankworth Orchestra met at the recording studio in March of 1968, Wheeler was two years shy of his fortieth birthday and, as mentioned before, still struggling with career frustrations, telling Gene Lees, “by this time, I was a much better trumpet player and not quite so nervous. But I still couldn’t play what I guess you might call bebop... I was getting very frustrated because I wanted to play more and in Dankworth’s band you got maybe two 32-bar solos a night.”⁶⁷ The loser, the one whose hard work and effort is all for naught, likely spoke to the diffident Wheeler.

The resulting album was *Windmill Tilter: The Story of Don Quixote*, an album that has been described as “one of the finest British jazz albums of all time and a great big band record”⁶⁸ Over a decade later, Wheeler would tell Mark Miller, “a lot of people—mostly musicians—still rave about it. I get a bit annoyed sometimes: What about all the other things I’ve written since? And they say ‘Oh, they’re nice, too, but we like *Windmill Tilter*.’”⁶⁹ Wheeler may have had some hang-ups about the album’s reputation causing an apparent lack of appreciation for later work, but this was still an important release for Wheeler. Because of *Windmill Tilter*, word of Wheeler’s prowess as

⁶⁶ Alyn Shipton, liner notes to Kenny Wheeler & the John Dankworth Orchestra, *Windmill Tilter, The Story of Don Quixote*, Beat Goes On (E) BGOCD944, 2010, compact disc

⁶⁷ Gene Lees, “An Absolute Original, A Profile of Kenny Wheeler” *The Jazz Report*, Spring, 1995

⁶⁸ Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012)

⁶⁹ Mark Miller, “Kenny Wheeler’s Many Vehicles,” *Down Beat*, April 1980

a composer and arranger would spread. Evan Parker described his first impressions of Wheeler's playing and composing:

I knew him firstly as a soloist in John Dankworth's band. Only later did I start to learn about his composing and arranging skills. His voice on the instrument was already so personal and distinctive and it was clear that he was working on something different than the hard bop that was the standard notion of modern jazz at that time. When Windmill Tilter came out then we all realised what a giant composer and arranger he was as well.⁷⁰

As previously mentioned, the musicians for this session were primarily members of John Dankworth Orchestra, though guitarist John McLaughlin augmented the rhythm section. Additionally, Dave Holland replaced Dankworth's regular bassist, Kenny Napper. Interestingly enough, both Holland and McLaughlin would begin playing with Miles Davis within a year of this recording. On Dave Holland's website he wrote, "the reason I played on the recording was that the regular bass player slightly injured his finger the day before the session. Dankworth called Kenny to find out what he wanted done and Kenny recommended me for the recording."⁷¹ Holland would prove to play a significant role in Wheeler's music career, appearing on nine of Wheeler's records, playing along side him in Anthony Braxton's band, and including Wheeler in the formation of his first quintet. In a 2006 article for *Jazzwise*, Wheeler says:

Anything I've ever done that's been of any importance in music has always had Dave Holland with it... Dave has always been my first choice bass player... He can play very fast on the bass but he can play very fast very low on the bass, which must be very hard to do because you have to move greater distances. He's just an inspiring player to play with. He knows his harmony backwards and forwards. He's very strong rhythmically and melodically — a complete bass player really.⁷²

⁷⁰ Evan Parker, interview by the author, 13 January 2016, Newark, email

⁷¹ Dave Holland, "Ask Dave: Kenny Wheeler," *Dave Holland*, January 18, 2010, <http://daveholland.com/blog/kenny-wheeler>, Accessed May 5, 2015

⁷² Duncan Heining, "Kenny Wheeler: An Inspiring Player," *Jazzwise*, November 2006, 35

Though *Windmill Tilter* was the first session consisting of exclusively his music, Wheeler displayed a mature composition and arranging style as well as techniques that became mainstays in his music. On tracks like “Don the Dreamer,” “Bachelor Sam,” and “Altisidora,” arrangements that utilize the entirety of the orchestra, Wheeler shows his talent of extracting a host of different textures and tone colors from a large ensemble. Throughout the album, Wheeler’s songs are presented in layered arrangements containing counter melodies that both contrast and compliment Wheeler’s melodies. Another facet of Wheeler’s large ensemble work that would appear throughout the entirety of his career is the use of the “band within a band” concept, featuring a quintet with McLaughlin, Holland, reed player Tony Coe, and drummer John Spooner on tracks like “Sweet Dulcinea Blue” and “Propheticape.” Wheeler certainly is not the first to think of this approach; Benny Goodman famously used it by featuring a quartet with Teddy Wilson, Lionel Hampton, and Gene Krupa during Benny Goodman Orchestra shows.

Wheeler’s path to becoming an important jazz composer would advance with the song “Sweet Dulcinea Blue,” the oldest of Kenny Wheeler’s releases that would receive treatment from jazz players of the highest caliber. Recordings of “Sweet Dulcinea Blue” include a live recording by the Stan Getz Quartet on July 4, 1974 in New York’s Aver Fisher Hall, was recorded in 1976 by Bill Evans for his *Quintessence* record for Fantasy Records, and vocalist Andra Sparks included a version of the song with lyrics on her album *Your Time*, which was recorded in 2003.

In a 2013 article, Peter Quinn writes that Wheeler “seems to have arrived almost fully-formed with... *Windmill Tilter*.” In that same article, Pete Churchill says “even on

Windmill Tilter his language was secure. He discovered his language. Some people move like gadflies –you now, Miles – from one thing to the other. Ken found the thing and just deepened it.” Norma Winstone adds that after she heard *Windmill Tilter* she “fell in love not only with the way he wrote but the way he played.”⁷³

During this time, Wheeler was still working with London’s free jazz community. In fact, Wheeler and Holland had met each other at the Little Theatre Club, and appeared together on the Spontaneous Music Ensemble’s *Karyobin*, which was recorded in London on February 18, 1968, a month before the *Windmill Tilter* session. It had been two years since the Spontaneous Music Ensemble’s first record, *Challenge*, and Evan Parker described the group’s leader as well as the growth of the group within this time:

The central character for the part of that scene in which I was involved was the drummer John Stevens. He was really the effective leader of the Spontaneous Music Ensemble. Kenny had played with earlier versions of this group before it really came out from under the strong influence of American influences, especially Ornette, Dolphy, George Russell. I think if you listen to the first recording, "Challenge" you can identify those influences. The second record, "Karyobin", breaks with those influences and the written heads and goes straight to open, intuitive, interactive playing.⁷⁴

Wheeler would go into the studio again with the Spontaneous Music Ensemble on July 14 to record a track for the album *Frameworks*. Again, Wheeler would work with Paul Rutherford, Trevor Watts, and John Stevens, but what makes this session interesting is the inclusion of vocalist Norma Winstone. This would be the first time the two would appear together on record, but would certainly not be the last. Wheeler would make great use of Winstone’s voice for his big band work, and the two of them would make up two thirds of the trio Azimuth.

⁷³ Peter Quinn, “Line By Line,” *Jazzwise*, February, 2013

⁷⁴ Evan Parker, interview by the author, 13 January 2016, Newark, email

On August 14 of that year, Wheeler would record saxophonist John Surman. The session would include some familiar faces including Paul Rutherford from the Spontaneous Music Ensemble, and Dave Holland. This session would also provide Wheeler his first chance to work with Harry Beckett, another trumpeter, flugelhorn player, and English transplant who would make a big impression on British jazz. Harry Beckett was originally from Barbados, but moved to England in 1954. There was a dispute over Beckett's age; while many places list his birthday as May 30, 1935, the order of service for his funeral listed the date as April 24, 1924. Beckett's wife told Steve Voce, "He always knocked the years off. He told me it was because he thought if they knew his age nobody would want to hire him because he was too old."⁷⁵ Beckett became a regular at jam sessions held at The Old Place, a club that held sessions with a similar vein for experimentation as the Little Theatre Club, and included many players whom Wheeler would have the opportunity to work with throughout his career.

Along with the (marginally) more avant-garde Little Theatre Club established by drummer John Stevens, The Old Place provided a home for a new generation of British musicians keen to experiment and develop their ideas. ... Among those able to make excellent use of The Old Place were musicians like John Surman, Mike Osborne, Harry Beckett and Alan Skidmore, and composer-bandleaders such as Mike Westbrook and Graham Collier.⁷⁶

In late October of 1968, Wheeler would play with Ronnie Scott's band at the self-titled Ronnie Scott's Club. What makes this appearance with Scott's group especially interesting is the inclusion of the aforementioned "Sweet Dulcinea Blue" in the band's repertoire. Within a week after appearing at Ronnie Scott's, Wheeler was in the studio to record with Philly Joe Jones for Jones's *Trailways Express*, which was later rereleased as

⁷⁵ Duncan Heining, *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*, (Sheffield: Equinox Publishing, 2012)

⁷⁶ Ibid.

Mo' Joe. There were six selections, and most of them were standards. Wheeler played on five of the tracks: "Mo' Joe," "Gone, Gone, Gone," "Baubles, Bangles and Beads," "Here's That Rainy Day," and "Lady Bird."

In 1969 Wheeler would continue showing his musical dual identity, switching between playing with England's leading free jazz and conventional jazz groups. Among his noteworthy free jazz work that year were Tony Oxley's Baptized *Traveller*, Spontaneous Music Ensemble's *Oliv*, and an appearance at the NDR Jazz Workshop with John Surman. Wheeler's appearances at the NDR Jazz Workshop in Hamburg would prove to lead to some of his most important opportunities and musical relationships, which will be discussed in detail later. His 1969 conventional work included appearances on John Dankworth's *Off Duty!*, Paul Gonsalves's *Humming Bird*, Kenny Clarke and Francy Boland's *At her Majesty's Pleasure: The Second Greatest Jazz Band in the World*, and a handful of sessions with Tubby Hayes. One session from 1969 was with the Alan Skidmore Quintet for *Once Upon a Time*, which is arguably the most important session of the year because it featured Wheeler alongside pianist John Taylor, who would be among Wheeler's closest friends and musical relationships.

Wheeler's work in 1970 included sessions for Blossom Dearie's *That's Just the Way I Want (It) to Be*, Tony Oxley's *Four Compositions for Sextet*, John Dankworth's *Full Circle*, John Surman's *Conflagration*, Mike Gibbs's *Tanglewood 63*, Spontaneous Music Ensemble's *The Source-From and Towards*, and Ian Carr's *Solar Plexus*.

Around this time Wheeler made some of the most important connections of his career. His first appearance with pianist Alexander von Schlippenbach's Globe Unity Orchestra and his first meeting with multi-instrumentalist Anthony Braxton would help

shape the remainder of his career and lead to some of his most important work of the 1970s. Wheeler has talked about his introduction to the Globe Unity Orchestra:

That came as a result of The Little Theatre Club things. Evan Parker, Derek Bailey and so on started playing with the Globe[sic] Unity Orchestra of Schlippenbach and [Peter] Brotzmann, that was about three or four years before I came in the band. And I guess they must have put in a word for me there, so that's when they needed a trumpeter, they called me.⁷⁷

Wheeler continues talking about the Globe Unity Orchestra later in the interview:

Sometimes we get concerts where we don't play any pieces at all, just blow free all night, which obviously is very chancy, you know. It can be like a big ensemble where everybody is just screaming, and then somebody steps out and takes a solo, and then we're all screaming again, and then somebody else takes a solo, and so on. But some nights it happens and it's fantastic. Playing free all night is very difficult, but it can be great sometimes...

... I really don't think a band like Globe Unity would stand too much of a chance in the states, there doesn't seem to be too much of an audience for that kind of music over there, as opposed to here, where the situation isn't too bad at all. We can play very free all night and the audience will still be attentive and listen, and they seem to get something out of it and enjoy it. Frankly, I also think much of the European free Jazz is far more interesting than what's happening in the same field in the states, at least from what I've heard of it.⁷⁸

The second key association Wheeler started in 1970 was with multi-instrumentalist Anthony Braxton. Anthony Braxton (born June 4, 1945) studied clarinet in his native Chicago from 1959-1963 with Jack Gell of the Chicago School of Music. He joined the Music Corps of the United States Army in 1963, was discharged in 1966, and studied philosophy and composition at Roosevelt University from 1966-1968 in order to become a philosophy teacher. During that time, at the request of Roscoe Mitchel, he joined the musicians' cooperative the Association for the Advancement of Creative Musicians (AACM). Around this time he also formed the Creative Construction Company with violinist Leroy Jenkins and trumpeter Leo Smith. The Creative

⁷⁷ Per Husby, "Kenny Wheeler: Interview," *Cadence*, May 1981

⁷⁸ Ibid.

Construction Company and other members of the AACM went to Paris where Braxton's playing was not widely accepted by audiences. The group disbanded and Braxton returned to the United States and joined the Italian improvisation ensemble Musica Elettronica Viva. Soon after, he played in Circle with Chick Corea, Dave Holland, and Barry Altschul. After Circle folded, Braxton lived in Paris from 1971-1974.⁷⁹ While Wheeler would not appear on record with Braxton until 1971, it is likely the two met in 1970. In interviews with Wheeler, there have been discrepancies regarding how he met Braxton:

He came to London once, and I was in quite a big unit that rehearsed some music of his. After that he lived in Paris, and for some reason he must have noticed me, because one day he called me and said – come on over and do a gig. After that I worked with him off and on for about two or three years.⁸⁰

I went over from England to the Jazz Workshop at Hamburg with people like John Surman, Evan [Parker], Alan Skidmore. Anthony [Braxton] was there with Circle with Chick Corea Dave (Holland) and Barry (Altschull). That's where I first met him.⁸¹

Wheeler has given versions of each story a few times, and some things always stay the same. Braxton came to London and rehearsed with a group that included Wheeler and was impressed by his sight-reading, and Braxton was with Chick Corea's group, Circle, in Hamburg Germany for the NDR Jazz Workshop, which Wheeler also attended. In later interviews, Wheeler combines both stories, consistently saying that he met Braxton in London before playing at the Jazz Workshop. This makes sense since Braxton started living in Paris in 1969, and the Jazz Workshop was in November of 1970.

⁷⁹ Grove Music Online, "Anthony Braxton," *Oxford Music Online*, January 31, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2256091?q=Anthony+Braxton&search=quick&pos=1&start=1#firsthit>, Accessed February 1, 2016

⁸⁰ Ibid.

⁸¹ Mark Miller, "Profile: Kenny Wheeler," *Down Beat*, March, 1976

Regardless of how the two became associated, Wheeler was recorded as a member of Braxton's quartet along with Dave Holland and Barry Altschul on February 4, 1971 for tracks that would be released on *The Complete Braxton 1971*. He described to Mark Miller the beginnings of his association with Braxton:

I can't remember the exact circumstances, but Anthony came to London once and rehearsed some of his music. It was almost impossible to play, but he must have admired my attempt to try and play it. Then he came back and did a record with Chick Corea and Dave Holland and he asked me to do that.⁸²

As will be discussed later, Wheeler would work more frequently with Braxton later in the 1970s, helping him gain recognition with audiences in the United States.

On January 27, before working with Braxton, Wheeler would play again with the Spontaneous Music Ensemble for their record *So What Do You Think?*, and played with them again on May 7, at Notre Dame Hall in London. This would be the penultimate appearance for Wheeler with the Spontaneous Music Ensemble, making his last appearance in 1975. In a way, the period from November 1970 through 1971 is a time of transition for Wheeler. Wheeler would make one of his last appearances with John Stevens' Spontaneous Music Ensemble, and his last appearance with Dankworth. On the other hand, he would make his first appearances with Globe Unity Orchestra and Anthony Braxton, as well started working more frequently with John Taylor. In fact, a session on August 3-5 for Mike Westbrook's *Metropolis* would mark the first time all three future members of Azimuth—Kenny Wheeler, John Taylor, and Norma Winstone—would appear together on record. Other appearances in 1971 included sessions for Tony Oxley, Richard Rodney Bennett, John Surman, and Don Cherry.

⁸² Mark Miller, "Kenny Wheeler's Many Vehicles," *Down Beat*, April, 1980

Around this time, Wheeler must have started arranging charts for Maynard Ferguson. For a 1971 album, *Maynard Ferguson*, Wheeler contributed charts for James Taylor's "Fire and Rain," George Harrison's "My Sweet Lord," and Elton John's "Your Song." During a January 1972 session for Ferguson's *M.F. Horn 2*, Wheeler contributed arrangements for Michel Legrand's "The Summer Knows" and "Free Wheeler," which he also composed. Wheeler would join John Taylor, among others, on Norma Winstone's *Edge of Time* album.

Around this time, Wheeler had a big band that would do annual broadcasts on the BBC. Simon Spillett wrote, "The opportunity arose in 1969, when the BBC asked Kenny to provide a big band of his own for a coveted *Jazz Club* radio programme appearance. This first 'small' big band included saxophonists Ronnie Scott, John Surman, Duncan Lamont and three different pianists."⁸³ Wheeler's wife, Doreen told Martin Speake, "I know he was in the studio—they did a broadcast once a week but I can't remember who was in it."⁸⁴ If Kenny Wheeler did broadcast once a week, it seems likely that it was not with his big band or it was a short-lived affair, since Wheeler himself has mentioned only an annual broadcast on multiple occasions. For John Wickes' book, *Innovations in British Jazz*, Wheeler said:

People complain about the BBC, but at least they gave me the chance, once a year, to get a big band together. I started out a bit smaller, I think I must have had three trumpets, maybe about fifteen people. But I first started it because at the time I was doing all kinds of different types of jazz. I was playing what they call free music—because this was the great period in England, I thought, when so much was happening... There was all kinds of things happening, and I decided I

⁸³ Simon Spillett, "Getting Them Together," *Jazz Journal*, August 2005

⁸⁴ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c108n>, Accessed October 16, 2014

wanted to have a big band, but have all the people in it who I liked and who I worked with from different periods, different sides of the English jazz scene.⁸⁵

On January 10-11 of 1973, Wheeler would go into the studio to record the second record under his own name. With financial assistance from the Arts Council of Great Britain, Wheeler made the recordings for *Song For Someone*, which would be released on Incus, a record label owned by Evan Parker and Tony Oxley. Evan Parker described the formation of the company as well as how *Song For Someone* materialized.

I had some money left over from a grant for touring with The Music Improvisation Company. I told Derek Bailey about the idea. I had been inspired by Broetzmann and ICP's early ventures. He talked to Tony Oxley about it and Oxley found a backer (or "angel" as they call them in the theatre world) so in the end we didn't need to use my money, but I can honestly say that the original impulse was mine...

I had a place on the so called Jazz Sub-Committee of the Music Panel at the Arts Council of Great Britain and pushed the idea of subsidised recordings. Barry Guy's work *Ode* for the London Jazz Composers' Orchestra and *Song for Someone* were among the very first recordings to benefit from that scheme.⁸⁶

Song For Someone would be the first record of Wheeler's music played by a band hand-picked by Wheeler. According to Wheeler:

The idea behind this band was to try and get special musicians from and into different areas of jazz to play together and to try to write music especially for them. That is, the thought of the musicians came first and then the music.⁸⁷

As Wheeler told Simon Spillett in 2005:

I wanted to have a big band... but have all the people in it who I liked and who I had worked with from different periods, different sides of the English jazz scene. These would, on paper, probably look like highly incompatible people, people

⁸⁵ John Wickes, *Innovations in British Jazz: Volume One 1960-1980*, (Chelmsford, Essex: Soundworld Publishers, 1999)

⁸⁶ Evan Parker, interview by the author, 13 January 2016, Newark, email.

⁸⁷ Kenny Wheeler, Liner notes to Kenny Wheeler, *Song For Someone*, psi (E)04.01, 2010, compact disc

from Derek Bailey to Keith Christie; but I really like them all, and so the first big band was all about that, really, getting them together.⁸⁸

The band he put together consisted of modern players like Tony Oxley, John Taylor, and Mike Osborne, as well as more traditional players like trombonist Keith Christie, trumpeter Greg Bowen, and pianist Alan Branscombe. Evan Parker also plays on a few of the tracks. Besides Wheeler's decision to use a stylistic melting pot of a band, one aspect of this record that is quite interesting is his use of Norma Winstone's voice. Even though there are only lyrics for one song, "Nothing Changes," Wheeler uses her on the entire record. However, instead of having her out in front of the band and arranging the instrumental parts around her singing, Wheeler decided to use her as an extra "horn," so to speak; he did not have her sing words, but had her blend with the rest of the wind instruments to add an interesting and unique texture to his pieces. This would become a hallmark of his big band writing, and he would continue to use Winstone on his large ensemble records for the next forty years. Responding to Per Husby's question about whether he or John Dankworth had developed this idea, Wheeler said:

As far as I know, I was the first one to do that [use a vocal as an extra horn], I never got that idea from anyone. I guess Norma (Winstone) played a certain part in my deciding to try that sound, by just being around. Her way of singing inspired me to try that in a big band setting. What I was actually trying to do was to get away from the conventional sax section sound. You know I did that *Windmill Tilter* album with John's band, and he didn't have a proper sax section. Instead, he used a section of trumpet, tenor, alto, trombone and baritone I think it was. There was still saxes there, but it was a welcome relief from the conventional sax section sound, that I'm not too fond of, so I wanted to expand further on that idea. I'd like to use the voice as part of the overall band sound, blending in with the other instruments, as opposed to the front character a vocal usually gets.⁸⁹

⁸⁸ Simon Spillett, "Getting Them Together," *Jazz Journal*, August 2005

⁸⁹ Per Husby, "Kenny Wheeler: Interview," *Cadence*, May 1981

The opening track, “Toot-Toot,” in itself provides a seemingly precise reflection of Wheeler’s musical duality. The arrangement is unorthodox, using a full big band brass section while only using two saxophones, one tenor and one alto, in the reed section, augmenting it with Norma Winstone’s voice. However, the chart sounds remarkably conventional. After its fervent opening, “Toot-Toot” proceeds into a singable melody that does not come off as banal or kitschy, and is accompanied by a brass section not far removed from what is heard on a Stan Kenton track like “Capitol Punishment.” Wheeler’s solo that starts at 1:35 has a free edge, but retains roots in the jazz tradition. Like trumpet soloists of the big band era, Wheeler generates much energy from shouting high notes at the climax of his solo; what gives him a modern edge, however, is that there is a dirtiness to his tone, like the wailing of a man in pain rather than the excited screams of a Roy Eldridge.

Song For Someone’s dichotomy between convention and eccentricity emit a surprisingly fresh experience for the listener. For example, Duncan Lamont’s inside tenor solo in “Ballad Two” is the yin to the yang of Evan Parker and Mike Osborne’s squeaking and squawking saxophone solos on “Causes and Events,” and “The Good Doctor.” The versatile playing of both Tony Oxley and John Taylor goes far to create the portrait Wheeler was hoping to paint. Having a rhythm section of players comfortable in both styles goes a long way in keeping a sense of cohesion for the group. Soloists of different eras and styles are free to play what comes naturally to them, whatever that may be, because Wheeler handpicked a rhythm section that can back them in the style they feel comfortable playing in. While Oxley has been discussed as a drummer on the English free jazz scene, he shows he is an equally capable big band drummer, and his

ability to switch between the two styles for this record cannot go unnoticed. John Taylor's playing, like Wheeler's and Oxley's, can reflect the ideals of swing bands, bop bands, and the avant-garde, depending on what is called for. His electric piano solos on "Toot-Toot" and "Ballad Two" remain mostly reigned in while his solo on "Causes are Events" is filled with of tone clusters and sporadic rhythms.

Norma Winstone contributed lyrics for the closing track, "Nothing Changes," making it the only piece on *Song For Someone* featuring Winstone in a more traditional singer's role. This would allow Wheeler to boast his ability to arrange his band around the featured singer. With *Song For Someone*, Wheeler shows a gift for creating a band of odd bedfellows that are able to work together as a unified group. While the result sounds like a smooth-running unit, Wheeler said that this amalgamation of backgrounds was not comfortable for everybody.

For the session guys, it was very difficult, playing in a band like this, a combination of inside and a lot of outside playing. The drummer (Tony Oxley) never gave you "one." It used to be really funny, to look at their feet going in different places. "I've got 'one,' I've got 'one.'" But I loved the effect of it. I thought it was great the whole looseness of this big band. I never thought, Well, I'm doing something new here.⁹⁰

A month after *Song For Someone*, Wheeler, again took part in the Hamburg Jazz Workshop with a group that included Chris Pyne, saxophonist Stan Sulzmann, John Taylor, and Norma Winstone. In March, Wheeler would play again on a session for Ian Carr, as well as appear with the Globe Unity Orchestra at the Workshop Freie Musik in Wuppertal, Germany.

As 1973 came to a close, on December 7, Wheeler was recorded with Braxton during a live performance in Nantes, France. Wheeler's career was progressing, though

⁹⁰ Simon Spillett, "Getting Them Together," *Jazz Journal*, August 2005

arguable not as quickly as a talent of his caliber deserved. He had recorded with players of various backgrounds, was an in-demand session player, and played with names instantly recognizable by jazz fans including Woody Herman, Philly Joe Jones, Paul Gonsalves, and Kenny Clarke. He had released two extraordinary records of his own big band work. January 14, 1974, Wheeler turned forty-four, and his star was still on the rise. In fact, his star would continue to rise in the coming years he would hit higher levels of success, and a period in his life he viewed as a highpoint in his life.

Chapter 4: Reaching Gnu Highs

The beginning of 1974 did not differ much from what Wheeler had done in previous years. Wheeler took part in live dates with Neil Ardley at Southwark Cathedral in London, and Peter Herbolzheimer at Ronnie Scott's. However, after May, Wheeler is working extensively with Anthony Braxton. This point in 1974 until about 1976 is when Wheeler would work as part of Braxton's quartet. Wheeler would speak fondly of Braxton's music for years to come, and refer to this period as the most fruitful of his career.

There are certain situations where I sometimes feel quite comfortable and happy because they mean I can indulge myself—do my little tricks. But when I analyze that, I'm really resting on my laurels. So I prefer to be in a more uncomfortable situation which may make me think a bit more, and try to pull something different out of it. Naturally Anthony's music is like that, probably most of all. And Globe Unity—the free situation.⁹¹

Braxton is known for the creativity of his music. He has drawn from a multitude of influences of all kinds, experimenting with many different textures and colors in his music. When Braxton found out Wheeler had a mellophone laying around, Braxton asked him to use it to add a new color to the music.

I've had it for years and I keep meaning to get ride of it because I never feel comfortable on it. But I happened to mention to Anthony that I had it. He likes as many tone colors as we can get, so I just low it now and then for that.⁹²

As will be discussed, Wheeler would receive some pressure to move the United States, and while he would never permanently leave England, he did spend a few months living in New York with his family.

⁹¹ Mark Miller, "Profile: Kenny Wheeler" *Down Beat*, March 1976

⁹² Ibid.

My family lived for on whole summer in Woodstock, NY, when that marvelous quartet was developing. Attended the rehearsals and the recording sessions of the great Arista records, and helped to bring that quartet to Toronto.⁹³

It seems most likely that he and his family lived in Woodstock during the summer of 1975. Not only are there a few sessions listed with Braxton in New York that July, Wheeler also had a seminal recording session for himself in New York that summer.

In late December 1974, Wheeler would have a chance to play a live show with his big band. A review of this concert appears in the English periodical, *Melody Maker*, which also tries to describe the experience of seeing Wheeler's group of the early 1970s live:

What a Christmas present! A rare, rare appearance in a jazz club—following fine sets by the Ian Hamer Band, and Norma Winstone—of Kenny Wheeler's astonishing twenty piecer (including conductor Dave Hancock) at the JCS's Seven Dials, London, last Thursday.

The balance of excitement and intellect was just right, as was the interaction of the soloists. The quicksilver thinking and flexibility of the Spike Wells, Ron Matthewson, Alan Branscombe and John Taylor rhythm section, meshing all the gears, shifting times and tempos right on the button, was superb, and swirling through the colours and textures of the tuba brass reed voicings the magnificent voice of Norma Winstone, supreme and serene.

Among the highlights were "Toot Toot" Stan Sulzmann's gutty tenor, a startling Osborne free cadenza on "Intro To No Particular Song," the really fantastic trumpet section of Lowther, Hamer, Bowen and Calvert really burning the roof by the end of the evening, and, as ever, a great series of solos from Kenny himself on trumpet and flugel, crackling, sparkling, and caressing by turn.

But in all that wealth of original material the memories of the evening for me will always be a most moving reading of "God Bless The Child" by trombonist Cliff Hardie.

And Skidmore, sitting quietly at the side taking no part in the proceedings was brought on with a flourish for the penultimate tune to shouts of "Superstar" and jocular rhubarbings from the band.

His appearance was well worth waiting for—from quiet exploratory figures around one chord the tempo and tension moved up.

By degrees the "free section," moved into more familiar theme of "Body and Soul" then out again just to tease, and then back full bloodedly into one of the

⁹³ Bill Smith, "Kenny Wheeler: Windmill Tilter," *Coda*, April-May 1986

great jazz standards, the double tempo passages sending my mind spinning back to an old Charlie Ventura version of the tune.⁹⁴

It is interesting seeing Wheeler's approach to live performances at this time.

Much like his record *Song For Someone*, his live appearances with the big band have a sense of variety; offering something to fans of free music, swing music, and fans of the traditional jazz repertory. Since Wheeler is an exceptional composer, it is understandable that not many standards make their way onto Wheeler's records; however, the addition of "God Bless the Child" and "Body and Soul" to the repertoire offer something of the familiar to every listener.

In the mid seventies, Wheeler would receive more opportunity to showcase his approach to composing and playing for small-groups as he started his association with ECM (short for Edition of Contemporary Music); a record company that Wheeler would work with to produce some of his most widely celebrated work. Wheeler says that Evan Parker is responsible for bringing him to the attention of the Manfred Eicher, who had started the label in the late 1960s, releasing the company's first record, Mal Waldron's *Free at Last*, in 1969. It is possible that other players in the ECM stable were compelling Eicher to give Wheeler a chance on his label. Parker himself said:

In general being part of the Music Improvisation Company—and that group being the first English group to record for ECM—I acted as a bearer of the news back to London that Manfred Eicher had an appetite for the freer playing that we were doing. I think the specific impulse that led to Gnu High would have come from Dave Holland who loved Kenny from those *Windmill Tilter* sessions onwards.⁹⁵

Also, Kenny Wheeler's profile on ECM's website says "Wheeler first came to ECM's attention in 1970 when Chick Corea told Manfred Eicher to check out the soulful

⁹⁴ Christopher Bird, "Kenny Wheeler at JCS's Seven Dials," *Melody Maker*, December 21, 1974

⁹⁵ Evan Parker, interview by the author, 13 January 2016, Newark, email

trumpeter then playing in a Hamburg workshop band.”⁹⁶ Regardless of who brought Wheeler to the attention of Manfred Eicher, and whether Eicher had heard Wheeler in 1970 or heard of him later, it was not until 1975 that Wheeler would get a chance to record for the label.

Eicher is known as a producer with a firm hand in the studio, playing a significant role in the recording process. Speaking at CUNY, Gary Giddins described Eicher’s work through ECM:

When we talk about recordings, if there ever was an auteur, it’s Manfred Eicher. People used to refer to record producers as A&R men... but that seems incredibly insufficient to describe what ECM is. It reflects his taste, his perfect pitch, his eye... everything comes under his purview, and not least, and perhaps most, the unique sound that immediately identifies an ECM recording.⁹⁷

Talking about his recordings for ECM, Wheeler describes Eicher’s role in his sessions, saying, “he never really suggested anything in the way of doing anything different [musically] than what I wanted myself. His only suggestions would be as to what players and instruments to use sometimes, you know.”⁹⁸ For his debut, Wheeler used a quartet, and Eicher did insist on certain personnel, at least for the piano chair. Wheeler had already contacted and booked John Taylor to play piano for the record, but Eicher wanted to use either Chick Corea or Keith Jarrett. Corea and Jarrett were both associated with ECM, and, more importantly, they had contributed to the label’s catalog

⁹⁶ Nicola Kremer (Content Editor), “Kenny Wheeler: Songs For Quintet: Artist,” ECM, January, 2015, <http://player.ecmrecords.com/wheeler-2388/artist>, Accessed October 19, 2015

⁹⁷ Manfred Eicher, Interview by Gary Giddins at CUNY, November 19, 2009, *YouTube*, May 25, 2010, <https://www.youtube.com/watch?v=y2N61WR2L3I>, Accessed March 24, 2016

⁹⁸ Per Husby, “Kenny Wheeler: Interview,” *Cadence*, May 1981.

some of the most profitable albums up to that point in time. Wheeler recalled to Martin Speake:

My first album with ECM I'd already booked John [Taylor] to do it, but then Manfred said "Well I think it'd be much better for everybody if we had Keith Jarrett on this record." So I couldn't argue with that so I had to ring up John and say "Oh sorry John."⁹⁹

To round out the quartet, Wheeler turned to his Braxton bandmate Dave Holland on bass, and Jack DeJohnette on drums. The four would get together at Generation Sound Studios in New York City in June of 1975. The resulting record, *Gnu High* is one of Wheeler's most highly regarded, but the session itself was not ideal. As Wheeler put it, "Musically it was fantastic, socially maybe not the warmest of occasions... we didn't socialize much. He just arrived at the studio, sat down at the piano, then disappeared."¹⁰⁰

In an interview published in 2013 for *Jazzwise*, Wheeler gives a little more depth:

On the actual recording he wasn't too forthcoming, you know... I think he'd just come back from Japan or somewhere, so maybe he was a bit tired or jetlagged, I don't know. But he never left the piano, came over and said, 'Hello, how are you, I'm Keith Jarrett.' He was a little bit distant, but he played fantastic on the record, I think.¹⁰¹

Gnu High was Keith Jarrett's last album as a sideman, and Jarrett has said he only agreed to do it as a favor to Manfred Eicher. In Ian Carr's biography of Jarrett, he says, "Jarrett was well aware of the debt of gratitude he owed to his record producer... he said, '...Manfred Eicher. If I hadn't found him there would still be no solo albums, no *Facing You*... There's no way I can repay that possibility having come to me so early and at such

⁹⁹ Martin Speake, "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*, after April 4, 2012, <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>, Accessed October 16, 2014

¹⁰⁰ John Fordham, "The Windmill Tilter Dreams," *Jazz UK*, January-February 2005

¹⁰¹ Peter Quinn, "Line by Line," *Jazzwise*, October, 2013

a good time except to produce more music for ECM.”¹⁰² So, Jarrett agreed to play piano for Wheeler’s album, whom he had never even heard play until the day of the session. In Carr’s book, Jarrett speaks at great length about some of the difficulty he met on the day of the session.

I had a lot of trouble trying to deal with playing those kinds of changes. That wasn’t where I was at at the time... that album, *on paper*, didn’t provoke my interest... It wasn’t that I couldn’t do them [the chord changes]: sometimes the structures were so inorganic and fully described that I wanted to make them something with round sides... and they would have these vertical messages every beat or two. It’s one of the reasons I didn’t do many sessions—because I just didn’t want to get into that kind of situation. Though with Kenny and with that band... that wasn’t like a Blue Note session!... people may wonder how responsible I am to music when I get it – whether I just glance at it... this incredibly talented person who just glances at it and relates to it! But when I get music from somebody, even if it’s a lead sheet, I’m doing a lot of work with it, and I’m very happy if people send the music ahead of time. To me, that’s the difference between possible disaster and at least an amicable scene... I felt very uncomfortable all during that session... the weight was on me too, because I was, like, somebody that was very respected by everybody, and here I was sitting and doing a session, and I wanted to kind of blend more and it was hard because... “Would you do a solo introduction to this?” – you know, “Well... OK.” And I tried to deliver that music –not deliver where I was at at the time. So I was separated into two people and I didn’t really hear how nice it was, either! ¹⁰³

Despite Jarrett admittedly being uncomfortable, and the tension in the air between him and Wheeler, Jarrett churned out a performance that fans and critics have praised since *Gnu High* was released. In the October 1976 issue of *Down Beat*, Mikal Gilmore wrote:

It is Jarrett... who incites the telling response from Holland and DeJohnette, and whose solos tell the most. Indeed, some of his most engaging and provocative moments since *Köln Concert* occur in the middle of *Heyoke*... Jarrett’s use of undulating ostinatos and rolling tonic-subdominant chord patters has become his signature, and in *Gnu High*, he is in full command of his recourses, despite his

¹⁰² Ian Carr, *Keith Jarrett: The Man and His Music*, (London: De Capo Press, 1991)

¹⁰³ Ibid.

haughty disclaimers about playing on other people's albums and his unrelenting espousal of divisive, purist-Spartan crap in the press.¹⁰⁴

It is worth noting that this review was for *Down Beat*, because it shows that Wheeler is catching the attention of critics outside of the United Kingdom. Wheeler's name had appeared in British publications, *Melody Maker* and *Jazz News*, but this is the first time he would be critiqued by the American media. A review of *Gnu High* also appeared in *The Washington Post* in October of 1976:

Best-known for his trumpet work alongside saxophonist Anthony Braxton, Wheeler performs on flugelhorn here with another giant of the new jazz, pianist Keith Jarrett. Born in Canada but now a part of both the London and New York studio scene, Wheeler favors long, spacious pieces that permit him to engage in sustained give-and-take with Jarrett—the 21-minute “Heyoke” is the best example of this approach. On “Gnu Suite,” solo spots are also offered to the superb rhythm section of bassist Dave Holland and drummer Jack DeJohnette. Wheeler's tone, liquid and golden throughout the album, is perhaps most impressive on “Smatter,” which contains the quartet's most concentrated playing.¹⁰⁵

This review shows how big of a push Wheeler was getting at this time, and illustrates the importance his work with Braxton and ECM had in furthering his career. Wheeler was gaining recognition for his work that he had not yet received. His music was being reviewed in American jazz periodicals as well as national newspapers. This type of attention being garnered by a foreign market is a big step for any performer. Pianist Fred Hersch, who frequently collaborated with Wheeler from the end of 1999 to about 2005 said:

I can remember when *Gnu High* came out I was still in Cincinnati, or maybe I was in Boston around '75 or '76 when that album came out. And I remember that was my first exposure to him, and I just thought, “boy, this guy is fantastic! Just a

¹⁰⁴ Mikal Gilmore, “Kenny Wheeler—‘Gnu High,’” *Down Beat*, October 21, 1976

¹⁰⁵ Larry Rohter, “Lots of Brass,” *The Washington Post*, October 10, 1976, 119

really major player.” Then I heard later he was forty or in his forties when he did that, and I found it remarkable he had been kind of a well-kept secret.¹⁰⁶

Gnu High, Wheeler’s first small-group record under his own name, is comprised of three original compositions: “Heyoke,” “Smatter,” and “Gnu Suite.” Wheeler’s music, for large and small ensembles, has garnered respect from many performers and listeners that have been exposed to it, and these three pieces represent much of what draws people to his music. “Heyoke,” and “Gnu Suite” are extended pieces; answering a question from Fred Sturm asking to “explain why the extended formal concept of the suite has captivated [him],” Wheeler answered:

I used to try to do an hour set without interruption, but now I like to stop two or three times to let the audience know what’s been happening and what is about to happen. I do like 45 minutes to an hour length suites. I’m not sure why the idea of long suites has captivated me. I’ve always liked to do it in quintet form, even before I started to write seriously for big band. I think Miles Davis was the first person I heard use this continuous format, and I always wanted to transfer it to the big band medium.¹⁰⁷

Wheeler’s long-form big band works will be discussed in more detail later on, but from *Song For Someone* in 1973 until 1990’s *Music for Large & Small Ensembles*, Wheeler’s own works would consist primarily of small group works.

Wheeler would not be back in an ECM studio for almost two years, at which point he would make the first recordings as part of the trio Azimuth with John Taylor and Norma Winstone. Many writers credit Azimuth as a completely collaborative trio, creating the view that the three made a conscious effort together to start a trio. Wheeler, however, has said multiple times that this was more Taylor’s group than anybody’s:

¹⁰⁶ Fred Hersch, interview by the author, 17 December 2015, Newark, tape recording

¹⁰⁷ Fred Sturm, *Kenny Wheeler: Collected Works on ECM*, (Vienna: Universal Edition, 1997), 7

Azimuth is John Taylor's group... on my first record for ECM, I wanted him. I had already told him about it. But Manfred Eicher said it would be better if I had Keith Jarrett so I had to say "Sorry, John, but do you mind if I had Keith Jarrett on this one?" Anyway, after that record was made, John took a trip down to Munich to see Eicher and said he wanted to make a record with Norma Winstone. Eicher said that was a good idea but why not add a third person, me. That's how John formed Azimuth. We made a few records and I think it is a great group. Audiences love Azimuth when they hear them but producers are not interested which I don't understand.¹⁰⁸

Wheeler also discussed the group with Per Husby, adding his illustrious self-deprecation to his description:

That's John's band really, and it's another band that I really like but that nobody seems to want for dates. We're doing a week in Germany in December, and that's the first tour we've really had for one and a half year. And it's strange, because, to me, on paper people should be *jumping* on that band, because it's only three people, so economically it's not bad, and it's so different because we're piano voice and trumpet, and you'd think they'd go – oh, let's try *that*. But there seems to be no interest in that band whatsoever, and I can't understand why not. You know, Norma is great, and John is... and I'm lousy.¹⁰⁹

Azimuth would not gain overwhelming success. In a 1980 article, Mark Miller quotes Wheeler:

I think slowly people are getting to like it a bit, but in England the response has been totally negative... We don't look good. A lot of people go to *look* at jazz, don't they? We're not jumping about or wearing funny clothes; we're just interested in music. Sometimes people mistake your apparent shyness for the idea that you can't play if you look like that.¹¹⁰

After recording *Gnu High* and lasting into 1976, Wheeler continued working extensively with Anthony Braxton. November 25-27 1975, Braxton played as a guest with the Globe Unity Orchestra for a series of recordings that also included Wheeler. Braxton would again sit in with Globe Unity at the Wuppertaler Free Jazz Workshop on

¹⁰⁸ Jerry D'Souza, "Windmill Tilter Kenny Wheeler," *Coda*, November-December 1998

¹⁰⁹ Per Husby. "Kenny Wheeler: Interview," *Cadence*, May 1981

¹¹⁰ Mark Miller, "Kenny Wheeler's Many Vehicles," *Down Beat*, May 1980

June 5, 1976. Though, by that point in 1976, Wheeler was not working much with Braxton anymore. Wheeler took part in a Braxton recording in July 1975, a recording for Hans Koller's group in Vienna on October 4, the following week played with Braxton for weeklong engagement at the Five Spot, and the Globe Unity Orchestra recordings in November. Wheeler recorded with Hans Koller in October, and took part in his last session led by John Stevens.

January 1976, Wheeler recorded with the Francy Boland Orchestra in Cologne, Germany before joining Braxton in New York in February. February 9 and 10, Wheeler was recorded in Toronto, Canada for a Canadian broadcast during the Mother Necessity Jazz Workshop. Six tracks have been released as the Kenny Wheeler Quintet album *1976*. Some time in 1976, Wheeler stopped working regularly with Braxton. Braxton had asked Wheeler a few times to move to the United States, but Wheeler had many reasons for not wanting to make such a life-altering move:

He asked me to move over to the States a few times, but for me it was just too big a move for me to make. Doreen's roots are here. I'd already broken mine long ago, so I could have gone anywhere, but I couldn't have subjected her to that.¹¹¹

In a previous interview, Wheeler added some other details regarding the decision to stay put:

He kept asking me to move to the States but I never got around to it. It seems such an immense thing to do that I could never make a decision. I guess he must have got fed up asking and he changed the group a bit. I enjoyed working with his quartet more than probably anything else I've ever done. But Anthony does solo concerts, duet concerts and he composes for orchestra. The quartet is such a small part of his thing that I wouldn't have been able to live on that anyway. And

¹¹¹ John Eyles, "Kenny Wheeler, Ennio Morricone, and Wayne Shorter," *All About Jazz*, December 30, 2003, <http://www.allaboutjazz.com/kenny-wheeler-ennio-morricone-and-wayne-shorter-by-john-eyles.php?&pg=3>, accessed October 24, 2015

getting papers and getting into the States and trying to break into New York. The whole thing just seemed too immense to me.¹¹²

For fans of the music Wheeler and Braxton made together, it is unfortunate that the two could not continue working on a regular basis. However, it is admirable he made the decision to stay put. It is a difficult decision to make for oneself; he would be uncertain of what long-term work he would receive, and would have to break into an even more competitive jazz scene in New York. Citing Doreen, and not wanting to make her break her roots, as a reason to stay is arguably what makes it admirable.

In April he would be back in London for a recording session featuring alto saxophonist Phil Woods. July 29 and 30, Wheeler would record with woodwind player Tony Coe. The two of them formed the group Coe, Wheeler, and Co. in 1970, but this is the first session since *Windmill Tilter*, which was before they formed the group, that the two appeared together on record featuring either Coe or Wheeler as a leader.

As mentioned earlier, Wheeler would appear with Azimuth, the trio also including John Taylor and Norma Winstone, on the group's debut, self-titled record, which was recorded March 1977 for ECM in Oslo, Norway. John Taylor, who came from a musical family, was a self-taught pianist and composer from Manchester, England. As has been discussed, Taylor and Wheeler would be life-long musical companions. They first appeared on record together as part of the Alan Skidmore Quintet around 1968 or 1969, and would continue to record together for more than forty years after. In 1972, Taylor would marry singer Norma Winstone. Their marriage would eventually end in divorce, though they would continue to work together. Norma Winstone was born September 23,

¹¹² Roger Cotterell, "Kenny Wheeler: Speaking Softly But Carrying a Big Horn," *Jazz Forum*, 1979

1941 in London, England. Her father was a self-taught pianist, and Winstone would study piano and organ at Trinity College. Her first jobs as a vocalist were for weddings. In the 1960s, she played around Essex and South London with a band led by drummer Ted Humphrey, whom she would marry in 1962. Later in the 1960s she played with John Stevens, Mike Carr, and Neil Ardley's New Jazz Orchestra before working at Ronnie Scott's Club in 1966. In the late 1960s she worked with Mike Westbrook, John Surman, John Dankworth, among others. She made her first recording with Wheeler in 1968 for the Spontaneous Music Ensemble's *Frameworks*.

Wheeler would be back in Oslo for his own ECM recording in July 1977. *Deer Wan*, which Wheeler would describe, saying, "I think *Deer Wan* is probably my favourite of all the ECM ones. It just kind of clicked, that whole record,"¹¹³ and, "I was very happy with the... composing, and I didn't play too bad on that,"¹¹⁴

Deer Wan featured an impressive lineup: saxophonist Jan Garbarek, guitarists John Abercrombie and Ralph Towner, as well as Dave Holland and Jack DeJohnette. John Abercrombie and Wheeler would work together off and on for nearly thirty years, but this would be the first time they got to work together, or even meet. John Abercrombie described meeting Wheeler for the session, and his first impressions of Wheeler's music:

We had never met before, but Manfred Eicher from ECM records suggested Kenny to me because Kenny wanted to use a guitar player on one of his records. The record turned out to be thing called *Deer Wan* and that was the first time I met Kenny. In Oslo, Norway when we made the record. I met him at the hotel before we went into the recording studio and he gave me some music and we went to his hotel room and he played me a tape of some of the music that had been recorded already by a big band in England to give me an idea, and then he

¹¹³ Peter Quinn, "Line By Line" *Jazzwise*, February 2013

¹¹⁴ Louis Barfe, "Wheeler's Diamond," *Crescendo*, February/March 2005

talked us all through the music; we were all sitting in his room at the time. That was it; that was how we got to know each other, and then, of course, during the record date, which went very well, we got to each other better and then we just continued on this long musical friendship...

I mean, I guess it's like all composers or all music you either respond immediately to the sound of what you're hearing, or it confuses you, or whatever, and with Kenny's music it kind of spoke to me pretty immediately. I like his music; as I was looking at it on the page and following it on the little cassette player—he was playing it for me—I could get a sense of the music, and it was a little more advanced than I was used to playing harmonically. It was a little more challenging, but it was also coming from a similar place that I was interested in and that I had experimented with myself, so I felt very close to his music right away... I liked it a lot, it spoke to me, and I wanted to play it; and I knew that I probably could.

That was the thing about Kenny's music. When you saw it on the page, especially when you saw it in Kenny's own handwriting, it looked like the scrawlings of a madman kind of. He had terrible penmanship as we would say when I was a kid, and he didn't write neatly; it was all kind of—very bunched together and he would write all these extensions on chords and when I looked at it, it confused me, but when I heard it I could hear it pretty quickly.¹¹⁵

For *Deer Wan*, Wheeler would receive more praise from critics. In his review for *Down Beat*, Chuck Berg says *Deer Wan* “should confirm his [Wheeler's] place as one of today's most interesting and versatile trumpeters,”¹¹⁶ and, “Wheeler emerges a romanticist in the grand heroic mode. His compositions and trumpeting suggest an Olympian majesty. There is grace and eloquence, as well as a purity of sound and purpose.” Wheeler would arguably never achieve the level of recognition his brilliance deserved. He would never top the fan or critic polls for his compositional prowess, or his playing. In fact, the only *Down Beat* award he would receive was for the “Talent Deserving of Wider Recognition” category, which he tied for with Arty Shaw in 1970, and won again in 1978.

¹¹⁵ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

¹¹⁶ Chuck Berg, “Deer Wan,” *Down Beat*, June 1, 1978

As 1977 progressed, Wheeler again played with Globe Unity, recording with the group in Ludwigsburg September 5-9 before playing with Clark Terry in London from September 9-12 for the album *Clark After Dark*.

In October 1977, the BBC aired a short documentary on Kenny Wheeler. The first part of the documentary focuses on Wheeler's annual big band broadcast. During the video Wheeler talks about the opportunity to do the broadcasts:

It was a great thrill to write all the music for a half hour broadcast and have it played by good musicians. But naturally with [only] so many people wanting jazz broadcast, you can only have about one a year, so. But I've kept it up regular for about—I don't know how many years—I think maybe about eight years or something, and I really enjoy doing it. It's a bit of a labor of love because you have to write everything yourself for basically nothing, and copy it, and ring up all the musicians. But it's still worth it in the end, I think.¹¹⁷

During the documentary, Wheeler's session work is discussed, and Wheeler says, "This morning I did a commercial for Chrystler—I think it was Chrystler cars—and tomorrow I'm doing a Val Doonican television show. Earlier in the week I did some radio jingles, I think for the States."¹¹⁸ Wheeler goes into greater detail about the life of a session musician:

The session musician doesn't usually know what he's going to play when he arrives at the studio to play it. He's usually booked by telephone by what's called a fixer, or contractor in politer terms, I guess. And nine times out of ten they say "be so-and-so at ten, ten o'clock 'til one," they're usually three hours, these sessions. And when he arrives there he doesn't know what it is he's going to play, so you have to try and be prepared all the time to play the most difficult music. And the standard is very high amongst the session musicians. But, again, if I had my choice I would sooner play my music for a living. You know, jazz music, or whatever.¹¹⁹

¹¹⁷ *Omnibus: Kenny Wheeler*, dir. Tony Stavearcre, BBC, 1977

¹¹⁸ Ibid.

¹¹⁹ Ibid.

Another interesting section of the BBC documentary is Wheeler talking about how he practices. After being asked if he practices, Wheeler said, “Yeah, a faithful, regular—well you have to on the trumpet, as many trumpet, as most trumpet players would admit. You have to keep it up every day.”¹²⁰ Wheeler then walks through his routine, which he starts with about five minutes of exercises on his mouthpiece before playing long tones. On the piano is sheet music for something by Bach, so it is possible that Wheeler included that in his trumpet or piano practice routine. After explaining the difference between trumpet and flugelhorn for his interviewer, Wheeler says:

I just like the flugel for playing jazz. Sometimes you get in a place where you have to play jazz and the sound is very dry and dead. And you play a trumpet and it sounds, sort of, to your own ear kind of nasal and tight. But if you play the flugel—at least to your own ear—it sounds warmer and bigger. And I can’t play unless I’m getting a good sound to myself.¹²¹

Towards the end of the documentary, there is a cut to Wheeler in the studio with Norma Winstone and John Taylor presumably recording the record *Azimuth* together. In December, Azimuth would perform at Band on the Wall in Manchester. A review of the performance by Chris Sheridan appeared in *Jazz Journal*:

The Music of Mr and Mrs Taylor has long been ambitious without involving pretension, and this Manchester performance was a premiere of their most ambitious work to date, *Azimuth*, a collection of six Taylor originals recorded in Oslo for ECM earlier in the year.

The pieces were written independently and do not have any prearranged sequence. Yet they hang together as a suite. They are strong, almost orchestrally-conceived and vividly evocative pieces and this trio’s empathy in improvisation is such that a great vitality is added to the proceedings.

...This was a performance which deserves far more space than can be afforded it here. Suffice to say that in this trio and the groups of Don Rendell, Graham Collier and Stan Tracey, we have jazz musicians of world class. Most of the rest of our jazz mainstream fall far behind, largely because of a pusillanimous adherence to the narrow confines of jazz/rock, which drains them of individuality.

¹²⁰ Ibid.

¹²¹ Ibid.

On the other hand, it is a measure of Taylor's ingenuity that his work with the synthesizer manages to avoid all such pitfalls.¹²²

This article does not mention Wheeler, but it still provides insight into Taylor's writing. Taylor is a reputable composer in his own right, and he and Wheeler would have a mutual admiration for each other's work.

In 1978, Wheeler would again appear on record with Phil Woods for the saxophonist's *I Remember* before playing a few dates in May with Anthony Braxton's Creative Orchestra. Azimuth would return to Oslo in June 1978 to record *The Touchstone*. On August 13, Wheeler would travel to his native Canada to play at the Toronto Percussion Centre, a concert that was later reviewed in *Coda*:

The tiny Toronto Percussion Centre housed a crowd for a sell-out performance by Canadian-born trumpet and flugelhorn giant, Kenny Wheeler. Everyone in attendance was full of warmth and anticipation, a sort of welcoming committee, for a musician who left his home town of St. Catharines, Ontario, for England to become one of the most respected trumpet players in the world...

On the night of the concert it was mildly surprising to find that Kenny Wheeler was a sideman and that Bill Smith, on soprano saxophone and alto clarinet, was leading the session. Another surprise was that Smith's group included an additional trumpet player, Larry Cramer, and a rhythm section consisting of David Lee on acoustic bass and Geoff Stewart on drums...

Soloists Wheeler, Cramer and Smith took turns throughout the evening to provide stimulating sounds and effects over loosely percussive rhythm. Wheeler would startle with choppy, brassy precision on trumpet, then tone down with soft winding figures on flugelhorn... A definite highlight was reached when, in the last set, Wheeler and Cramer exchanged fire for fire in a blistering trumpet duet...

This was not Kenny Wheeler's show although, as always, the complete mastery of his horn playing was well exhibited... The audience, most of whom came for Kenny Wheeler, might not have known what to expect due to the many and varied facets of his career. However, the music was received with remarkable fervor. One last note: the music was recorded for possible release on Onari Records.¹²³

¹²² Chris Sheridan, "Jazz Live!" *Jazz Journal*, December 1977

¹²³ Vic Remark, "Kenny Wheeler, Toronto Percussion Centre," *Coda*, October 1978

During the first half of 1979, Wheeler would continue working with the Globe Unity Orchestra, play with The United Jazz and Rock Ensemble, and contribute original songs, “Baba” and “A Spire,” to George Adams’s album *Sound Suggestions*. In July he would return to Oslo to record with Ralph Towner for his ECM release, *Old Friends*, *New Friends*, and record in London for Gordon Beck’s *Seven Steps to Evans*. *Old Friends*, *New Friends* included Michael DiPasqua on drums, David Darling on cello, and Bill Evans’s longtime bassist Eddie Gomez. *Seven Steps to Evans* included a lineup familiar to Wheeler: Stan Sulzmann on saxophone and flute, Beck on piano, Ron Mathewson on bass, and Tony Oxley on drums.

Before the end of the year, Wheeler would record two more albums with ECM. In August, Wheeler recorded his third record for the company as a leader, *Around 6*, and would record his third record with Azimuth, with Ralph Towner as special guest, *Départ*, in December. The lineup for *Around 6* would consist of players that Wheeler had not recorded with on either of his other records for ECM; trombonist Eje Thelin, saxophonist Evan Parker, Tom Van der Geld on vibraharp, bassist Jean-Francois Jenny-Clark, and drummer Edward Vesala. In the *Down Beat* review for *Around 6*, John Diliberto calls the album, “an extension of his previous ECM album, *Deer Wan*,”¹²⁴ because, “it features carefully crafted melodies, muted voicings and pointed solo work.” The review gives Wheeler four stars, saying his solos, “are almost perfectly honed executions.” Diliberto ends the review saying:

The shadow of Miles Davis looms ominously over any contemporary jazz trumpeter. At least in the art of choosing and shaping the perfect note, Wheeler has no reason to look backwards. In addition, his compositions and ensemble

¹²⁴ John Diliberto, “Kenny Wheeler—Around 6,” *Down Beat*, November 1980

control are a unique mixture of soft pastels and piercing electricity which entices his listeners, and carries them away.¹²⁵

In the late 1970s, a lot of positive experiences helped bring Wheeler out of semi-obscure and brought him to the attention of a much larger audience. He was able to work with Anthony Braxton, a period he would rank among the most fruitful in his career. He started an association with ECM, a record company that would release many of his most noteworthy records, one of the most influential being his ECM debut, *Gnu High*. At the end of the 1970s Wheeler was 49 years old. Wheeler's career developed slowly, and he worked long and hard to achieve the level of success he had reached.

¹²⁵ Ibid.

Chapter 5: Flutter By the Razor's Edge

At the end of 1970s, Wheeler's career seemed primed to take off. In the late 70s he recorded three albums for ECM: *Gnu High*, *Deer Wan*, and *Around 6*; he recorded three records with Azimuth: *Azimuth*, *The Touchstone*, and *Départ*; and had been on records for other ECM artists including Wadada Leo Smith, Ralph Towner, and George Adams. Instead of his career making the exponential growth achieved by many musicians of his caliber, Wheeler's career seems to plateau for the first few years of the 1980s.

Among his recorded work from 1980 through 1982, Wheeler appeared on albums with the Jazz Live Trio, Arild Andersen's *Lifelines* which also featured Paul Motian, Rainer Burningham's *Freigeweht*, The United Jazz & Rock Ensemble, Bobby Wellins's *Birds Of Brazil*, Spectrum's *Tribute to Monk*, and Globe Unity Orchestra's *Intergalactic Blow*.

In May 1983, Wheeler would finally get a chance to head back into the studio to record an album under his own name. For this session, Wheeler went into a studio in New York with a quintet of mostly familiar faces. The rhythm section consisted of John Taylor, Dave Holland, and Jack DeJohnette; the frontline was completed with an unfamiliar voice to Wheeler's records, tenor saxophonist Michael Brecker. The album, *Double, Double You* was named for his father, Wilf Wheeler. Many of the songs on the record are named after people close to Wheeler: "W.W." for his dad, "Ma Bel," for either his sister or his mother, "Three For D'reen" for Doreen, "Mark Time" for his son Mark, and "Blue For Lou," which could be named for his daughter Louanne.

In August 1983, Wheeler appeared on a live recording as part of a quintet led by legendary baritone saxophonist Pepper Adams. Pianist Hank Jones, bassist Clint

Houston, and drummer Louis Hayes back the two horn players. In October, Wheeler would go into the studio to take part in Dave Holland's first Quintet record.

Dave Holland (born October 1, 1946) was born in Wolverhampton, England. During his childhood he played ukulele and guitar before picking up the bass guitar. In his teen years he started playing professionally and switched to the double bass by the end of 1964. He played with the likes of Johnny Ray, Trevor Orton, and studied for three years at Guildhall School of Music in the autumn of 1965. As mentioned, during the late 1960s he played with Kenny Wheeler in John Stevens' Spontaneous Music Ensemble. Other groups he played with during this time included those of Roy Bud, Alan Cohen, Mike Westbrook, Ronnie Scott, and Tubby Hayes. He took part in Wheeler's *Windmill Tilter* before playing with Elaine Delmar at Ronnie Scott's Club in July and August of 1968. Miles Davis heard Holland during the engagement at Ronnie Scott's Club, and Davis invited Holland to record with his group.¹²⁶ Between September 1968 and August 1970, Holland appeared on several Davis recordings including *Filles De Kilimanjaro*, *In a Silent Way*, *Water Babies*, and *Bitches Brew*. Holland's first album as a leader was *Conference of the Birds*, which was recorded in 1972. Holland recorded an album of bass solos called *Emerald Tears* in 1977, and an album of cello solos called *Life Cycle* in 1982. As previously mentioned, Holland and Wheeler would work together quite a bit after his tenure with the Davis band, and when he was putting together his quintet's first incarnation. Holland explains:

When I thought about who I wanted in my first group Kenny was the first to come to mind. I wanted a group that could cover a wide range of music. Musicians that each had a strong individual voice but also could work together in

¹²⁶ John Chilton, *Who's Who of British Jazz: Second Edition* (London: Continuum, 1997), 179

a supportive way. Kenny and I had been playing together in Anthony Braxton's quartet and other projects so we had a strong connection.¹²⁷

Holland's new group also included saxophonist Steve Coleman, trombonist Julian Priester, and drummer Steve Ellington. The group was formed shortly before the recording of *Double, Double You*. In an April issue of the *New York Times*, the Dave Holland Quintet is listed as playing at the Public Theater in New York. The quintet went into a studio in Ludwigsburg, Germany for ECM in October 1983. The album that resulted was *Jumpin' In*. Holland had a much wider audience than Wheeler, and his appearance on *Jumpin' In* and *Double, Double You*, as well as the short timespan between the two records' releases, resulted in some publications reviewing both albums together. Overall, it seems as though the critical reception for *Double, Double You* and *Jumpin' In* were positive; *The Washington Post* printed a short article about Dave Holland's return to action after recovering from open-heart surgery performed in 1982. The article mentions "two impressive albums," saying *Jumpin' In*, "displays a relentless curiosity that constantly offers new perspectives on the same themes."¹²⁸ After mentioning *Jumpin' In*, there is a positive critique of *Double, Double You*:

Holland's digressive bass lines and Jack DeJohnette's nuanced cymbal work provide an insistent momentum under Wheeler's patient, poignant melodies. Wheeler's unhurried, crystal-clear trumpet tone gives his compositions an enchanting, seductive quality.¹²⁹

In *Jazz Forum*, Roger Cotterrell reviews both records, saying, "What they have in common is great spontaneity and imagination in improvisation, rhythmic power and

¹²⁷ Dave Holland, "Ask Dave: Kenny Wheeler," *Dave Holland*, January 18, 2010, <http://daveholland.com/blog/kenny-wheeler>, Accessed May 5, 2015

¹²⁸ Geoffrey Himes, "Dave Holland is Back," *The Washington Post*, May 11, 1984

¹²⁹ Ibid.

variety, careful attention to musical structure and genuinely inspired composition.”¹³⁰ In his review of *Double, Double You*, Cotterrell describes Wheeler’s compositions as having “that instantly identifiable combination of yearning, soaring lyricism and either melancholy or exuberance,” and goes on to call it “probably Wheeler’s best album under his own name to date.”¹³¹ The review of *Jumpin’ In* is also favorable except for a comment about Julian Priester’s playing, saying that he lacks impact “with his bland, too-pure tone and limited dynamic range.”¹³² A review published in *Musician* is not as glowing for *Double, Double You* as the other published reviews. Cliff Tinder says, “Of these two albums, Holland’s most consistently and successfully hits the mark,”¹³³ and then gives *Jumpin’ In* high praise. When he talks about *Double, Double You*, Tinder lists the personnel and says, “The aggregate seems less than the sum of the parts. The second side suite is mature and strong, as is ‘W.W.’ but the Carla-Bley-like ‘Foxy Trot’ just isn’t very hot to...”¹³⁴ Tinder finishes his review with one final blow to Wheeler’s record by saying, “While Holland is *Jumpin’ In*, Wheeler is still testing the water.”¹³⁵

The best review for Wheeler’s *Double, Double You* does not compare his work to Holland’s. Milo Fine and Kevin Whitehead both contributed critiques to the June 1984 issue of *Cadence*. Fine’s review mentions “this attractive quintet playing his likable compositions,” and later notes that the compositions “all have formal grooves and structures... it is to the credit of the rhythm section in particular that these structures

¹³⁰ Roger Cotterrell, “Jumpin’ In; Double, Double You,” *Jazz Forum*, 1984, 56

¹³¹ Ibid. 56

¹³² Ibid. 57

¹³³ Cliff Tinder, “Jumpin’ In and Double, Double You,” *Musician*, 1984, 96

¹³⁴ Ibid. 98

¹³⁵ Ibid. 98

serve to buoy rather than bog the soloists.”¹³⁶ Kevin Whitehead’s review starts by calling the album, “his best yet for ECM,” and refers to Wheeler’s playing as, “most assured, and surprisingly outspoken... his sound is full-toned and (of course) lyrical, with a distinct but underemphasized raggedy edge.”¹³⁷ Considering the caliber of Wheeler’s previous works for ECM, calling this album his best is no small claim.

In total, Wheeler would appear on three records with the Dave Holland Quintet until the group disbanded in either 1987 or early 1988. The group would also tour during its four-year lifespan. The week of September 23, 1984, *New York Times* listed Dave Holland Quintet as playing the club Sweet Basil Tuesday through Sunday of that week. There are also listings in New York clubs in 1985, and clubs in New York as well as Washington D.C. in 1986.

Around this time, Wheeler was teaching once a year at Banff University. In a 1990 interview, he said, “I teach once a year in western Canada, Alberta. The Holland group had to stop for me because I could never get together with them and rehearse.”¹³⁸

During his stint with the Dave Holland Quintet, Wheeler would still appear on a variety of other artists’ records. Notable records of this time include Bill Frisell’s *Rambler*, Norma Winstone’s *Live at Roccella Jonica*, Azimuth’s *Azimuth ’85*, and Globe Unity Orchestra’s *20th Anniversary*. Wheeler would also co-lead an album with Tiziana Simona called *Gigolo*. The album was recorded in Dusseldorf, German in February 1986. The album features three songs by Wheeler: “546,” “Kind Folk,” and the title track,

¹³⁶ Milo Fine, “Kenny Wheeler: Double, Double You,” *Cadence*, June 1984, 51.

¹³⁷ Kevin Whitehead, “Kenny Wheeler: Double, Double You,” *Cadence*, June 1984, 51.

¹³⁸ Chris Parker, “Interview: Kenny Wheeler in 1990,” *London Jazz News*, September 19, 2014, <http://www.londonjazznews.com/2014/09/interview-kenny-wheeler-in-1990.html>, Accessed January 28, 2016

“Gigolo.” Each of these songs would be featured on later albums that feature Wheeler. “546” would appear on the Dave Holland Quintet record *The Razor’s Edge* and Wheeler’s *Kayak* in 1992, and Thierry Peala’s *Inner Traces: A Kenny Wheeler Songbook*. “Gigolo” would appear on Wheeler’s 1987 album *Flutter By, Butterfly*, as well as *Moon* his 2001 album with John Taylor, and *Songs For Quintet*, an album recorded in 2013 and released posthumously. Interestingly enough, on *Moon* and *Songs For Quintet*, Wheeler changes the song title from “Gigolo,” to “Sly Eyes.” The third Wheeler song from *Gigolo* is “Kind Folk.” “Kind Folk” would be featured on many of Wheeler’s recordings including: *Angel Song* (recorded in 1996), *Still Waters* (recorded in 1998 with Brian Dickinson), and *That’s For Sure* (recorded in 2000 with Marc Copland and John Abercrombie). “Kind Folk” would appear under the title “Part II: For H” in his 1990 album *Music For Large & Small Ensembles*.

It is interesting that so many songs written by Wheeler during this time go on to be recorded many times by other artists as well as by Wheeler. This arguably shows an increase in popularity and awareness of Wheeler’s music. Evidence of this can be seen in the title and track listing of Thierry Peala’s aforementioned album, *Inner Traces: A Kenny Wheeler Songbook*. The fact that an album celebrating Wheeler’s songbook is in existence shows respect for his music. It is also interesting that many of the tracks were first recorded in the 1980s: “Who Are You,” “546,” “Widow in the Window,” “Mark Time,” and “Everybody’s Song But My Own.” Speaking about Wheeler’s songs, Fred Hersch said:

He does a lot of things that are on form, but not clichéd. I think if you look at twenty of his tunes you’re going to see certain forms that he favors, or devices that he uses. I think you’d say the same thing if maybe you looked at twenty of my tunes... [as] a composer of jazz composition, you don’t really repeat yourself,

but there are things you tend to gravitate towards that become part of your style... He had a great gift for melody, and all his tunes are fun to play on... he's one of those composers who isn't afraid to write a great tune, but not in a cheesy way. It's something that's beautiful, and I relate to them... You know, it doesn't have to be always super hip, but you don't want to write something that's clichéd... [the] point is to have a certain, you know, beauty of construction, and forms that are fun to play.¹³⁹

“Everybody’s Song But My Own” is arguably Wheeler’s most widely know composition. The song first appeared on *The Oracle*, which was a 1986 duet record by Dave Holland and pianist Milcho Leviev. Stan Sulzmann and John Taylor recorded a few of Wheeler’s tunes sometime in 1987 for their album *Everybody’s Song But My Own*. Wheeler did not record the song until the end of May 1987 when he went to the studio for his Soul Note debut, *Flutter By, Butterfly*. “Everybody’s Song But My Own” has been played by a great many artists including Lee Konitz, David Liebman, Fred Hersch, Rufus Reid, Marc Copland, Ralph Towner, and John Taylor. Norma Winstone wrote lyrics to the song for her 1996 record *Like Song, Like Weather*.

Flutter By, Butterfly features Wheeler along with Stan Sulzmann, John Taylor, Dave Holland, and drummer Bill Elgart. This is the first of four records Elgart and Wheeler would appear on together. Elgart, Holland, and Taylor groove together well on this record, and Wheeler sounds locked in throughout the entire album. If the listener is not paying close attention, the forms of some of Wheeler’s songs on this record may sound simple and straightforward. “Everybody’s Song But My Own” is a brisk AABA waltz that is deceptively complex. The first two A sections are each eight measures long, but the bridge is extended to fourteen measures, and the last A section is extended to

¹³⁹ Fred Hersch, interview by the author, 17 December 2015, Newark, tape recording

sixteen measures. However, the song is so melodic and develops so naturally that it is easy to overlook how unconventional the form is.

“We Salute the Night” sounds like a standard ABAC song in common time; however, the second half of the song starts a half step higher, making it more unique. It is interesting the way Wheeler does not stick with a strict half step transposition. Comparing measures 1-9 to measures 17-25, the melody is raised by a half step, except for measure 20, which is raised by whole step. The last section—measures 25-34—is elongated by two measures, and the melody does not relate as closely to its counterpart in section A. In measure 9, the melody arpeggiates a D-flat major chord, and goes down stepwise in measure ten. Measure 25 outlines a D major chord, which is in keeping with the form’s half step rise in the B section. However, instead of immediately moving down stepwise in measure 26, the melody leaps up a fourth before leaping down a fifth and continuing down stepwise. This means that there is still a stepwise descent, but it is interrupted by the leap from D to G. Measures 11-12 are almost identical to measures 27-28. The half step rise is nonexistent starting on the “and” of beat four of measure 26. However, the leap of a minor sixth in measure eleven is replaced by a leap of a major seventh in measure 27, and the phrase ends a half step higher in the B section. The last four measures of the A section, and the last six of the B section do not seem to relate to one another, so it could be argued that this song’s form is ABA’C. However, like “Everybody’s Song But My Own,” Wheeler was able to make “We Salute the Night” feel like a more conventionally structured piece.

We Salute the Night

Kenny Wheeler

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

B

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Image 5-1

After its release, *Flutter By, Butterfly* was reviewed by Bill Shoemaker for the January 1989 issue of *Down Beat*. The album was given three stars, and Shoemaker immediately expresses his biggest issue with the album, the packaging and titling, saying:

You can't judge a record by its cover, or its title, but the fact remains that such superfluous considerations are central to consumerism... Wheeler's preciously titled *Flutter By, Butterfly* has the look of an Age-of-Aquarius crossover travesty; the only touches lacking are a back cover photo of Wheeler in a Nehru jacket, and Leonard Feather ranting about "Luv" in the liner notes.¹⁴⁰

Shoemaker does not put down the playing on the album; he tries to explain Wheeler's style before describing the album's tracks.

As it is, Kenny Wheeler defies convenient definition. He is, in comparison to his colleagues in the avant garde, conservative. Yet, Wheeler, who is nearing his 60th birthday, is, stylistically, of a different generation than Art Farmer or Thad Jones. Wheeler tenaciously thrives in this sometimes contradictory interstice, as evidenced by the sequencing of the second side of the album.¹⁴¹

The second side of the record is made up of three highly contrasting pieces: "Flutter By, Butterfly," "Gigolo," and "Little Fella." After walking the readers through the second side of the record, he describes the first half "more cohesive, more in the mold of his burnished ECM dates, forwarding Wheeler's compositional subtleties, as well as his more obvious improvisational strengths."¹⁴² The first side is made up of "Everybody's Song But My Own," "We Salute the Night," and "Miold Man." As Shoemaker describes it, "In 'Miold Man,' Wheeler builds a theme on fourths in three minor keys shifting improvisational gears from Holland's gleeful introductory solo, through Wheeler's seam-busting solo, to Stan Sulzmann and Billy Elgart's probing, tactile cadenza."¹⁴³

¹⁴⁰ Bill Shoemaker, "Kenny Wheeler-Flutter By, Butterfly," *Down Beat*, January 1989, 30

¹⁴¹ Ibid. 30-33

¹⁴² Ibid. 33

¹⁴³ Ibid. 33

Flutter By, Butterfly would be Wheeler's last release under his own name of the 1980s. He would appear on an interesting recording later in 1987 when he took part in a live recording with a band led by pianist George Gruntz. The concert was recorded at Caravan of Dreams in Fort Worth, Texas on October 16 and 17. Most notably, the band included Enrico Rava with Wheeler in the trumpet section, and Lee Konitz and Joe Henderson in the saxophone section. Wheeler and Rava had already recorded together, and Rava was part of the Globe Unity Orchestra with Wheeler. This would be the only time Wheeler and Henderson would appear together on record, and the first time he appeared with Lee Konitz. As will be discussed, Wheeler and Konitz would work frequently with one another in the 1990s. In November 1988, Wheeler played with the George Gruntz band again, only this time in Germany and with a different lineup that included Arturo Sandoval in the trumpet section, John Scofield on guitar and Peter Erskine on drums. In 1989, *The Washington Post* wrote a review of *Happening Now*, the album that resulted from the Fort Worth recordings:

In 1987, Swiss pianist, composer and arranger George Gruntz toured the United States with an all-star big band composed of American and European musicians.

Talentwise, the ensemble was an embarrassment of riches: saxophonist Lee Konitz and Joe Henderson, trumpeters Kenny Wheeler and Enrico Rava, trombonist Ray Anderson, tubaist Howard Johnson, drummer Bob Moses and vocalist Sheila Jordan, among many others.¹⁴⁴

One interesting take away from this article is that it specifies that the Gruntz band toured the United States in 1987. An article in the *New York Times* from 1987 reviews

¹⁴⁴ Mike Joyce, "On Record: Jazz, Imported and Home-Grown," *The Washington Post*, June 30, 1989, 19

“the first of four performances at Greenwich House.”¹⁴⁵ The *New York Times* article pays the band a compliment, saying that the band “sounded more like a road band than a one-time aggregation of star soloists and studio professionals.”¹⁴⁶ Palmer also reveals that the Swiss Bank Corporation financed the tour.

After the United States tour with George Gruntz, it seems Wheeler worked a lot around Europe towards the end of the 1980s. Compared to his work as a leader of the 1970s, Wheeler’s recordings of the 1980s do not seem to have retained as much acclaim. Usually when a trumpeter, or any musician, is entering his 60s, it is not a sign of great things to come when your playing is seemingly being dismissed. However, more players—especially in European circles—were starting to come around to the brilliance of his compositions, and soon new life would be breathed into Wheeler’s career.

¹⁴⁵ Robert Palmer, “Jazz: Gruntz Concert Band on Tour,” *New York Times*, October 14, 1987, C21

¹⁴⁶ Ibid.

Chapter 6: Aspire Nonetheless

In January 1990, Kenny Wheeler turned 60, and while many performers start showing a decline in their creative output, Wheeler's music was reaching new highs. In January and February 1990, Wheeler recorded his magnum opus, *Music For Large & Small Ensembles*. In his liner notes for the album, Steve Lake says, "*Music for Large and Small Ensembles* is the most comprehensive of Kenny Wheeler's recordings to date. It could almost be titled *The Complete Wheeler*."¹⁴⁷

These recordings show Wheeler's prowess as a composer, arranger, and performer in a variety of groups. The first disc of this two-CD release boasts a nineteen-piece big band playing Wheeler's eight-part suite, "The Sweet Time Suite." The second disc has three more big band tracks, a quintet track, two trio tracks, and two duets for piano and drums. Wheeler used his own big band for this session, which contained quite a few players that had worked with Wheeler in the past. The band consisted of trumpeters Derek Watkins, Henry Lowther, Alan Downey, and Ian Hamer; trombonists Hugh Fraser David Horler, Chris Pyne, and Paul Rutherford; reed players Ray Warleigh, Duncan Lamont, Evan Parker, Stan Sulzmann, and Julian Arguelles; John Taylor on piano; John Abercrombie on guitar; Dave Holland on bass; Peter Erskine on drums; and singer Norma Winstone.

Before going into the studio, this group was able to rehearse a couple of times and spent a little time touring around England. According to John Abercrombie:

[There was] not extensive rehearsal. I don't remember exactly. I remember a couple of days in London because most of the musicians on that recording were English except for myself and Peter Erskine, and Dave Holland, who is English,

¹⁴⁷ Steve Lake, liner notes to Kenny Wheeler, *Music for Large and Small Ensemble*, ECM 1415/16, 1990, compact disc

but became kind of an honorary American, he's been living here for so many years. I think everyone else in the band was British so the rehearsal was in London and then the band got a couple of rehearsals, but I think what made it really work was the band went, before we recorded that record, we did a tour...of England, traveled around in a big bus, just like the Count Basie band, you know, just travelled in a big bus and we played all these little towns all around England and then we went into the recording studio. So I think we didn't need much rehearsal in the traditional sense because we were performing the music a lot so the performances acted like rehearsals too. We got to really understand the music so by the time we hit the recording studio, the music was completely together and we didn't have to think about it, we played it a bunch. Which that's really nice, to have that kind of luxury.¹⁴⁸

The February 1990 issue of *Jazz Express* wrote about Wheeler's big band performance at Queen Elizabeth Hall, saying "If you rate a concert by the number of working musicians in the audience, then Kenny Wheeler's 19-strong band at the QEH would take some beating."¹⁴⁹ The article goes on to mention that Wheeler's big band rarely makes public appearances, and gives the band a favorable review. One thing worth noting that is mentioned in the article is funding from the Arts Council. Wheeler was granted funding to book this new tour, record the album, and was also allotted time to write for the group, much like the funding Wheeler received which made *Song For Someone* possible.

Wheeler's style as a bandleader is interesting, and it reflected his personality. In reference to Wheeler's personality, Evan Parker said:

He was a very reserved man—perhaps even a bit shy with people he didn't know—but when he got to know you he opened up and cracked jokes - often clever word play or puns, usually very light hearted stuff. He was a very thoughtful, kind and considerate person very dedicated to his music and his instruments.¹⁵⁰

¹⁴⁸ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

¹⁴⁹ Ronald Atkins, "Kenny Wheeler Big Band," *Jazz Express*, February 1990, 10

¹⁵⁰ Evan Parker, interview by the author, 13 January 2016, Newark, email

Fred Hersch, who played in small groups with Wheeler from about 2000 to 2005 said that Wheeler was, “kind of reserved... also incredibly self-deprecating... the other thing about it is he never gossiped, you know; he never talked smack on anybody else.”¹⁵¹ John Abercrombie’s description of Wheeler echoes some of what Parker and Hersch said, though Abercrombie expands upon certain aspects:

He’s just a very quiet guy. I always got the feeling, as much as he loved to play with people and do concerts, I think he was a little uncomfortable being in front of an audience sometimes. I don’t think he was—he wasn’t at home on the stage, so to speak, you know... seems like a nervous quality before we would play that Kenny would—but then once he started to play, I mean, that would all just go away, you know... Maybe before you play, you get a little—not performance anxiety, you know—stage fright we used to call it. I think Kenny had that for sure. Very, I mean, just a lovely, easy to work for person. Very quiet, but with a very dry sense of humor as some of his titles will tell you... he loved puns, like word games, and funny—the way words would sound together...

He liked to hang out, though, after the concerts he loved to sit at the bar and have a couple of drinks with everybody, and maybe smoke a cigarette every once in a while, you know, he like to, you know, he was a pretty down, earthy person, but he was also just very quiet. Quiet and reserved at the same time.¹⁵²

It is interesting to see how Wheeler’s quiet personality transfers to his style as a bandleader. He seems to get a very good sound out of his bands, however he did not seem to be an overly demanding leader to work for. According to John Abercrombie:

He was never demanding, just the music demanded you play it a certain way. In other words, if we had certain lines... that we played together, and Kenny loved to write counterpoint. He liked to write these little melodies where he would state the melody and then the guitar would continue with a counter melody underneath it, starting on a different beat many times. So the music demanded that you play it correctly, and he wanted it played correctly, but we would just keep playing it through until we got it. If I was having trouble with anything, I would sort of take it aside and look at it, because guitar players are kind of notorious for not being able to read that well... So eventually it would all work out, but Kenny... didn’t shout at you... he’s a very quiet man. He didn’t say, “it has to be played—you

¹⁵¹ Fred Hersch, interview by the author, 17 December 2015, Newark, tape recording

¹⁵² John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

must do this,” or, “John, you’re fucking that up,” or say something to the rhythm section, he just kind of let everybody figure out how to play the music, and then if something wasn’t quite right he might make a comment, but it was all very quietly done.¹⁵³

Evan Parker describes a fascinating aspect of Wheeler’s band leadership, which is most likely caused by his apparent shyness:

Kenny always needed a spokesperson. Norma Winstone would sit near Ken and he would often get her to convey his ideas. His conducting was a disaster so there were a sequence of people who he got to MD and conduct. Later when the band did the tours in the UK he would share out the cuing and conducting, counting off. He really was the least showy bandleader possible. All of him was in the writing and his playing.¹⁵⁴

From what his band mates have said, and from what Wheeler said when he formed his first band in the 1970s, it seems apparent that Wheeler just surrounded himself with competent players who he could trust to play his music the way he liked it. It seems as though he was one to avoid confrontation as well as the limelight. While those are not the stereotypical traits of a successful bandleader, one cannot deny Wheeler’s results on *Music For Large & Small Ensembles*.

Music For Large & Small Ensembles starts with a chamber ensemble consisting of members of the saxophone section and Norma Winstone playing through the opening to “The Sweet Time Suite.” When the opening repeats, the rest of the band—piano and guitar excluded—comes in. The bass is playing a written part and Peter Erskine is lightly playing on the cymbals in the background. Without the rhythm section present for half of the opening, and playing a more reserved role during the second half, it is easier to hear Wheeler’s voice leading and counterpoint writing. His education in composition and study of counterpoint has been discussed previously, so it is not surprising that his part

¹⁵³ Ibid.

¹⁵⁴ Evan Parker, interview by the author, 13 January 2016, Newark, email

writing would sound mature. The arrangements sound much more polished compared to the last big band record he recorded, *Song For Someone*, in 1973. According to John Abercrombie:

He loved counterpoint. I used to see him sitting down with a little notepad when we'd be on tour—with a pen and a little manuscript pad. I'd say, "Kenny, what are you doing?" he said, "Oh I'm just writing. Doing some counterpoint exercises." And he would just be sitting there doing real counterpoint. You know, like book one or book two; he'd just be following rules, and he's just trying to figure out things, and that extended over into his writing style completely.¹⁵⁵

Evan Parker said he did not know which book Wheeler would work out of, but did say that Wheeler had recommended he get Hindemith's *Elementary Studies For Musicians*.¹⁵⁶ *Elementary Studies For Musicians* is not a counterpoint or harmony book, but a book on fundamental theory principals like rhythm, meter, intervals, scales, and notation. However, Wheeler said he studied out of Hindemith's *Traditional Harmony* book, and his endorsement of another of Hindemith's books shows that he had a lot of faith in Hindemith's pedagogical methods. Therefore, it is quite possible that any counterpoint exercises Wheeler did on tour came from one of Hindemith's books.

Part II of the suite is titled "For H," however this piece had been released as a small group arrangement under the title "Kind Folk." John Taylor starts the track alone, playing chords for four measures before Dave Holland and Peter Erskine join in. Some of the brass sections enter at measure 9 by matching Taylor's piano voicings. In measure 13; members of the saxophone section and Norma Winstone come in with the melody. By measure 29, the entire band has come in, and some counter-melodies can be heard in different sections. John Abercrombie talks about the use of both piano and guitar in the

¹⁵⁵ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

¹⁵⁶ Evan Parker, interview by the author, 13 January 2016, Newark, email

modern big band setting, which is another interesting characteristic of this record found in Part II of the suite. After being asked about the challenges of staying out of one another's space, Abercrombie said:

I deferred mostly to Taylor, and I let him actually function... I'd say 80% of the time, more like the accompanist—the chordal instrument—and I would play whatever Kenny had written for me to play. If I did comp, it would be very sparingly, or sometimes Taylor and I would agree that I would comp behind Kenny... so we both wouldn't comp at the same time; sometimes we did. And then we just tried to be careful of not stepping on each other's toes. But you have to remember, we're playing the same structure, we're playing the same forms, the same chord changes, the same tune. So we're both pretty much playing the same kind of thing. We both had the same sensibility, so I don't think we would play any voicings that would clash. And the other times... Kenny kind of gave me freedom to play whatever I wanted. After I played the written part, if there wasn't anything to play, I mean, he would say, "oh, John, you can just play something; you can just fill in and float around." And that's what I did... when I wasn't playing written melodies or maybe playing some accompanying chordal things, I was just floating around and playing melodies and little things that I heard related to the song. When there were spaces, I would sort of play in them... So that was one way around it, so I didn't comp all the time. That can be tricky though, guitar and piano in a big band. Unless, of course, you're doing, like, a very specific thing, you know, where the guitar is playing more Freddy Green style comping. If you're playing more traditional big band, then it's pretty defined; the guitar just comps straight-ahead and the piano is a little freer to, you know. The guitar player just plays the basic four-four rhythm, but that's only in certain cases and that wasn't the case in Kenny's big band because there was nothing like that in the band. You know, we didn't have any Count Basie style arrangements from Kenny Wheeler.¹⁵⁷

Much like *Song For Someone*, Wheeler's suite that opens *Music For Large & Small Ensembles* masterfully blends intricately structured big band arrangements with free music. In an interview with Fred Sturm, Wheeler says that he "wanted to get the music to the stage where we could do a whole continuous set with no interruption, so I decided to have free interludes between pieces... I always try to have areas in my big

¹⁵⁷ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

band music especially for free improvisation.”¹⁵⁸ Later in the same interview, Sturm points out that Wheeler seldom ornaments or embellishes melodies, substitute harmonies for the original changes, or make use of reed doubling and brass mutes. It is interesting that Wheeler does not make use of any of these techniques, yet his arrangements do not seem dull by any means, and do not easily tire the listener. Wheeler responds to Sturm’s inquiry about why these techniques are absent in his charts:

In my big band music, I don’t use woodwind doubles or brass mutes mainly because I do few gigs, and when I do a gig we don’t have sound systems sophisticated enough to pick up these items. Besides, I have always like the full ensemble sound. I don’t write many tutti passages where everyone is rhythmically together. Again, I think it’s because these types of tutti passages immediately put the stamp of big band swing on the music, and as I said before I’m looking for a more open, austere sound. I try to use more contrapuntal sound, playing off the saxes, trumpets, and trombones against each other, almost like the idea of Dixieland. I don’t always succeed, but that is what I like to do.¹⁵⁹

The first half of *Music For Large & Small Ensembles* showcases Wheeler’s ability as a big band composer and arranger, and for this record he is in form. The second disc of the double-album contains three more big band pieces: “Sophie,” “Sea Lady,” and “Gentle Piece.” The rest of the pieces are for a smaller ensemble consisting of members of the big band. After the recording of the large ensemble pieces, Wheeler went on an eleven-day tour with his quintet, which consisted of John Abercrombie, John Taylor, Dave Holland, and Peter Erskine. February 14-16, 1990, this group went into ECM’s studio in Oslo to cut six more tracks for *Music For Large & Small Ensembles*: “Trio,” “Duet I,” “Duet II,” “Duet III,” “Trio,” and “By Myself” by Howard Dietz and Arthur

¹⁵⁸ Fred Sturm, *Kenny Wheeler: Collected Works on ECM*, (Vienna: Universal Edition, 1997), 6

¹⁵⁹ Ibid. 7

Schwartz. Wheeler, Holland, and Erskine performed the trio pieces; Taylor and Erskine played the duets; and the full quintet played “By Myself.”

During the February recording session, the quintet also recorded another album titled *The Widow in the Window*. John Abercrombie provided some information about the session:

That was, I think, my all-time favorite [album] that I did with Kenny in a way. Just because I think the compositions were so beautiful and the way he used the record, I liked the way it was recorded was gorgeous; we did that one in Oslo, and the funny thing about that record was the band had been on tour again. Like the big band, we had been making a tour through Europe and then we went in the studio so it was kind of an ideal situation, but that one song, called “The Widow in the Window”, was a song that we hadn’t been playing on tour that much. We rehearsed it a couple of times and maybe we played it on one gig, but it was kind of a tricky tune so Kenny was shying away from it in performance. Then when we got into the studio, John Taylor said, “Well, Kenny, what would you like to start with?” [Kenny] said, “Well, I think we, uh, let’s start with ‘The Widow in the Window.’” And we all looked at each other like, “What? You know, we haven’t been playing this tune, Kenny, c’mon!” He said, “No, I’d like to do ‘The Widow in the Window’” and he was really kind of adamant about it, and so we did it. And it was done in one take, and I remember it came out really good, probably because we hadn’t been playing it and we were all just kind of, we were really just focused on this tune because we really didn’t know it that well. Actually I had to go back and fix some things on that one I remember because there were some very tricky little counterpoint lines and things that went in harmony with Kenny and kind of very high on the guitar, and when you try to read those things on site sometimes they’re hard. So I remember I had go back in and actually punch in a few of the little melodies. But the basic tune was just done in one take, and the solos were so good and the feeling of the tune was so good. But I always remember that he wanted to start with that tune and we were all kind of shocked because we didn’t really know it.¹⁶⁰

The track that opens *The Widow in the Window* is Wheeler’s “Aspire.” Before being included on one of Wheeler’s records, “Aspire” appeared on George Adams’ *Sound Suggestions* in 1979, and European Jazz Ensemble’s *At the Philharmonic Cologne* in 1989. The story behind the title of this song perfectly shows Wheeler’s sense of humor

¹⁶⁰ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

and joy of puns. Again, John Abercrombie recollects a conversation he had with Wheeler during the recording session:

Some of [his song titles] are hysterical. He actually had one that we recorded on an album called *The Widow in the Window*, which is also, I think, a funny, weird title, and the first tune on that record is a tune called “Aspire.” And I said, “Well Kenny, why is it called ‘Aspire?’” I asked him and he said, “Oh, it’s dedicated to the saxophonist, Roland Kirk.” And I said, “Well, how do you get ‘Aspire’ from Roland Kirk?” I mean, I didn’t understand, so he explained it to me that a church, you know, a building; a church building has a spire on it, and if you say church in German, the word is kirche, so that was the reason. It didn’t mean to aspire to something—it could mean to aspire to something, but it also meant that a church has a spire and you say... church in German, kirche, so therefore it was dedicated to Roland Kirk. So that’s the kind of way his mind worked; he loved puns, like word games, and funny—the way words would sound together.¹⁶¹

In the October 1990 issue of *Down Beat*, Kevin Whitehead reviews *The Widow in the Window* as well as *Double, Double You*, which was being rereleased on CD. *The Widow in the Window* gets three and a half stars, and *Double, Double You* is given four and a half stars. Whitehead says:

Quiet as its kept, Kenny Wheeler’s one of the best jazz trumpeters (and flugelhornists) around. He has a gorgeously pealing tone, and plays sinuously sculpted lines quite unlike anyone else’s. (Like Roy Eldridge, he draws inspirations from saxophonists’ mobile, leaping lines and behind-the-beat phrasing). He likes to dart out of his fat, middle register, to touch majestic high notes which may be dissonant on paper but always sound lyrically right...

Wheeler’s own records as leader are a mixed bag. *Widow in the Window*, his latest, succumbs to the old ECM stereotype—creative tension is restrained beneath a placid surface.¹⁶²

Whitehead goes on to give a very favorable review of *Double, Double You*, calling it, “better and more varied”¹⁶³ than *The Widow in the Window*. He ends his review with a somewhat pessimistic view of Wheeler’s future:

¹⁶¹ Ibid.

¹⁶² Kevin Whitehead, “Kenny Wheeler—The Widow in the Window; Double, Double You,” *Down Beat*, October 1990, 41-42

¹⁶³ Ibid. 42

Could this be Wheeler's year? He has a large ensemble record due out around the time you read this... A cynic might suggest the only thing this gifted trumpeter needs to make it big is a recent high-school diploma. Alas, he's a youthful 60. If you're tired of peachfuzz brass whizzes who sound a little unformed and unsure of a direction, check out a mature master with a distinctive voice of his own.¹⁶⁴

In the beginning of 1991, Wheeler played a few shows in the United States. The January 6th issue of *New York Times* listed him as playing the Blue Note the following week, and *The Washington Post* had a review of a show at Blues Alley in the January 9th issue. Evidently there were some technical difficulties with the show in Washington D.C. because the review mentions "During the opening set, when the bell of his horn nearly engulfed the microphone, it became clear that there was a problem with the stage monitors, making it difficult for Wheeler's band mates (though not the audience) to hear him properly."¹⁶⁵ The review indicates that this was Wheeler's quintet from *The Widow in the Window*, although Gary Peacock replaces Dave Holland.

April 27, 1991, Wheeler was listed as taking part in The Carnegie Hall Centennial Festival as a member of Steve Coleman's *Rhythm in Mind*. Two days later, Wheeler would go into the studio with Coleman's group to record an album of the same title. December 10-11, 1991 Wheeler was part of a live recording playing at Alligators in Paris with pianist Jeff Gardner, bassist Hein van de Geyn, and drummer Andre Ceccarelli. The subsequent album was titled *California Day Dream*, and it is the first time Wheeler's song, "The Imminent Immigrant" would appear on record. Noteworthy recordings from 1992 include: The United Jazz & Rock Ensemble's *Na Endlich!*, *Greenhouse Fables* with vibraphonist David Friedman and pianist Jasper van't Hof, Wheeler's *Kayak*, and

¹⁶⁴ Ibid. 43

¹⁶⁵ Mike Joyce, "Kenny Wheeler, Rolling On," *The Washington Post*, January 9, 1991, C7

Jane Ira Bloom's *Art and Aviation*. On *Kayak*, Wheeler would rerecord "Gentle Piece," which previously appeared on *Music For Large & Small Ensemble*, as well as "546," which was previously mentioned as being on the Dave Holland Quintet release, *The Razor's Edge*.

In 1993, the Kenny Wheeler/Sonny Greenwich Quintet was recorded live at the Montreal Bistro & Jazz Club. Among others, Wheeler recorded on Mike Gibbs' *By the Way*, Paolino Dall Porta's *Tales*, Greg Runions' *But Not Forgotten*, and recorded his own album for Soule Note, *All the More*. *All the More* would feature the first recording of "Nonetheless," and "Phrase One," as well as new takes of "Mark Time," "Introduction to No Particular Song," and "The Imminent Immigrant."

Wheeler's would play around Europe in 1994, taking part in recordings with The Dedication Orchestra, European Music Orchestra, Bernd Konrad, Rabih Abou-Khalil, Claudio Fasoli, and Klaus Konig. Perhaps the most interesting thing to happen in 1994 was the recording of Azimuth's last album, *How It Was Then...Never Again*. The eight-song album would not be the last time Wheeler, Taylor, and Winstone appeared on record together, but it was the last time they would record as a trio. In 1995, Wheeler would record one track under his name. "Kind Folks" would be the first track recorded for the album *Dream Sequence*, which would not be released until 2003. His recordings with other groups included *Who Are You?* by The Maritime Jazz Orchestra, *Window Steps* by Pierre Favre, *The Nearness* by Jane Ira Bloom (which also featured Wheeler's future collaborator Fred Hersch), *Azure* by Tommy Smith, *Plays The Music of Kenny Wheeler* by The Upper Austrian Jazz Orchestra, and *What's New* by Thomas Stabenow.

On January 6, 1996, Wheeler would record four more tracks for *Dream Sequence*: “Unti,” “Cousin Marie,” “Nonetheless,” and Billy Strayhorn’s “A Flower is a Lovesome Thing.” In February, Wheeler would head into a New York studio to make another brilliant record for ECM. According to an interview Wheeler did with Peter Martin, Wheeler “suggested something to Manfred Eicher with Dave Holland and Lee Konitz whom I’ve admired for a very long time. So first Manfred suggested just doing it with the trio, but I thought that might be too hard to sustain the whole album without a harmony instrument.”¹⁶⁶ Eicher suggested Bill Frisell as the harmony player for the album, which Wheeler told Martin, “I couldn’t argue with that.”¹⁶⁷ The album, *Angel Song* would feature this lineup. Wheeler told Martin that it was Eicher’s suggestion that the quartet work without a drummer, “which at first seemed a bit strange, but after I’d thought about it for a while it seemed like a good idea.”¹⁶⁸ The quartet gels well together on this record, and Konitz’s voice on alto seems to go well with Wheeler’s tone on flugelhorn. Referring to his compositions and playing featured on *Angel Song*, Wheeler told Martin:

I never come away unsatisfied with my tunes. I’m always happy with the compositions, because I often feel that I don’t own the things I write—it’s as though you can tap into a source, which belongs to everyone, and I can’t really lay claim to them. But sometimes I feel I could have done a little better in my playing, and this one was a little bit like that. But Manfred was so enthusiastic about it all that maybe I’ve talked myself into thinking that maybe I don’t play too bad on it!¹⁶⁹

Of the nine songs featured on *Angel Song*, six of them were not previously recorded: “Nicolette,” “Present Past,” “Angel Song,” “Onmo,” “Past Present,” and “Kind

¹⁶⁶ Peter Martin, “Kenny Wheeler: Playing With Angels,” *Jazz UK*, March-April 1997, 15

¹⁶⁷ Ibid. 15

¹⁶⁸ Ibid. 15

¹⁶⁹ Ibid. 15

of Gentle.” “Kind Folk” was a staple in Wheeler’s repertoire that made another appearance on *Angel Song*. “Unti” and “Nonetheless” were still both within two years of their first recordings and were both recorded a month before the *Angel Song* session. The recordings from January 1996 would eventually be released on the album *Dream Sequence*. Of all the tracks on *Angel Song*, “Kind Folk” seems to have the most drive. Dave Holland does a great job at keeping the forward momentum going throughout the entire track. His playing sets up the time really well at the beginning, but he is not mitigated to the role of timekeeper. Under Frisell’s solo, Holland drops the ostinato pattern periodically to complement or contrast the solo line. Holland does the same under Wheeler and Konitz’s solos.

Having the chance to work with Lee Konitz must have been a rewarding moment for Wheeler. As mentioned in chapter one, when Wheeler was a teenager, he went to hear Lee Konitz with the Claude Thornhill band. Fifty years later, Konitz was playing on Wheeler’s record, and the two would work together a lot after *Angel Song* was finished. Talking about Konitz, Wheeler said:

I’ve always tried to listen to him, and I’ve always liked his playing. He’s looking for a melody all the time—he never plays any hot licks. Over the years, whenever I’ve had any problem with my sense of direction, I’d go back and listen to his records. That puts me on the right path. *Birth of the Cool* was a great record, and I love *Motion* with Elvin Jones. I never bothered with the critics’ descriptions of bebop or cool or whatever. I liked Tristano’s music very much—I realized how difficult it was, though. The themes were even more difficult than bebop. I’ve played odd gigs with Lee over the years, but *Angel Song* was probably the first time I really connected with him. I know he likes to stand in front of a band, shut his eyes and not read music, but I didn’t really want to play standards on that recording, I wanted to play originals. And he plays very well. Also, I did a week at Ronnie Scott’s with him a few years ago—he didn’t like it much, but I did warn him that people do talk there!¹⁷⁰

¹⁷⁰ Andy Hamilton, *Lee Konitz: Conversations on the Improviser’s Art*, (Ann Arbor, MI: University of Michigan Press, 2007)

Konitz talked about Wheeler, *Angel Song*, and playing shows as well, though

Konitz's sentiment seems more blunt and matter-of-fact:

I've worked a lot with Kenny Wheeler, and if anything he has a tendency to play at the bottom of the pitch. So I really have to be very careful, because we can sound pretty sour together. On the *Angel Song* record on ECM I was having that problem. My God, where were the angels!¹⁷¹

When talking about gigging with Wheeler, again Konitz does not mince words.

He does not say anything cruel, he is just honest with his praise and does not leave out any possible shortcomings:

There's always a very small amount of theatricality in my stage presentation, and Kenny stands there looking like he'd rather be someplace else...

I was pleased that Kenny played so nicely. He's a special musician, writer, player, and person. It's kind of a jam session; give everybody the chance to play a little bit, and play a few original things so that we don't look like complete "fakers." Kenny was nice enough to learn my little etudes. He's a real songwriter, and I love his tunes.¹⁷²

Immediately following the recording and release of *Angel Song*, Wheeler seemed skeptical that the band would play live shows, telling Peter Martin, "it's going to be difficult, because they're all leaders in their own right and to find a period when they're all free is very hard."¹⁷³ The band did eventually play the tracks from *Angel Song* in concert at the Barbican Center in London on February 21, 1998.

In April, a few months after recording *Angel Song*, Wheeler was in New York playing with Jane Ira Bloom at Sweet Basil in Greenwich Village. According to a review of the concert in the *New York Times*, the band also included trombonist Julian Priester,

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ Peter Martin, "Kenny Wheeler: Playing With Angels," *Jazz UK*, March/April 1997, 15

bassist Mark Dresser, and drummer Tom Rainey. Bloom thought highly of Wheeler's playing; in an article for *Jazz Times*, Gene Lees says that Bloom told him:

What I hear is sincerity and a unique voice. Kenny Wheeler could be playing a trumpet, or a saxophone, or a violin, I could tell it's him. It's his voice coming through that instrument. And he has a great deal of harmonic imagination, which I find very refreshing, in his music, in his orchestration, and in his own playing. It's almost completely lyric. And it's effortless. The virtuosity is invisible, and that's the way it should be.¹⁷⁴

By June, Wheeler was back in Europe and would not return to the United States for at least two years. In a 1998 interview, he mentions that the last time he had played in New York was “four or five years ago with Jane Ira Bloom.”¹⁷⁵ Wheeler's timing does not add up since the concert with Jane Ira Bloom was a year and nine months before the *Coda* interview was published, but it still shows that this was the last visit to the United States for a considerable amount of time. In the *Coda* interview, he also mentioned playing at the Blue Note “about six years ago,” before adding, “I don't think there is much interest in what I do in the States or in New York.”¹⁷⁶ There was a listing in the *New York Times* for Wheeler at Blue Note in January 1991, so this could be the visit he was referring to.

Wheeler may not have been making trips to the United States, but he still traveled a significant amount for recordings and appearances with different groups. He played a set with The United Jazz & Rock Ensemble in Mainz, Germany, which was recorded and released as *Die Neunte Von United*. A month later he was back in North America to

¹⁷⁴ Gene Lees, “Kenny Wheeler: Evolved Simplicity,” *Jazz Times*, December 1999, 192

¹⁷⁵ Jerry D'Souza, “Windmill Tilter Kenny Wheeler,” *Coda*, November-December 1998, 11

¹⁷⁶ *Ibid.* 11

record the album *Touché* with fellow Canadian emigrant, pianist Paul Bley, a player with whom Wheeler had said before that he wanted to make an album.¹⁷⁷

He recorded in Canada again in October, this time at Nicholson on St. Francis Xavier University, which is in Antigonish, Nova Scotia. The live recording was released as *Siren's Song* by the Justin Time label. *Siren's Song* featured Wheeler, John Taylor, and Norma Winstone with the Maritime Jazz Orchestra.

It was previously mentioned that Wheeler would not appear in the United States in 1997; however, he traveled all over Europe as well as Australia. In February, Wheeler was recorded live at a club called The Basement in Sydney, Australia. The band on that date featured pianist Mark Isaacs, bassist Adam Armstrong, and drummer Andrew Gander. On the date, the group recorded Isaacs' "Elders Suite" and Wheeler's "Everybody's Song But My Own." A month later, Wheeler was in Budrio, Italy to record Alfredo Impullitti's *La Geometria Dell'Abisso*, which featured a large band and string section. In April he recorded *Live at the Porgy & Bess* in Vienna with the Christian Maurer Quintet. The album featured three of Wheeler's compositions: "Everybody's Song But My Own," "Foxy Trot," and "Gentle Piece;" and three other pieces: Billy Strayhorn's "A Flower is a Lovesome Thing," Alfred Vollbauer's "Rhizom," and Mauer's "Anna."

In September, he did the first of two sessions that would result in *A Long Time Ago*. Wheeler's penultimate release for ECM under his own name, and the last of his albums the label released in his lifetime. The second session for *A Long Time Ago* was in January 1998. The album was subtitled *Music For Brass Ensemble and Soloists*, and

¹⁷⁷ James Hale, "In a Melancholy Tone," *Down Beat*, August 1997, 35

featured Wheeler on flugelhorn along with trumpeters Derek Watkins, John Barclay, Henry Lowther, and Ian Hamer; trombonists Pete Beachill and Mark Nightingale; bass trombonists Sarah Williams and Dave Steward; John Taylor; guitarist John Parricelli; and conductor Tony Faulkner. *Down Beat*'s Jon Andrews gave the album four and a half stars in his review, saying:

A Long Time Ago brings Wheeler's compositional skills to the forefront... With the two suites that make up the bulk of the CD, "The Long Time Ago Suite" and "Gnu Suite," Wheeler uses the horns to create richly detailed harmonies and shimmering textures. Dispensing with bass and drums, he relies on the growling bass trombones to tether the horns to his graceful, swaying rhythms. "Ballad For A Dead Child" and "Going For Baroque" edge further away from a conventional jazz approach through an extensive use of counterpoint. The composer's characteristic, sighing melodies unify the project.¹⁷⁸

Wheeler would appear again in with The Maritime Jazz Orchestra in March 1998 for a session in Halifax, Nova Scotia. Winstone and Taylor were on hand, and the group recorded the album *Now and Now Again*. June 21, Wheeler would play with Brian Dickinson at the CBC Broadcasting Centre in Toronto. The duo played nine songs that would be released as *Still Waters*.

In September 1998, John Abercrombie went into the studio to record an album for ECM. *Open Land* featured Abercrombie's trio with Dan Wall on organ and Adam Nussbaum on drums augmented by Wheeler, saxophonist Joe Lovano, and violinist Mark Feldman. When asked why the trio was augmented for the record, Abercrombie said:

We had already recorded three trio records for ECM, and we wanted to do another one, but when Manfred and I spoke we thought, "let's just not do another trio record, let's add some people to it and make it more, just something different." Of course Kenny came to mind, and so did Joe Lovano, and I always wanted to play with Mark Feldman. So we decided to use these three people and I had to figure out how to use them and which circumstances I'd use them. Whether or not they would play together, or just one at a time with the trio, and I just kind of worked it

¹⁷⁸ Jon Andrews, "Kenny Wheeler: A Long Time Ago," *Down Beat*, February 2000, 68

out. Mostly it was, you know, Kenny would play with the trio and a couple of tunes they all played. But the reason was just to, you know, if you release three trio records maybe it's time to do something slightly different. Still keep the trio intact, but augment it with other players so it becomes more of a special project... that was the reason. And Kenny, I think, plays especially beautiful on that record. He just really stands out on it for me.¹⁷⁹

While reminiscing about this session, Abercrombie provided valuable insight about Wheeler's style, ability, and Booker Little's influence on Wheeler:

The thing about Kenny is he is...even though he may not sound it... he is steeped in the tradition of playing jazz music. By the time I met him, he seemed to be already evolving out of playing very... eighth note kind of lines into this more kind of romantic, expressive way of playing where he was still acknowledging the harmony but he had... found his own way to really, *really* identify himself. He had a way to play all music; Whether it was free music or structured music so I think that that's what attracted me to him.

And then one time I remember we had a conversation—I think maybe it was when we did the *Open Land* record. I wrote a tune and it was called “Little Booker” which is supposed to be a reference to Booker Little... and I come to find out that was Kenny's, one of his big influences on the trumpet and in music. I could really hear it when I heard Kenny play because, you know, Booker Little had that sort of Romantic, over the bar line type of phrasing—just very steeped in the tradition, but very different. It was almost like you could hear other things in his playing; I can't describe it. Like it seems almost Classical in a sense—almost like he was playing across things and not so much just inside the rhythm of everything like a lot of jazz players; he would play very free with it. It made me realize Kenny had this strong connection to Booker Little, which I finally realized that's what I was hearing in his playing when I first met him. Even though he didn't sound like Booker Little, but it was the same kind of approach in a different way, if that makes any sense... I mean Kenny took it further. Kenny played away from the rhythm even more. I mean, the thing about Kenny is he always knew where he was no matter how far out or behind the beat... he always knew where he was in the form of a song, if you were playing a song... He always knew where the chord changes were, he knew the melody, and he knew where the beat was. So, you know, that's a pretty hard thing to do. It's what we're all trying to do I think.

I think Kenny did what I would like to do, just be able to play in the tradition, but out of it sort of. Not so much sounding like an older jazz, but using that language and extending it. And I think that's what Kenny did, you know, he really extended the capabilities, or maybe the phrasing of how he played, which is

¹⁷⁹John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

so loose and kind of all over the place. But again, it was right in there, which was always so fascinating...

He was so quick at learning some of this music that I would just put it in front of him and I wouldn't have to explain it except to tell him what the tempo was. I would count the tempo and I'd tell him what kind of a feel the tune was, and... where I thought some people should solo, and that was all. And then he would just play it down, almost play it perfectly the first time. And the only time he did something that was kind of strange, had turned out to be actually better, was my tune "Little Booker." I had envisioned it as sort of a—a little eighth note feeling, an even-eighth sort of a pulse, and when Kenny started to play the melody he was phrasing it like a jazz tune, like a swing tune. And all of a sudden we stopped in the middle. It was actually Manfred Eicher that came into the studio and said, "this sounds fantastic," and actually I think that's where I got the title from, he said, "this reminds me of Booker Little." Manfred said this, and I didn't even know Manfred Eicher knew who Booker Little was; Kenny and I had talked about him. [So] it was Kenny's kind of, I guess you could say he made a mistake because I said, "I want this to be a little eight-note tune," and when he phrased it he was obviously phrasing it as a particular jazz rhythm, and, of course, Adam Nussbaum picked up on that and, you know, everybody followed in and played it as a jazz tune, and, I have to say, it sounded better that way. So that was a situation where a mistake, or a, yeah, I guess you could call it a mistake, turned out to be for the better, so we went with Kenny's version, you know.¹⁸⁰

As was mentioned in chapter two, Booker Little's playing gave Wheeler the confidence to play his own style. Wheeler mentioned Little's influence in several interviews, and John Abercrombie's account of Wheeler's playing reinforces how important that influence was.

The recording of *Open Land* serves as a kind of turning point for Wheeler. Up to this point, Wheeler had recorded eight of his own records for ECM, five as a member of Azimuth, and was a sideman on twelve of the labels albums. However, Wheeler would not record on ECM for fifteen years. Wheeler's most highly acclaimed work came out for that label, and while he continued to release extraordinary material for other labels, none

¹⁸⁰John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

of them would match the international recognition of records like *Gnu High*, *Deer Wan*, *Music For Large & Small Ensembles*, and *Angel Song*.

Chapter 7: What Now?

In January 1999, Wheeler recorded a track that would later be released on his album *Dream Sequence*. The track, titled “Dream Sequence,” featured Wheeler playing with saxophonist Stan Sulzmann and John Parricelli. Wheeler and Sulzmann recorded a lot together from January to September 1999. In February they both appeared with the group Pendulum, Wheeler appeared on Sulzmann’s big band record *Birthdays, Birthdays*, and they both played on pianist Dave Saul’s *Reverence*. From May 27-29, Kenny Wheeler made a rare New York appearance as he led his big band at Birdland. The twenty-piece band featured John Abercrombie, saxophonist Dick Oatts, drummer Jeff Hirshfield, and bassist Jay Anderson. After his stay at Birdland, Wheeler spent the remainder of 1999 primarily in Europe. He continued to play live and take part in recordings, being featured on Jan Simons’ *Answer*, and the Munich Jazz Orchestra’s *Sometime Suite*.

One of the more intriguing projects of the year is his collaboration with Norma Winstone, pianist Fred Hersch, and drummer Paul Clarvis called 4 in Perspective. The group recorded a self-titled album live at St. Barnabas Church in Oxford, England. Recalling the group’s formation, Fred Hersch said:

I always wanted to play with Kenny and Norma... but I knew that Kenny, John Taylor and Norma had Azimuth, so I didn’t want to do that same kind of thing exactly, so we added percussion to kind of make it a little bit different. We did this concert, a friend of Paul’s did a live recording, we released it on Paul’s label, and subsequently did—I think—two tours with that band afterward.¹⁸¹

Fred Hersch would collaborate with Wheeler on several occasions during the start of the millennium. Aside from their work together as 4 in Perspective, Hersch said he

¹⁸¹ Fred Hersch, interview by the author, 17 December 2015, Newark, tape recording

“also brought Kenny to the U.S. to play with me at the Jazz Standard [as part of a] quintet with Mark Turner, and Ben Street, and... Nasheet Waits.” Hersch put this group together for his November 19-22, 2002 stay at the Jazz Standard. Reflecting back on their roughly five-year association with each other, Hersch says:

I just played with him for stretches, and I think that the most fun was being with him on the road. He just always was quiet, but then he would kind of chime in with something that was unbelievably funny. He had very dry wit. Being on the road in a band with three other musicians, a driver, and a booking person—you know—you get to know people pretty well, and I always admired his responsibility; good to go... learned the music charts, play 100% all the time. His sound of course—one of the great brass sounds. You know, he was just kind of a lovely person.¹⁸²

Hersch had a few stories about Wheeler. Like the majority of those who talk about Kenny Wheeler, Hersch gives Wheeler’s personality as glowing a review as he gives his playing:

Kenny would be really quiet in the band and come up with a really, hysterically funny line, you know, in his little voice. He was also kind of self-deprecating, you know, he would get down on himself feeling he wasn’t playing at the level he wanted... Very self-effacing, almost to a fault. Very modest doesn’t even cover it; very, very, very, very modest... But when he plays, he played with a lot of fire, which was kind of at odds with his personality... But that’s true of a lot of people.

... The other thing about it is he never gossiped, he never talked smack about a body else... Putting in all those years playing in studios in London, being kind of a jobber, and then having to wait to be discovered in a certain way, then being—of course—revered. I think anybody playing jazz who picks up a flugelhorn, you have to pick up Kenny Wheeler, maybe you pick Art Farmer... Or Tom Harrell... But I think he [Wheeler] had one of the great sounds.¹⁸³

Fred Hersch was not Wheeler’s only collaborator during the early 2000s, nor was he the only person to bring Wheeler to the Jazz Standard. September 5-10, 2000, the John Abercrombie Quintet, which featured Kenny Wheeler, played the Jazz Standard stage.

¹⁸² Ibid.

¹⁸³ Ibid.

Looking at Wheeler's collaborations from the early months of 2000 reveals an interesting trend. In January 2000, Wheeler went to a recording session in Pernes-les-Fontaines, France for Thierry Peala's *Inner Traces: A Kenny Wheeler Songbook*, which featured Wheeler playing his compositions with a group that included Peala and Norma Winstone singing, pianist Bruno Angelini, bassist Riccardo Del Fra, and drummers Christophe Marguet and Steve Arguelles. On February 17-18, 2000, Wheeler and Winstone went to Helsinki, Finland to appear on the UMO Jazz Orchestra's live album *One More Time*, which was another album meant to feature Wheeler's compositions. These albums demonstrate that Wheeler had apparently achieved a significant cult following, and was revered by a sizable number of musicians who had heard his music. For decades, it seemed as though Wheeler fell through the cracks of jazz history, and that his playing and composing skills were underappreciated. It is true that even today Wheeler is far from a household name among casual jazz listeners. However, as John Abercrombie put it, "the people that know him... and the people that follow the music realize how great he was."¹⁸⁴

After John Abercrombie brought Wheeler to the Jazz Standard in September, the two of them got together with pianist Marc Copland to record the album *That's For Sure*.

John Abercrombie went into detail about this group:

I think the way it came about was that Marc and I had been playing a lot of duo things, and we had done a few tours in Europe already, and the gentleman who was getting the work for us, the music agent, kind of made a suggestion. He wasn't quite sure who would fit, but he said, "Would you think of adding a third person to this, making it a trio?" And we thought about different people, and—Marc and I were speaking—and after much deliberation we came up with Kenny, and thought Kenny would be a really interesting choice and he would fit really

¹⁸⁴ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

well musically with the two of us. So it came about through Marc and I deciding on adding a third person.

It was really an interesting trio. It's kind of a hard combination to play with. It was very satisfying, but it was not as easy because you didn't have the bass, or you didn't have the drums, you didn't have anyone anchoring the time, and you had three very sort of loose players, as you might want to call. I mean all—Marc, and myself, and Kenny—are all very loose; we tend to float around a little bit more, so there was no one really laying it down. We didn't have the support of a rhythm section to lean on, so at times it made it a little difficult, but it was a lot of fun. I think we did a couple of recordings.¹⁸⁵

The group released two albums together. Along with *That's For Sure*, they released *Brand New*, which was recorded in October 2004. They must have gigged together as well, because Patrick Hinely reviewed the trio's concert in Washington D.C. for *Coda's* September-October issue. Hinely said, "Kenny Wheeler playing in town... qualifies as a full-fledged occasion, this one being the only U.S. club date for the trio."¹⁸⁶ The review was flattering for the trio, and Hinely went so far as to compare the pairing of Abercrombie and Copland to Bill Evans and Jim Hall. While he sung the praises of the group, Hanely lambasted the city's jazz scene, at times sounding more like a political journalist than a jazz columnist. "The most recent [presidential administration] shift, from Clinton to Bush-the-younger, has had a deleterious effect on the city's already limited jazz performance scene." Later he adds, "Diana Krall fills, thrice, the big room at the Kennedy Center, while Wayne Shorter and Dave Holland... get one go apiece in the smaller hall of the national capital's showplace."¹⁸⁷ Hanely seems to go on about the political circumstances that seemingly crushed the city's appreciation for jazz, punctuating his point by saying, "The result for Wheeler and company was to play their

¹⁸⁵ Ibid.

¹⁸⁶ Patrick Hinely, "Kenny Wheeler/John Abercrombie/Marc Copland: Blues Alley, Washington D.C." *Coda*, September-October 2002, 20

¹⁸⁷ Ibid. 20

earliest set for about 50 people and the later for maybe 35, in a room that will accommodate 124. But play they did, and gloriously.”¹⁸⁸ From any recorded evidence of the trio, “glorious” is possibly the best word to describe the way they worked together.

Abercrombie described how the three of them functioned together:

We had flugelhorn, guitar, and piano, which was a very unusual trio. And in that situation, you know, we were all sidemen; we were all leaders and we were all sidemen because we were playing composition from me, from Kenny, and from Marc. Again, when everybody is sort of on the same page and sort of feels music in the same way, there’s not a lot to say about it except, maybe, “oh, maybe that’s too fast; that’s too slow; do you think we should take a bar out?” You know, you have general kind of group discussions sometimes. That’s the way I’ve always enjoyed working with people, is like when, even with my own band, I like to feel like a sideman... in a way. I want the control of playing my music, but I also want everybody’s input because I think that’s when the music’s going to sound the best, and if you start dictating to everybody exactly what you want them to play, you kind of destroy that part of it.¹⁸⁹

During the time between the trio’s two recordings, Wheeler kept himself busy. In February 2001, he went to Gubbio, Italy to record *Moon* with John Taylor and clarinetist Gabriele Mirabassi; he also went to Cologne, Germany to record Andy Middleton’s *Reinventing the World*. September 3, the Lee Konitz-Kenny Wheeler quartet played at Birdland in Neuburg Germany. The subsequent album featured Wheeler’s “Kind Folk” and “Where Do We Go From Here?” as well as a few staples from Konitz’s catalog including: “Kary’s Trance,” “Thingin’,” and Lennie Tristano’s “Lennie’s Pennies.” On September 22, Wheeler was back in his native Toronto where he recorded three tracks for guitarist Reg Schwager’s *Improvisations*. A month later, he was in Pernes-les-Fontaines to record *Overnight* with John Tayler and bassist Riccardo Del Fra.

¹⁸⁸ Ibid. 21

¹⁸⁹ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

In 2002, Wheeler only had two recording sessions in his diary. June 18-22 he recorded for Stefano Saccon's *Underscore*, and September 27-29, he and Bob Brookmeyer took a group into the studio and recorded *Island*. *Island* is a particularly interesting album for die-hard Kenny Wheeler fans. The album comes with a DVD, which includes a documentary about the making of the album, solo transcription and analysis for the album's tracks, Wheeler and other band members' discussing their songs, interviews with the players including Wheeler, and biographies. The previously discussed Washington D.C. concert that was reviewed in the September/October issue of *Coda* was from this year; however, it was not the only concert review that appeared in a major publication that year. *Jazz Times* reviewed an August 31 appearance of Wheeler's big band at Birdland in New York for their November 2002 issue. During the performance, Wheeler played his new "Sweet Ruby Suite," as well as older compositions like "Gentle Piece," and "Kayak."

At the start of 2003, Wheeler recorded the last two tracks for his album *Dream Sequence*. The album was about eight years in the making, the first recordings being made in September 1995. In March, Wheeler went to Rome to appear on pianist Enrico Pieranunzi's *Fellini Jazz*. *Fellini Jazz* is a gorgeous album featuring music from the films of Federico Fellini. The all-star quintet features Pieranunzi with Kenny Wheeler, saxophonist Chris Potter, Charlie Haden and Paul Motian. In 2003, Wheeler also took part in the Appleby Jazz Festival. A live recording of the "Free Zone" of the festival featured Wheeler with a host of free players that included longtime collaborators Evan Parker and Tony Coe. Wheeler also gathered a big band for two sets. John Fordham wrote in *The Guardian*:

It was two sets by trumpeter Kenny Wheeler's rarely assembled big band that dominated Saturday's programme. Wheeler's music, in its long, undulating sighs of sound, shadowy spaces and misty, purple-hued harmonies, fitted the Cumbrian landscape as if written for it.¹⁹⁰

In 2004, Wheeler would take part in recording four albums: *Where Do We Go From Here?* in February, *What Now?* in June, *Brand New* in October, and *As Never Before* in November and December. *Where Do We Go From Here* was a duet record with John Taylor. While the two had appeared on several trio records with a rotating door of third collaborators, this would be the first of two duet records they recorded. *What Now?* was Wheeler's own record featuring a drummerless quartet that included Taylor, Chris Potter and Dave Holland. *Brand New* was the second album by Wheeler's trio with John Abercrombie and Marc Copland. John Ephland wrote in *Down Beat* that, "The tone and feel of *Brand New* is serene and almost breezy; perhaps it's the lack of a bottom end, or second horn, but the music invites one to dream."¹⁹¹ While some might consider it an insult to say an album put you to sleep, *Down Beat* gave *Brand New* a four-star rating. In the same review, Ephland rates *What Now?* as a four-star record, saying, "Instead of a music of repose [like *Brand New*], we are hearing a player's music full of changes and smart twists and turns. It's less accessible to the casual ear given its more involved writing."¹⁹² Ephland ends his critique with, "*What Now?* requires one's undivided attention. There are so many stops and starts, solos and melodic turns of phrase, to hear it

¹⁹⁰ John Fordham, "Appleby Jazz Festival," *The Guardian*, July 29, 2003, <http://www.theguardian.com/music/2003/jul/29/jazz.artsfeatures>, Accessed February 4, 2016

¹⁹¹ John Ephland, "Marc Copland/John Abercrombie/Kenny Wheeler: *Brand New* and Kenny Wheeler: *What Now?*" *Down Beat*, August 2005, 75

¹⁹² Ibid.

otherwise is to miss the subtle beauty of Wheeler's compositions."¹⁹³ *As Never Before* is another Enrico Pieranunzi record, and the only session of the year that included a drummer. In the album, Pieranunzi shows reverence to Wheeler with his song, "Song for Kenny," again showing the level of respect many musicians started to hold for the aging trumpeter.

Wheeler turned 75 on January 14, 2005, and the occasion prompted a birthday tour of Wheeler's big band. The group played a new suite by Wheeler provisionally titled "2005." On January 14, the big band featuring Lee Konitz, Evan Parker, Stan Sulzmann, Ian Hamer, Duncan Lamont, Dave Holland, Norma Winstone, John Paricelli, and trombonist Hugh Fraser played Queen Elizabeth Hall in London. According to Louis Barfe's account:

The second half of the concert was devoted to Wheeler's new *2005* suite, but before the new work could get underway, conductor/trombonist Hugh Fraser counted the x-piece all-star orchestra into a joyous impromptu rendition of *Happy Birthday*. "I know, I know, I've been set up," was all the startled, but smiling Wheeler could say.

The Band paying homage to its leader (a leading authority on cheesecake, we were informed) was a spectacular pan-generational aggregation.¹⁹⁴

March 21-22, 2005, Wheeler and John Taylor would go into a studio in Ludwigsburg, Germany to record ten tracks that would be released by Cam Jazz as *On the Way to Two*. *On the Way to Two* was released in October 2015, and was intended as a tribute to Wheeler approximately one year after his death. Sadly, John Taylor passed away unexpectedly in July 2015, putting more emotional weight on the posthumous release. In July, Wheeler would again record without a drummer. *It Takes Two* was

¹⁹³ Ibid.

¹⁹⁴ Louis Barfe, "Kenny Wheeler's 75th Birthday Concert, Queen Elizabeth Hall," *Crescendo*, Feb/Mar 2005, 23

recorded in Cavalicco, Italy for Cam Jazz, and featured John Abercrombie, John Parricelli, and bassist Anders Jormin. Wheeler would appear again in the Free Zone at the Appleby Jazz Festival. Wheeler and Taylor would record another album together in October. *Other People* featured eight songs played by the two long-time collaborators and the Hugo Wolf String Quartet.

February 2 and 5, 2006, pianist Kenny Werner took a quintet featuring trumpeter Matt Shulman, pianist Scott Colley, and drummer Brian Blade to The Blue Note in New York to record his album *Democracy: Live at the Blue Note*. Werner invited Kenny Wheeler as a special guest, and Wheeler appears on two tracks for the album: “Intro to Hedwig’s Theme” and “Hedwig’s Theme.” The John Williams waltz from the Harry Potter films is given jazz treatment much in the vein of Coltrane’s playing of “My Favorite Things.” Wheeler provides a rubato opening for the tune, which the band stretches out on for nearly ten minutes. Other recordings from 2006 include a trio album with Taylor and bassist Steve Swallow titled *One of Many*, and the Globe Unity Orchestra’s *Globe Unity-40 Years*, celebrating the 40-year anniversary of Alexander von Schlippenbach’s free orchestra.

Looking at Wheeler’s recorded output alone, he seems to have slowed down significantly in 2007, and he would only record, on average, once a year for the remainder of his life. June 26-29, 2007, Wheeler would find himself in Fano, Italy to make the year’s token recording, *Nineteen Plus One*. For this album, Wheeler teamed with Colours Jazz Orchestra. This album features one Wheeler tune, “W.W.” and a host of standards including “How Deep is the Ocean,” “Stella By Starlight,” and “The Man I Love.” In 2008, Wheeler went into the studio again for Cam Jazz to record *Six For Six*.

Six For Six showcases a sextet comprised of Stan Sulzmann, saxophonist Bobby Wellins, John Taylor, bassist Chris Laurence, and drummer Martin France. The tracks include a rerecording of “The Imminent Immigrant,” and several songs that would be recorded again with a large ensemble in 2011: “Four, Five, Six” (not to be confused with his composition “546”), “Seven, Eight, Nine,” “Canter N. 6,” “Upwards” and “The Long Waiting.”

In 2009, Wheeler would play on guitarist Tassos Spiliotopoulous’ *Archipelagos* along with John Parricelli, bassist Yaron Stavi, and drummer Asaf Sirkis. At the start of 2010, Wheeler had an 80th birthday tour in the United Kingdom that featured his big band. One of the members of his band at this time was jazz educator and trumpeter Nick Smart. Smart said in an interview:

The original plans for the 80th birthday tour fell through, but we did manage to rescue six gigs from the tour and get some funding, so in October of last year we were able to do the tour with all of the new music that Kenny had written, which was some of the most amazing music yet. At the end of that tour all the band felt so in love with Kenny we all said that this music must be recorded, even if we pay for it ourselves, or work for nothing, this music needs to be recorded.¹⁹⁵

June 5, 2010, Wheeler would play with Italian pianist/organist Glauco Venier for the Holland Festival at Orgel Park in Amsterdam. In October 2010, Wheeler was interviewed and his music featured on BBC In Tune. “Canter N. 1,” “The Jigsaw,” and “Mark Time” were featured on the program.

September 2-3, 2011, Wheeler would take his big band into the studio one last time to record *The Long Waiting*. This album came from the music performed for his birthday tour in 2010. Nick Smart provided information about how Wheeler led the band

¹⁹⁵ Douglas Detrick, “Interview with Nick Smart: On Kenny Wheeler,” *FONT*, October 10, 2011, <http://fontmusic.org/2011/10/interview-with-nick-smart-on-kenny-wheeler/>, Accessed February 7, 2016

at this time, which is reminiscent of what John Abercrombie and Evan Parker said about Wheeler's band leading. When asked how Wheeler interacts with the band during recording sessions, Smart said:

He doesn't! (Laughing) It's all there in the music, and this is the extraordinary thing that people have to understand about why that particular big band is so special. You've got people whose relationships with Kenny go back 40 years. Derek Watkins, the lead trumpet player, he played on *Windmill Tilter*. So, you're talking about a 45-year musical relationship, and the same goes for every living member of the band. It allows Kenny to just do the music, without talking about it. He's never liked talking about it. The conductor of the band, Pete Churchill, he'll sometimes ask things of Kenny. He'll say "Is this what you want?" and he'll say, "Yeah, Okay, I don't mind really." He'll never hear him say, "Hey Pete, let's do that a little bit quicker" or "let's let this phrase sing out", he'll never say things like that. So, it's interesting, but we're all very used to it. If you're not use to it, it can come across as a bit funny, and you might think he's pissed off or something. He never has been like that... There's a difference when he's working with his band, and when he travels and works with a pick-up band. When its his own band there's a real trust. Remember that Kenny is from a generation where he just wants to play, and if they are willing to play his music then he's happy enough about that that he doesn't get picky. So, for someone who's such an amazing composer, he's very un-composerly. A lot of composers can be incredibly precious about their music. They'll say "No, don't hit the ride cymbal there, hit it one inch to the right so it gives it a resonance that captures the singing of birds in the morning." Kenny hands the music over to the band, absolutely. He says, "I like to write beautiful things and then let the band destroy them." So, I think that is a part of the process for him, that you hand the music over to the band. Its not a lack of opinion about how it should be played, its an acceptance that it will be played how it will be played, and he doesn't wish to engage in teaching. He'll assume that you're playing it the way you think it should be played, as a choice and not a lack of awareness.¹⁹⁶

Nick Smart got Wheeler to come to the Royal Academy of Music. Wheeler had given master classes in universities around the world, and he taught every summer in Canada while he was with the Dave Holland Quintet. In Smart's interview by Douglas Detrick, Smart discusses how he got Wheeler involved with the Royal Academy of Music and Wheeler as an educator:

¹⁹⁶ Ibid.

I used to run the Royal Academy of Music's Junior Jazz course on Saturdays. So, I made Kenny the patron of that course. We were already friends by then, I'd been friends with Kenny since about '99 or '98 when I first came down to London. I sought him out. A lot of my teachers and musicians I'd worked with knew him. So, we grew closer, and for a time I lived close to him. With Kenny it's all about knowing how to treat him, how to work with him, and I got the hang of that. I'd be able to get him to come in and work with the kids and open up about things that he probably wouldn't have done if it hadn't been me... He will pop in at educational situations from time to time. He did a course in Italy, again because of his manager, but he's not doing anything regularly. You could never get him to sit down and do a whole composition class, he just isn't like that. I would like to have known what he was like back in the 80's or 90's, I wish I could have had lessons with him then.¹⁹⁷

Nick Smart did this interview with Douglas Detrick because Wheeler's music was featured in the 2011 Festival of New Trumpet Music (FONT) that took place October 20-23, 2011 in New York at the Jazz Standard. October 23 would be the last time Wheeler played the Jazz Standard, playing with saxophonist John Irabagon, pianist Craig Taborn, Dave Holland, and drummer Rudy Royston. During the festival Wheeler also played with the John Hollenbeck Large Ensemble and Ingrid Jensen. Nick Smart wrote about the event for *London Jazz News*. The article describes the week's festivities as well as gives Wheeler deserved praise, but the highlight of this article is Smart's inclusion of quotes from Wheeler during the set he played with Holland, Taborn, Irabagon, and Royston.

Dave Holland took the announcement duties and mentioned Kenny's own quote about himself "I don't say much, but when I do.... I don't say much." After the final tune Kenny uncharacteristically reached for the microphone and thanked the band, "they're almost as good as I thought they were" he said, before adding about himself, "I recently won a poll; old players deserving less recognition!"¹⁹⁸

On June 4-8 and August 23, 2012 Kenny Wheeler and Norma Winstone went into the studio with the London Vocal Project to record *Mirrors*. The band that accompanied

¹⁹⁷ Ibid.

¹⁹⁸ Nick Smart, "Round-up Kenny Wheeler in New York," *London Jazz News*, October 31, 2011, <http://www.londonjazznews.com/2011/10/round-up-kenny-wheeler-in-new-york.html>, Accessed April 13, 2016

the group included saxophonist Mark Lockheart, pianist Nikki Iles, bassist Steve Watts, and drummer James Maddren. The music from *Mirrors* was commissioned by three Italian singers and was written in the 1990s. Wheeler explains, “I was asked about 20 years ago to write some music to poetry. So I started to look at different poets to see which one might communicate with me. A lot of the poets, as great as they were, the language was a bit too highbrow for me.”¹⁹⁹ Wheeler wrote music for poems by Lewis Carroll, Stevie Smith, and W.B. Yeats. The suite was aired in the United Kingdom in 1998, and was performed a few times including concerts at the Royal Northern College of Music, the Berlin Jazz Festival, and Guildhall School of Music and Drama. Pete Churchill taught at Guildhall, and he wanted to perform the suite with Norma Winstone and a full choir. Churchill directed the London Vocal Project, the choir featured on *Mirrors*.

In 2013, Wheeler was recorded live with Rain Sultanov playing Wheeler’s *Canter N. 1*. In December 2013, Wheeler went into a London studio to make his last recording. *Songs For Quintet* was recorded for ECM, making it the first time in about fifteen years that Wheeler recorded for Manfred Eicher’s label.

In 2014, the health of Kenny and Doreen Wheeler declined significantly. Like many hard-working musicians, the cost of their health care put serious financial strain on the Wheelers. The news of their financial struggles prompted the organization of benefit concerts as well a crowd-funding campaign. Peter Hum of the *Ottawa Citizen* wrote:

Some months ago, Wheeler was moved to a nursing home. More recently, he was hospitalised. His friend and long-time collaborator Norma Winstone emailed me earlier this week, after visiting Wheeler last week: “News of Kenny is not too good. He is back in hospital, after being in a nursing home for a while. I

¹⁹⁹ Peter Quinn, “Line By Line” *Jazzwise*, February, 2013

went to see him last Friday and he is very frail. I am sure he is grateful for all the messages of love and support he has received...”

In the last month, benefit concerts were held in London, Vancouver and Montreal to raise money to help the Wheeler family with the financial burden of Kenny’s declining health, as well as that of his wife, Doreen. Their son, Mark, was overseeing the collection of funds from around the world via a PayPal account.²⁰⁰

Kenny and Doreen Wheeler were married for over 60 years. It is unfortunate that not a lot of focus was given to their relationship, because the few accounts of their marriage that have been found describe a strong, interesting bond. Stories also lead one to believe that Kenny would have been completely lost without Doreen. Fred Hersch shared a story that shed some light on their marriage:

We were on the road with that band 4 In Perspective, and we were having some difficulties... So we decided to have kind of a band meeting in Paul Clarvis’ room, you know, at night... So I’m sitting there with Norma and Paul... And we hear a knock on the door and Kenny is dressed up in pajamas and fuzzy slippers. And it was just very cute that, you know, there he was all dressed up for bed. I think he had Doreen who took care of him, and packed for him; made sure he had this that and the other. Kenny never did—I don’t think—he ever did email. Doreen really—he would have been in some ways helpless without her... And they had such a lovely relationship... They were a very together couple; it was really sweet being around the two of them the times that I was.²⁰¹

On September 18, 2014, Kenny Wheeler passed away in the hospital, survived by his wife Doreen, his son Mark, his daughter Louanne, and his five grandchildren. The day Wheeler died, Nick Smart posted a notice on the Royal Academy of Music’s website:

It was with great sadness that we learned today of the passing of Kenny Wheeler, the great jazz trumpet player and composer.

It is hard to express just how large a contribution he made to the music in this country and around the world, and how deeply he touched the musicians that had the honour of working alongside him. Kenny was an important and much

²⁰⁰ Peter Hum, “RIP, Kenny Wheeler,” *Ottawa Citizen*, September 19, 2014, <http://ottawacitizen.com/entertainment/jazzblog/rip-kenny-wheeler> Accessed February 7, 2016

²⁰¹ Fred Hersch, interview by the author, 17 December 2015, Newark, tape recording

loved figure to the jazz department here at the Academy. He was the founding patron of our Junior Jazz programme and the subject of a year-long exhibition about his life and work. We are extremely proud to hold the archive of his manuscripts and every year award the significant Kenny Wheeler prize, inaugurated after the unforgettable evening in the Duke's Hall celebrating his 80th Birthday.

With Kenny's passing we say goodbye to one of the great musical innovators of contemporary Jazz. His harmonic palette and singularly recognisable sound will live on in the memory of all who heard him and in the extraordinary legacy of recordings and compositions he leaves behind, inspiring generations to come. Famously self deprecating, Kenny was always modest and humble about his own musical achievements. But the truth is, he was a genius walking amongst us, and it was the most tremendous privilege to have been able to consider him a dear colleague and friend.²⁰²

Kenny Wheeler quietly accomplished a multiplicity of musical feats, and continued growing his entire life. He played many jazz styles from swing to avant-garde, recorded his first album as a leader at age 38, released scores of records as a leader and co-leader, and wrote compositions that have been played by the top names in jazz. He wrote and arranged brilliant charts for big bands, small combos, brass ensembles, choral groups, and soloists. Wheeler appeared on television broadcasts, radio broadcasts, and had a documentary about his music air on the BBC.

Kenny Wheeler's life-long development and continual growth is something many if not most musicians hope to achieve. Those who were close with Wheeler portrayed him as a funny, loveable introvert who was self-deprecating to a fault. Wheeler had a beautiful personality, which was reflected in the beauty of his playing, a sentiment best described by Wheeler's long-time friend and musical companion, Evan Parker: "I loved him and I loved his music because it was very clear they were the same thing."²⁰³

²⁰² Nick Smart, "Kenny Wheeler, 1930-2014," The Royal Academy of Music, September 18, 2014, <https://www.ram.ac.uk/about-us/news/kenny-wheeler-19302014>, Accessed February 7, 2016

²⁰³ Evan Parker, interview by the author, 13 January 2016, Newark, email

Chapter 8: Angel Song—Epilogue

Following his death, Kenny Wheeler's friends as well as those moved and influenced by his music paid tribute to the man and his work.²⁰⁴ Memorial concerts held by Wheeler's friends, his fans, and universities the world over started shortly after Wheeler's passing, and have continued to the time of this writing. Guitarist Ron Carlson led a group into a Kansas City recording studio in November 2014 to record the album *Kind Folk*, which was in memory of Wheeler and bassist Charlie Haden.²⁰⁵ Saxophonist Andrew Rathbun, who had played with Wheeler, held a concert on November 11, 2014 at New York's Jazz Gallery. Rathbun's concert, like many of the first memorial concerts, was meant to be a benefit concert for Wheeler, but he passed away before the event. However, Rathbun still donated all of the proceeds from the event to Wheeler's family in order to reduce medical costs. Rathbun discusses his motivation for organizing the concert:

When I received word of the Wheeler family's medical situation (both Doreen and Ken) I decided to try and put something together in New York, inspired by all the other tributes and benefits staged in the U.K. and Canada. Ken meant a great deal to me personally and musically, so I wanted to put something together for him. I must mention that I drew inspiration from Hugh Fraser, (a really amazing composer and player!) who was at the forefront of motivating devotees of Kenny to mount events in their areas.²⁰⁶

²⁰⁴ Not specifically referenced is Patrick Hinely's *Cadence* article "A Remembrance of Kenny Wheeler." Hinely provides a biography, discography, anecdotes, and pictures. <http://www.cadencejazzworld.com/kenny-wheeler-1.html>, Accessed April 14, 2016

²⁰⁵ Production and purchase information regarding *Kind Folk* can be found at Reverb, <https://reverb.com/item/1120308-kind-folk-cd-by-ron-carlson-in-memory-of-kenny-wheeler-charlie-haden>, Accessed April 14, 2016

²⁰⁶ Peter Hum, "Andrew Rathbun Explains Why He's Paying Tribute to Kenny Wheeler in New York," *Ottawa Citizen*, November 9, 2014, <http://ottawacitizen.com/entertainment/jazzblog/andrew-rathbun-explains-why-hes-paying-tribute-to-kenny-wheeler-in-new-york>, Accessed April 14, 2016
Along with publicizing his concert, Rathbun talks about meeting Wheeler, playing with him, and shares memories of Wheeler. Particularly interesting are his observations regarding Wheeler's personality, which reinforce previously discussed sentiments by John Abercrombie, Fred Hersch, and Evan Parker.

Trumpeter Ingrid Jensen and saxophonist Steve Tressler co-lead one noteworthy tribute project with pianist Geoffrey Keezer, bassist Martin Wind, drummer Jon Wikan, and vocalist Katie Jacobson. The group played at The Royal Room in Seattle on the first two days of March 2015 and also recorded some of Wheeler's music at Robert Lang Studios. The concert was recorded and broadcast along with narration by Christian McBride and interviews with Jensen and Tressler on NPR's Jazz Night in America.²⁰⁷

In 2011, The Royal Academy of Music (RAM) began awarding the Kenny Wheeler Jazz Prize to one student each year. Wheeler had given master classes at RAM, and was the original patron of RAM's Junior Jazz programme. While the scholarship was established years before Wheeler passed away, its continued existence will honor Wheeler for years to come. According to RAM's website:

The Kenny Wheeler Jazz Prize is awarded each year to a young artist who demonstrates excellence in both performance and composition, selected from all graduating jazz musicians at the Royal Academy of Music. The prize includes release of the artist's proposed recording on the Edition record label.²⁰⁸

It is fitting that Wheeler's name is attached to a scholarship for students adept in both performing and composing. It is also moving that Wheeler's legacy will be preserved through the recordings each student has the opportunity to release.

Nick Smart, the Head of Jazz Programmes for RAM and Brian Shaw, Associate Professor of Trumpet and Jazz Studies at Louisiana State University, are writing a book

²⁰⁷ Jazz Night in America, "A Tribute to Kenny Wheeler," National Public Radio, May 19, 2015, <http://www.npr.org/event/music/406618614/a-tribute-to-kenny-wheeler>, Accessed March 5, 2016.

²⁰⁸ Royal Academy of Music, "Kenny Wheeler Jazz Prize Winner," The Royal Academy of Music, June 18, 2014, <http://www.ram.ac.uk/about-us/news/kenny-wheeler-jazz-prize-winner>, Accessed March 5, 2016.

about Wheeler. *Song for Someone: The Musical Life of Kenny Wheeler* is due for Publication by Equinox Publishing on January 9, 2017.

Jazz pianist Ethan Iverson featured three entries dedicated to Wheeler on his blog *Do the Math*: “Everybody’s Song But His Own” by composer/bandleader Darcy James Argue, “Time, Marked” by Ingrid Jensen, and “Introduction to a Particular Song” by Darcy James Argue. While Iverson did not pen any of the entries, it still shows respect for and acknowledgement of Wheeler’s importance that Iverson included three Wheeler articles on his blog. Each entry pays homage to Wheeler in a different way. “Everybody’s Song But His Own” conveys Argue’s introduction and personal journey through Wheeler’s music. He also summarizes quickly and cogently Wheeler’s career. One excerpt from this article that I found especially meaningful was Argue’s retelling of the first time he heard Wheeler. His high school band director had escorted his class to see pianist Jeff Johnson’s band, and Kenny Wheeler was the special guest. Argue writes:

I was already in the tank for this group even before their guest, an unassuming little man in his early sixties, shuffled to the stage. But as soon as he started to play... oh my god, that *sound*! The dark, focused, penetrating tone, those serpentine lines and angular leaps and keening high-register wails, improbably woven into beautiful endless melody. I’d never heard anything remotely like that. I played just enough trumpet in high school to appreciate how *bugfuck insane* this dude’s chops were, but that’s not what grabbed me. All that fearsome facility was in the service of a singular voice, a voice that — in Jekyll-and-Hyde contrast to the way he carried himself — was unbelievably powerful and direct.²⁰⁹

“Time, Marked” expresses Jensen’s discovery and appreciation of Wheeler’s music. What makes “Time, Marked” especially interesting is that it is written by a trumpet player. Ingrid Jensen’s deep appreciation for Wheeler’s playing on trumpet and

²⁰⁹ Darcy James Argue, “Everybody’s Song But His Own,” *Do the Math*, October 30, 2014, <http://dothemath.typepad.com/dtm/everybodys-song-but-his-own-by-darcy-james-argue.html>, Accessed March 24, 2016

flugelhorn is almost palpable when one reads her tribute. While not the most poetic section of Jensen's post, I find her description of his playing is a highlight:

As far as Kenny's technique goes, what can be said? He was a bad motherfucker on the trumpet and flugelhorn. He would whisper intensely seductive melodies in one moment, then reach for the stars with the most expansive and ethereal ideas, bordering on screaming but never crossing the line into trumpet ego-land.

I know that Booker Little was an influence on him — especially the wide leaps and angular lines — but I really think that his trumpet style evolved out of his ability to hear lick-free ideas, ones that only a composer of his depth could invent in the moment, while also playing his instrument really well. Let that be an inspiration to find one's own voice!²¹⁰

"Introduction to a Particular Song" is an analytical entry dedicated to "Sweet Time Suite, Part 1: Opening," which is coincidentally the example of Wheeler's music analyzed in chapter nine of this writing. Argue's closing paragraph beautifully articulates the effect this piece had him as a composer:

Hearing this chorale for the first time made me fall instantly head-over-heels in love with Kenny's big band music. It's a piece I've listened to and considered for many years. It's immaculately constructed and contains a wealth of information about melody, harmony, phrasing, voice-leading, development, etc. That said, I think the most enduring lessons I've drawn from it have been these:

- how to take stuff that is complex and make it sound simple
- how to take stuff that is methodically constructed and make it sound organic
- how to take stuff that is conventionally "wrong" and make it sound uncomplicatedly beautiful²¹¹

Two albums have been posthumously released featuring Wheeler's playing and compositions. ECM released *Songs For Quintet* on January 4, 2015, Wheeler's 85th birthday. ECM's website describes *Songs For Quintet* as, "an inspirational session

²¹⁰ Ingrid Jensen, "Marked, Time," *Do the Math*, October 30, 2014, <http://dothemath.typepad.com/dtm/time-marked-by-ingrid-jensen.html>, Accessed March 24, 2016

²¹¹ Darcy James Argue, "Introduction to a Particular Song," *Do the Math*, October 30, 2014, <http://dothemath.typepad.com/dtm/introduction-to-a-particular-song-by-darcy-james-argue.html>, Accessed March 24, 2016

featuring Wheeler compositions of recent vintage (plus a fresh approach to “Nonetheless...”) recorded...with four of Kenny’s favourite players. Stan Sulzmann, John Parricelli, Chris Laurence and Martin France.”²¹² *On the Way to Two* was recorded in 2005, but not released by the Cam Jazz label until October 16, 2015. This record features ten duets with his longtime friend and collaborator, John Taylor. *On the Way to Two* was meant to be a tribute to Kenny Wheeler featuring liner notes by Brian Morton and sentiments by John Taylor, Norma Winstone, and Evan Parker. John Taylor’s untimely death on July 17, 2015 gives new significance to the release of these recordings; no longer do they venerate just Kenny Wheeler, they also honor the memory of his friend, and the life and music the shared.

There is no shortage of kind words by those lucky enough to have known Kenny Wheeler. Those that I interviewed describe him quiet and reserved with a sharp wit and incredible sense of humor. The way his friends and colleagues talk about him makes it apparent that with the passing of Kenny Wheeler the world lost more than a creator of beautiful music; we lost a beautiful human being. Though he seemed too self-effacing to recognize it, Kenny Wheeler had a sterling personality that friends held to the highest regard, and a unique style as a soloist as well as a composer and arranger that—whether he likes it or not—has left an imprint on countless musicians the world over.

²¹² Nicola Kremer (Content Editor), “Kenny Wheeler: Songs For Quintet,” ECM, January, 2015, <http://player.ecmrecords.com/wheeler-2388>, Accessed March 24, 2016

PART II: ANALYSIS

Chapter 9: Wheeler's Music and the Craft of Musical Composition

Because of its improvisational nature, some of the analytical methods created with Western art music in mind have not seen significant use in examining jazz. For this study, the theory for musical analysis that Paul Hindemith presented in his 1937 book, *The Craft of Musical Composition*, will be applied to “Sweet Time Suite, Part 1: Opening” from Kenny Wheeler’s *Music for Large and Small Ensembles*.

As has been discussed Kenny Wheeler was one of the exceptional composers of modern jazz. As was discussed, John Abercrombie played guitar on *Music For Large Ensembles*, and describes Wheeler’s music:

His music was kind of timeless; it just kind of seemed like it covered a wide range of the tradition and forward thinking, but again, it was all about melody, for the most part, about melody and harmony, which is what I love the most I think... it’s just beautiful music. I mean, that’s all I would say, and I would say anybody that’s not aware of him—they should really listen to him because he does kind of bridge a certain gap to me, I mean, he kind of takes the tradition to a different place because of his unusual phrasing... But he still comes from the tradition, you know, and that’s what I love about it.²¹³

. In his liner notes for the album, Steve Lake says, “*Music for Large and Small Ensembles* is the most comprehensive of Kenny Wheeler’s recordings to date. It could almost be titled *The Complete Wheeler*.”²¹⁴

In interviews, Kenny Wheeler cited Paul Hindemith as one of the composers that influenced him most:

I love a lot of classical music, from very early music such as Gesualdo and Byrd up to the present day... and I like to be affected somehow by music. I was very

²¹³ John Abercrombie, interview by the author, 23 April 2015, Newark, tape recording

²¹⁴ Steve Lake, liner notes to Kenny Wheeler, *Music for Large and Small Ensemble*, ECM 1415/16, 1990, compact disc

much affected by Paul Hindemith's "Mathis der Mahler," I especially liked the quartal harmonies, which reminded me a little of McCoy Tyner's music.²¹⁵

Wheeler has also said that he studied out of Hindemith's book, *Traditional Harmony*.²¹⁶ In the preface for *Traditional Harmony*, Hindemith makes the distinction that the book is not meant to provide a foundation for *The Craft of Musical Composition*, and that the two series do not correlate.

There is no evidence that proves Wheeler read *The Craft of Musical Composition*. However, Wheeler's citation of Hindemith's music and writings as an influence and important component to his education makes Hindemith's analytical methods defined in *The Craft of Musical Composition* an interesting source for analysis.

In the beginning of the *Craft of Musical Composition*, Hindemith explains what he sees as shortcomings in music theory, composition, and pedagogy. Of the material presented in the first part of the book, it is important to mention his thoughts on scale development. Hindemith writes, "For the melodic endeavor... series of tones are needed to guide into definite channels what would otherwise be arbitrary wandering."²¹⁷ In other words, in order to write or play melodies one needs some sort of system in which to derive tones. Hindemith goes on to say:

The intervals used for this purpose may be measured in various ways. But however they are arrived at, they must be small enough so that the progression from a tone to an adjacent tone is felt as a step and not a skip... and in the series there must be an easily discernible order.²¹⁸

²¹⁵ Fred Sturm, "Kenny Wheeler, Evolved Simplicity," *Jazz Educators Journal*, March, 1998, 45

²¹⁶ Gene Lees, "An Absolute Original: A Profile of Kenny Wheeler." *The Jazz Report*, Spring 1995, 22

²¹⁷ Paul Hindemith, *The Craft of Musical Composition: Book I-The Theoretical Part* (New York, NY: Associated Music Publishers, Inc., 1937), 24-25

²¹⁸ Ibid. 25

Another consideration for scale development is its use. Hindemith intends for the scale to serve melodic functions as well as harmonic. Hindemith writes:

If a scale is to perform both functions, the intervals must be such that the combinations of tones are as pure as possible (that is, consist of intervals such as are contained in the lower reaches of the overtone series)... [However], the grouping of intervals must not be so rigid that it does not permit... the age-old use of impure intonation as an artistic means, the most extreme instance being the purposeful mistuning of subordinate tones in the melody, and the most minute divergence from the pitch being the vibrato, with countless melodic subtleties between those two extremes.²¹⁹

Hindemith sets out more guidelines in scale development by saying, “a prerequisite for the construction of a usable scale is the division of the entire tonal supply into fairly large sections of equal range, lying one above the other, each section filled out with the tones of the scale.”²²⁰ As in traditional theory, Hindemith separates his scale into octaves. This decision is only natural because the octave is the most universally recognized musical phenomenon; most every musical culture recognizes notes an octave apart as being of the same pitch class. Also, the octave is natural because it is found in the first two tones of the overtone series.

Hindemith’s construction of a scale comes directly from the overtone series. Using C with a frequency of 64 Hz as the fundamental tone, to get the second note in the series, add 64 Hz to the frequency of the original to yield another C at 128 Hz.²²¹ These are going to be the lower and upper limits of the scale, so each new scale tone’s frequency has to lie within 64 and 128 Hz.

²¹⁹ Ibid. 25

²²⁰ Ibid. 25

²²¹ These frequencies are not derived using standard A4=440 tuning. The frequencies used in this study come from Hindemith’s *Craft of Musical Composition*, in which A4=426.64.

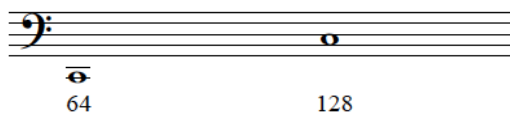


Image 9-1

To find the next note in the series, add another 64 Hz to the frequency, making the third note in the series G (192 Hz). Since this is outside the scale, divide by two to yield a G with a frequency of 96 Hz. After this, Hindemith creates a rule; “to arrive at each new tone of the scale, divide the vibration-number of each overtone successively by the order-numbers of the preceding tones in the series.”²²² The third tone of the series, a C with a frequency of 256 Hz, yields an F (85.33 Hz) when divided by three.

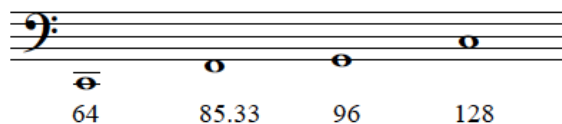


Image 9-2

The next overtone is an E (320 Hz). Dividing by two will only yield an E still outside of the scale range, dividing by three provides the scale an A (106.66 Hz), and dividing by four, introduces an E (80 Hz) that is within the range of the scale.

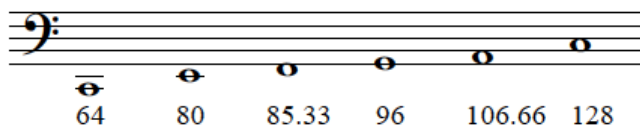


Image 9-3

²²² Ibid. 34

The next overtone is G (384 Hz). Dividing by two yields an out of range G, dividing by three yields C, which the scale already has, dividing by four yields another G, which is not needed, but dividing by five yields an E-flat (76.8 Hz). The next overtone, the sixth note of the series, is not used in creating the scale.

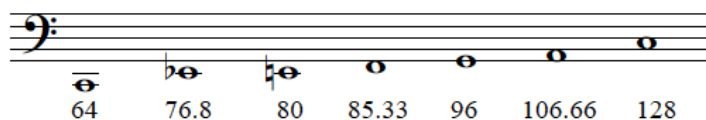


Image 9-4

To continue, Hindemith considers the relations of each successive tone of the original series as if it were considered to lie higher in the series.²²³ Taking the third overtone, G (192 Hz), and treating it as the fourth, fifth and sixth tones of the series yields no new notes. Treating the fourth overtone, C (256 Hz), as the fifth and sixth tones yields an A-flat (51.2 Hz), the octave (102.4 Hz) of which fits in the scale, and F, which is already present in the scale. Again, since the sixth overtone becomes too convoluted to yield exclusively usable results, it is not suitable for scale building purposes. So in order to continue, Hindemith treats each scale degree already present as its own fundamental tone.

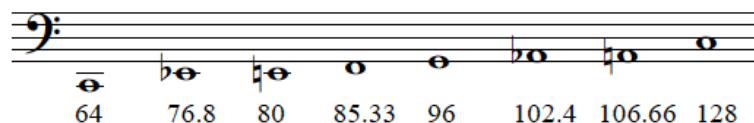


Image 9-5

²²³ Ibid. 35

Taking G (96 Hz) as a new fundamental, the third note in the series is D (288 Hz), which fits in the scale when divided by four (72 Hz). The next overtone in this series, G, produces no new tones since it has been dealt with previously as the sixth overtone of C.

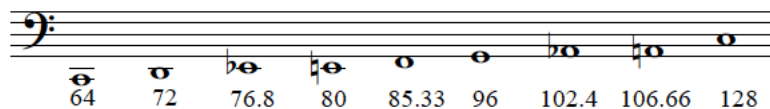


Image 9-6

Using F (85.33 Hz) as a fundamental, one can use its fourth overtone, F (341.33 Hz), divide it by three to find B-flat (113.78 Hz), and divide it by five to find a D-flat (68.27 Hz). Using E (80 Hz) as the fundamental, divide its third overtone, B (240 Hz), by two in order to find a usable B (120 Hz).

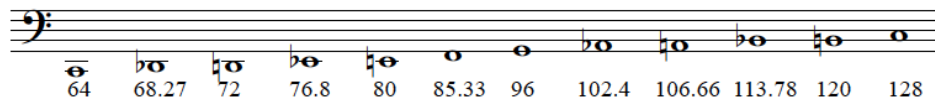


Image 9-7

Using E-flat and A-flat as fundamentals does not yield any usable results, which exhausts the possibilities from the “sons” of C. Looking at the scale, Hindemith is missing just one note, the tritone of C, F-sharp/G-flat. This makes the tritone the most distantly related note to its fundamental.

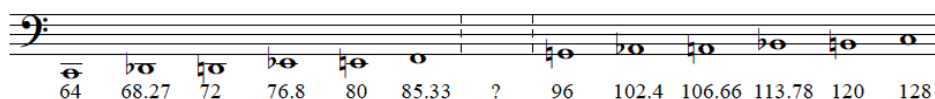


Image 9-8

To find the tritone and complete the scale, Hindemith uses the “grandchild” of C, B-flat (113.78 Hz), as a fundamental. Taking B-flat’s second overtone, B-flat (227.56 Hz), and dividing by five yields G-flat (91.02 Hz).

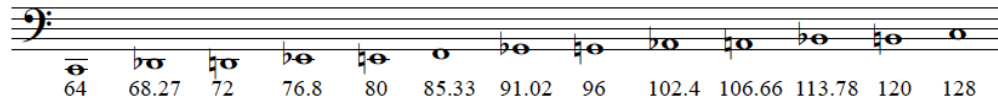


Image 9-9

Now the scale is constructed, and the result is a chromatic scale. It would have been simple enough to say that Hindemith bases his theory on the chromatic scale instead of the major/minor diatonic system, but these details illustrate Hindemith’s point that the chromatic scale can be constructed using phenomena found in nature. It also illustrates an important point to Hindemith’s theory: the importance of each tone of the chromatic scale is directly related to the fundamental. When one lines up the tones according to the order in which they were found, Series 1 results.²²⁴ In *The Craft of Musical Composition*, Hindemith says, “the values of the relationships established in that series will be the basis for our understanding of the connection of tones and chords, the ordering of harmonic progressions, and accordingly the tonal progress of compositions.”²²⁵



Image 9-10

²²⁴ Ibid. 53-56

²²⁵ Ibid. 56

By taking the tones of Series 1 and comparing them to the fundamental, one finds every interval possible in the Western music tradition. The order of these intervals creates Series 2. The octave does not provide much meaning harmonically, but starting with the perfect fifth and moving to the right, the intervals decrease in harmonic importance.

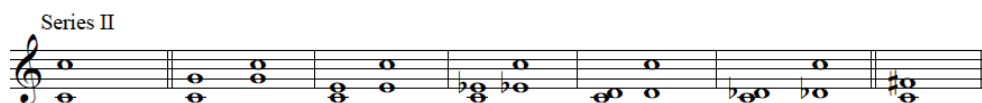


Image 9-11

According to Hindemith, most intervals have roots, because there is usually one tone that is subordinate to the other. To find which note of an interval is dominant over another, one uses combination tones. While one tone sounding contains a series of overtones heard above it, when two tones are sounded simultaneously, additional tones are involuntarily produced, which are combination tones. The frequency of a combination tone is the difference between the frequencies of the directly produced tones of the interval. If a tone of the originally produced interval is doubled by a combination tone either in unison or in the octave, this gives that tone dominance over the other.

In the example below, there is a G with a frequency of 192 Hz, and a C with a frequency of 128 Hz. Subtracting 128 from 192 yields 64, which is also a C (64 Hz). Since the fundamental C is doubled by the combination tone, C is the root of the interval. This means the interval of a fifth's root will always be the lower tone.

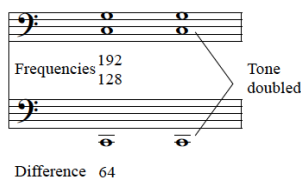


Image 9-12

Finding the roots of chords is a simple process; just find the strongest interval according to Series 2, disregarding the octave, and find the root of that interval. The notes can be more than an octave apart, and if the chord contains two or more equal intervals that are the “best” intervals, use the lowest pitched.

Hindemith classifies chords into six categories, split into two groups, A and B, each containing three sub-groups. Group A contains all chords without tritones, and Group B contains chords with tritones.²²⁶

Chords in sub-group I are no more than three voices and do not contain any seconds or sevenths. This is the strongest sub-group and best for concluding phrases and pieces. Sub-group one separates into two sections; I₁, chords in which the root and bass tone are the same, and I₂, chords in which the root is not the bass tone. Hindemith says the only chords that fit the criteria for sub-group I are the major and minor triads.²²⁷

Chords in sub-group II are chords of three or more voices and are limited to the intervals of sub-group I, but can also contain major seconds and minor sevenths. This sub-group can be broken up into a few categories. IIa contains the minor seventh, but no major second. IIb can contain the major second as well as minor seventh. IIb₁, the root and bass are the same. IIb₂, the root and bass are different. IIb₃ chords contain multiple tritones.²²⁸

Chords of sub-group III are chords of any number of tones, do not have any tritones, and contain seconds and sevenths. Again, this sub-group separates into two

²²⁶ Ibid. 95-96

²²⁷ Ibid. 101-102

²²⁸ Ibid. 102-103

categories; III₁, the root is in the bass, and III₂, the root is not the bass tone. Sub-group IV chords can have as many tritones, minor seconds, and major sevenths as needed. When referring to this group, Hindemith says, “all the chords that serve the most intensified expression, that make a noise, that irritate, stir the emotions, excite strong aversion—all are home here.”²²⁹ Again, if the root is the bass, it is IV₁, and if the root is not the bass it belongs to IV₂.²³⁰

Sub-groups V and VI are chords that have unclassifiable roots. These are mostly chords that are symmetrical. Though Hindemith says to find the root you just use the lowest, strongest interval, he still makes these categories. Sub-group V includes the augmented triad and quartal chords in their most condensed form, because if it were inverted, a fifth would be created, which would become the dominant interval. Sub-group VI contains the diminished triad and diminished seventh chord.²³¹

These chord classifications represent the varying level of consonance and dissonance or stability of different chord types. The lower the number, the less tension created by the chord. Chords labeled as I are more stable than those labeled III, and those labeled IIIa are more stable than those labeled IIIb, and so on.

The excerpt below shows the first three measures of Wheeler’s “Sweet Time Suite, Part 1” with labels below each of the chords. In all but one of the chords, the tritone is absent, so they must be Group A, and there are no chords in this excerpt with less than four voices, so none of them can belong to sub-group I, and all of their roots are identifiable, so none of them can belong to sub-group V. Also, each chord without the

²²⁹ Ibid. 103

²³⁰ Ibid. 103

²³¹ Ibid. 103-104

tritone have their roots in the bass, classifying them as III₁. The root of each of the chords is directly below them in the example.



Image 9-13

The only chord in this passage containing a tritone is the second to last chord of the excerpt. Since it has the tritone, it must belong to Group B. The bottom two notes are a major seventh apart, which means it cannot belong to sub-group II, and there is an identifiable root, meaning this chord must belong to sub-group IV. The strongest interval is the fifth between the A-flat and the E-flat, making A-flat the root; since A-natural is the bass note, not the A-flat root, the chord is classified as IV₂. Typically one would not spell a chord to include both A-flat and A-natural, but the A-natural is used as the leading tone to B-flat, and the A-flat is used because it is the root of the chord and better fits the key of the piece. So, looking at these measures, Hindemith's method shows that there is not much variance in the tension from chord to chord until the last two chords.

Hindemith defines this method of harmonic analysis as harmonic fluctuation. In order for harmonic fluctuation to take place, chords of different values must be present, even if the difference in value is very slight. Tension can fluctuate between chords from sub-group IV moving to sub-group I, or, for more minute fluctuation, chords classified as I₂ moving to I₁.²³²

²³² Ibid. 115-121

Looking at “The Sweet Time Suite, Part 1” as a whole—located on pages 130 and 131—the analysis illustrates the harmonic tension does not fluctuate significantly throughout the excerpt. The section of the analysis consisting of Roman numerals and labeled “fluctuation” shows the majority of the piece consists of III_1 chords, occasionally moving to and from II and IV chords, which leaves few examples to illustrate harmonic fluctuation. The phrase with the greatest fluctuation starts on beat four of measure five and ends with the half note starting measure seven. The phrase begins with five III_1 chords before showing any harmonic fluctuation by moving to a IIb_2 chord. After the IIb_2 chord, the tension increases with a IV_1 chord, and increases even more with the IV_2 chord that follows. After the IV_2 chord, the phrase resolves on a III_1 chord. Another example of harmonic fluctuation in this piece is in the last two measures. This example shows a nice gradual release of tension. First, the tension builds with a III_1 chord moving to a IV_2 , then moves to a IV_1 chord which releases a little bit of tension before resolving back to a III_1 chord.

Those accustomed to more traditional harmonic analysis might wonder how harmonies can be said to resolve without any consideration of the chords’ root movement. It is true that in Hindemith’s theory as presented so far, harmonic fluctuation pays no mind to root movement. However, Hindemith addresses root movement separately. The succession of the roots of chords creates what Hindemith calls a degree-progression. Taking the strongest intervals found in the degree-progression, one could decide tonal centers as well as the tonality of a piece.²³³ The perfect fifth carries the most significant harmonic weight, followed by the fourth, then the third, the sixth, and so on. A

²³³ Ibid. 121-126

cadence that proceeds from the subdominant to the dominant before ending on the tonic is the strongest cadence.

In the last couple of measures, we find a B-flat root on the first chord of measure fourteen, followed by two A-flat roots before resolving to D-flat on beat one of measure fifteen. This motion of the five to the one (A-flat to D-flat), just as in traditional theory, creates a strong argument for D-flat to be the tonal center. Hindemith compromises his theory by saying if a tone is repeated enough, or if it is long enough, it does not matter where the degree-progression leads; a note repeated or played long enough can carry enough weight to show itself as the tonal center. However, the strong resolution to D-flat as the last chord of “Part I,” and the D-flat’s appearance throughout the form supports the argument for D-flat as this piece’s tonal center even though many phrases do not resolve to D-flat.

A problem in chord identification arises in the last chord of the piece. Looking at the top two lines of the analysis, we notice the A-flat in the bass with the D-flat above it and the E-flat above both. According to Hindemith, this should be an A-flat rooted chord since the fifth created with the E-flat would be the strongest interval. However, it can be argued that the D-flat and the A-flat are so prominent when heard, that this interval of a fourth should be considered the dominant interval. Since the fourth is being treated as the best interval, the top note, D-flat, is the dominant tone and the root of the chord.

Another important idea in Hindemith’s system of analysis is the two-voice framework. Hindemith says the bass voice and the most important of the upper voices

must create, on their own, an interesting piece of music that has a balance of tension and release.²³⁴

With regard to melodic analysis, Hindemith says that melodies form degree progressions of their own since melodies are just arpeggiated chords separated by non-chord tones. Since each note is technically a part of a different chord in this piece, it is difficult to find a convincing degree-progression in the melody.²³⁵ Included in the analysis on pages 130 and 131, however, is an attempt to label degree progressions in order to show how one could find melodic tonal centers. The first five measures have been bracketed as a D-flat tonal center. Within those five measures there is also an argument for a B-flat tonal center for that phrase. The pick-up to measure six all the way to the first beat of measure eight is argued as a possible F tonal center, measure eight and nine show a D-flat center, and measures nine and ten resolve to G-flat. The melodic tonal center moves to A-flat in measure eleven before resolving to a final D-flat in the last three measures.

Another way to analyze melody is by using step progression. Hindemith says, “the primary law of melodic construction is that a smooth and convincing melodic outline is achieved only when these important points form a progression in seconds.”²³⁶ “These important points” refers to highest notes, lowest notes, longest notes, or any other note that can be considered prominently featured. One cannot help but think of principles of Schenker’s theory for analysis when it comes to this principle; that behind every melody

²³⁴ Ibid. 113-115. In the second volume of Hindemith’s *Craft of Musical Composition*, he goes into greater detail on the two-voice framework, but I am concerned only with the ideas presented in book one.

²³⁵ Ibid. 183-187.

²³⁶ Ibid. 193

is some sort of stepwise movement. On the line labeled “step progression” notice the most significant step progressions in this excerpt. The connection of the D-flat on the “and” of one in measure two, to the C on beat three of measure seven, to the B-flat on beat two of measure eight, to the A-flat on beat three of measure twelve, and the descent in seconds down to a D-flat in measures thirteen through fifteen shows the most prominent step progression. Another important step progression shows ends of phrases making their way down in seconds. This step progression starts on the F on beat one of measure seven, moves to the E-flat on beat one of measure ten, and concludes on the D-flat in measure fourteen. To reference the Schenkerian paradigms, the first step progression discussed shows, arguably, an 8-7-6-5-4-3-2-1 primary line and the second perhaps a 3-2-1 primary line.

There are shortcomings in using Hindemith’s method for analysis in jazz. The principal problem is its harmonic analysis. Since there is not uniform voicing in rhythm sections, analyzing the harmony (finding roots, two-voice frameworks, etc.) in a combo’s performance can be problematic. Now, the composition in question here is not a small ensemble performance, but rather a big band arrangement. Indeed, this excerpt was able to work as well as it did because the rhythm section was absent. Yet, even in this ideal musical situation, Hindemith’s theory reveals certain limitations, for example the exceptions that had to be made when finding the roots of chords, or the issue of ascertaining the work’s tonality. However, despite these deficiencies, *The Craft of Musical Composition* offers a distinctive way of approaching harmony that might prove productive in jazz analysis.

The Sweet Time Suite

Part 1: Opening

Kenny Wheeler

The image displays a musical score for 'The Sweet Time Suite Part 1: Opening' by Kenny Wheeler. The score is presented in a multi-staff format, with each staff representing a different analytical layer of the music. The layers are labeled on the left side of the image:

- Part 1: Opening**: The top staff, showing the original musical notation with treble and bass clefs, key signature of two flats, and a 4/4 time signature.
- melodic degree progression**: The second staff, showing the degree progression of the melody.
- melodic step progression**: The third staff, showing the step progression of the melody.
- two-voice framework**: The fourth staff, showing the two-voice framework of the melody.
- harmonic fluctuation**: The fifth staff, showing the harmonic fluctuation of the melody, with Roman numerals (III, III₁, III₂, III₃, III₄, III₅, IV₁, IV₂, IV₃, IV₄) indicating the harmonic structure.
- harmonic degree progression**: The sixth staff, showing the harmonic degree progression of the melody.
- tonality**: The seventh staff, showing the tonality of the melody.

The score is written in a multi-staff format, with each staff representing a different analytical layer of the music. The layers are labeled on the left side of the image. The notation includes various musical symbols such as notes, rests, and Roman numerals.

Image 9-14

6

III, III, III, III, IV, IV, IV, III, IV, IV, III, III, IV, IV, III, III, III, IV, IV, III, III, IV, IV,

TONALITY

Detailed description: This musical score consists of six systems. The first system is a piano accompaniment with treble and bass staves. The second system is a vocal line with a treble staff and a bass staff. The third system is a piano accompaniment with treble and bass staves. The fourth system is a vocal line with a treble staff and a bass staff. The fifth system is a piano accompaniment with treble and bass staves. The sixth system is a vocal line with a treble staff and a bass staff. The score includes harmonic analysis in Roman numerals and a 'TONALITY' section at the bottom.

Image 9-15

11

III, III, III, III, III, III, IV, III, III, IV, III, III, III, IV, IV, III, III, IV, IV, III, III, IV, IV,

Detailed description: This musical score consists of six systems. The first system is a piano accompaniment with treble and bass staves. The second system is a vocal line with a treble staff and a bass staff. The third system is a piano accompaniment with treble and bass staves. The fourth system is a vocal line with a treble staff and a bass staff. The fifth system is a piano accompaniment with treble and bass staves. The sixth system is a vocal line with a treble staff and a bass staff. The score includes harmonic analysis in Roman numerals.

Image 9-16

PART III: SELECTED DISCOGRAPHY

Tommy Whittle Orchestra

Esquire (E)20-061

Kenny Wheeler (tp) Keith Christie (tb, v-tb-1)
 Ronnie Baker (as) Tommy Whittle (ts) Joe
 Temperley (bar) Don Riddell (p) Freddie Logan (b)
 Eddie Taylor (d)

London, Nov. 9, 1955

823-2: Laura
 824-3: Lester
 825-3: Jive at Five (1)
 826-1: How High the Moon

London, Mar. 22, 1956

842-3: Just One of Those Things
 843-2: Autumn in New York
 844-1: Don't Get Scared
 845-1: I Let a Song Go Out of My Heart (1)

Buddy Featherstonhaugh

Nixa (E) NJE1031

Kenny Wheeler (tp) Buddy Featherstonhaugh (cl,
 bar) Bobby Wellins (ts) Bill Stark (b) Jackie Dougan
 (d)

London, Dec. 3, 1956

Goldfish Blues
 Doin' the Uptown Lowdown
 Knock Yourself Out
 Henrietta

Don Rendell

Nixa (E) NJL7

*Don Rendell Presents the
 Jazz Six*

Kenny Wheeler (tp) Ronnie Ross (as, arr) Don
 Rendell (ts, comp, arr) Ken Moule (p) Arthur Watts
 (b)
 Don Lawson (d)

London, Jan. 15, 1957

Jack O'Lantern (dr arr)
 Will O'Wisp (dr arr)
 I Saw Stars (rr arr)
 Limehouse Blues (dr arr)

London, Jan. 18, 1957

Out of Nowhere (kw arr)

Vic Lewis

DJM (E) SPECB 103

University of Connecticut
 Mar. 12, 1958

Dickie McPherson, Joe McIntyre (tp) Kenny
 Wheeler (tp, arr) Al Spooner (tp) Alec Gould (tb,
 arr) Colin Bradfield, Ronnie Baker (as) Bobby
 Wellins, Duncan Lamont (ts) Brian Rodgerson
 (bar) Gerry Butler (p, arr) Bill Stark (b) Bobby Orr
 (d) John Picard (arr) Vic Lewis (dir, vcl, arr)

That's Love (ag arr)
 Over the Rainbow (kw arr)
 El Congo Valiente (jr arr)

**Woody Herman and His
Anglo-American Herd**
Jazz Groove (E) 004

Manchester, Apr. 18, 1959

Les Condon, Bert Courtney, Reunald Jones, Nat
Adderley, Kenny Wheeler (tp) Eddie Harvey, Bill
Harris (tb) Ken Wray (vtb) Woody Herman (cl, as,
vcl) Art Ellefson, Don Rendell (ts) Johnny Scott (fl,
ts) Ronnie Ross (bar) Vince Guaraldi (p) Charlie
Byrd (g) Keter Betts (b) Jimmy Campbell (d)

Theme
The Preacher
Like Some Blues, Man
Pillar to Post
The Deacon and the Elder
Four Brothers
Unknown Tune
Greensleeves
Unkown Tune
Wild Apple Honey
Opus de Funk
Early Autumn
Playgirl Stroll
Body and Soul
Medley: Blues on Parade, Blues in the Night,
Amen, Stars Fell on Alabama, Caledonia
The Call of the Flute
Woodchopper's Ball

**Vic Lewis and His All
Stars**
Ember (E) CJS807, (E)
SE8018
Big Band Explosion

London, June 1959

Dickie McPherson, Jimmy Deuchar, Leon Calvert,
Gordon Turnbull (tp) Kenny Wheeler (tp-1)
replaces Turnbull, Keith Christie (tb) Roy East (as)
Vic Ash (cl,ts) Art Ellefson (ts) Ronnie Ross (bar)
Terry Shannon (p) Arthur Watts (b) Allan Ganley
(d) Alec Gould, Tony Crombie (arr) Vic Lewis (dir)

The Beaulieu Suite
Beaulieu Blues (tc arr)
Lady Belinda (tc arr)
Motor Museum (tc arr)
Domus (tc arr)
Monty (tc arr)
Selections From the Sprinbok & American Suite
Gold-Dust (ag arr) (1)
Dobbs Ferry (ag arr)
The Jacaranda Tree (ag arr)
Beau Kai (ag arr)
The Forest (ag arr)

Johnny Dankworth
Top Rank (E) 30/019
Bundle From Britain

Dickie Hawdon, Derrick Abbott, Stan Palmer,
Kenny Wheeler, Bob Carson (tp) Gary Brown,
Danny Elwood, Laurie Monk, Tony Russell (tb) Ron
Snyder (tb, tu) Johnny Dankworth (as, cl) Danny
Moss (ts, b-cl) Alex Leslie (bar, cl, fl) Dave Lee (p)
Eric Dawson (b) Kenny clare (d) Dave Lindup (arr)

Newport, Jul. 3, 1959

Firth of Fourths
Caribe
Royal Ascot
Don't Get Around Much Anymore
Doggin' Around
Jones
Take the "A" Train

Johnny Dankworth

Top Rank (E) 45JAR209

[same personnel]

London, Sep., 1959

Duet for Sixteen
We Are the Lambeth Boys

Dudley Moore and

Richard Rodney Bennett

Harkit (E) HRKCD8054

[CD]

The First Orchestrations

John Bassett (tp, ldr) Leon Calvert, Kenny Wheeler (tp) John Mumford, Herman Wilson (tb) Johnny Scott (fl) Al Newman, Graham Bond, Gerry Skelton, Ray Warleigh (as) Dick Heckstall-Smith, Duncan Lamont, Art Elefson, Don Rendell (ts) Sebastian Freudenberg, Graham Lyons (bar) Pete Shade (vib) Dudley Moore (p, arr) Spike Heatley, Kenny Napper (b) Ron Snyder (tu) Bryant Marriott (d) Richard Rodney Bennett (arr)

London, 1960

Johnny is the Boy for Me
You'd Be So Nice To Come Home To
Long Ago and Far Away
Moore Please
Yesterdays
Fascinating Rhythm
Nobody's Heart
Pick Yourself Up
I'll Take Romance
You Make Me Feel So Young
Keeping Myself For You

Johnny Dankworth with the

London Philharmonic Orchestra

Roulette R52059

Collaboration

Derrick Abbott, Dickie Hawdon, Kenny Wheeler, Gus Galbraith (tp) Tony Russell, Eddie Harvey, Ian McDougall (tb) Ron Snyder (tu) Johnny Dankworth, Peter King (as) Danny Moss, Art Ellefson (ts) George Tyndale (bar) Dudley Moore (p) Spike Heatley (b) Kenny Clare (d) Dave Lindup, Matyas Seiber (arr) The London Philharmonic Orchestra with Hugo Rignold (cond)

London, May 25, 1960

15500: Improvisations for Jazz Band and
Symphony Orchestra
Rendezvous: A rondo for Jazz Quartet and
Symphony Orchestra
15501: High Life
15502: One Way Street

	15503: Variaciones Peruvianos 15504: South Bank 15505: Rendezvous
London, May 26, 1960	15497-99: Ebony Concerto
<hr/>	
Johnny Dankworth Sextet Font (E)TFL5179 <i>All Night Long—Film Soundtrack</i>	Tommy McQuarter, Kenny Wheeler (tp) Johnny Dankworth (as) Alan Branscombe (ts) Spike Heatley (b) Ronnie Stephenson (d)
London, July, 1961	Fall Guy
<hr/>	
Johnny Dankworth and His Orchestra Fontana (E) TFL5203 <i>What the Dickens!</i>	Jimmy Deuchar, Gus Galbraith, Leon Calvert, Kenny Wheeler, Dickie Hawdon (tp,flhrn) Tony Russell, Eddie Harvey (tb) Roy East, Johnny Dankworth (cl,as) Vic Ash (cl,ts) Art Ellefson (ts,b-cl) Tony Coe, Tubby Hayes, Peter King, Ronnie Scott, Bobby Wellins, Dick Morrissey (ts) Ronnie Ross (bar) Alan Branscombe (p,vib,xyl) Kenny Napper (b) or Spike Heatley (b) Johnny Butts, Ronnie Stephenson (d) Roy Webster (perc)
London, Jul. 29 & 31, Aug. 7, Oct. 4, 1963	Prologue Weller Never Did Little Nell The Infant Phenomenon Demdest Little Fascinator Dotheboys Hall Ghosts David and the Bloaters Please Sir, I Want Some More The Artful Dodger Waiting for Something to Turn Up Dodson and Fogg The Pickwick Club Sergeant Buzfuz Finale
<hr/>	
Cleo Laine Font (E) TL5209 <i>Shakespeare and All That Jazz</i>	Cleo Laine (vcl) Kenny Wheeler (tp) Leon Calvert (tp,flhrn) Tony Russell (tb) Johnny Dankworth (cl,as) Vic Ash (cl,ts) Al Newman (cl,fl,bar) Alan Branscombe (cl,as,vib) Ron Snyder (tu) Kenny Napper (b) Johnny Butts (d) Maria Korchinska (harp)
London, March 10-13&18, 1964	If Music Be the Food of Love My Lover is as a Fever It Was a Lover and His Lass Blow, Blow Thou Winter Wind Shall I Compare Thee Fear No More

Sigh No More Ladies
The Complete Works

Cleo Laine (vcl) Kenny Wheeler (tp) Johnny
Dankworth (cl,as) Alan Branscombe (p,vib) Ray
Dempsey (g) Kenny Napper (b) Allan Ganley (d)

O Mistress Mine
Winter
Dunsinane Blues
Take All My Loves

Johnny Butts (d) replaces Allan Ganley

Duet of Sonnets
Witches, Fair and Foul

Johnny Dankworth
Fontana (E) TFL5229
The Zodiac Variations

Greg Bowen (tp) Leon Calvert (tp,flhrn) Kenny
Wheeler (tp,tenor-hrn) Gus Galbraith (tp) Tony
Russell, John Marshall, Chris Smith (tb) Ron Snyder
(tu) Johnny Dankworth, Al Newman (cl,as) Vic Ash
(cl,ts) Paul Carroll (bar,as,cl) Art Ellefson (ts,cl)
Alan Branscombe (vib,p) Kenny Napper (b) Johnny
Butts (d)
featured guests : Clark Terry (tp-1) Bob
Brookmeyer (v-tb-1) Ronnie Scott (ts-2) David
Snell (harp-3) Lucky Thompson (ts-4) overdubbed
later, Danny Moss (ts-5) overdubbed later, Chuck
Israels (b-5) Ronnie Ross (bar-6) Phil Woods (as-7)
overdubbed later, Zoot Sims (ts-7) overdubbed
later, Osie Johnson (d-8)

New York, October 9, 1964

London, Oct. 28, Nov.
2&10, 1964

Way With the Starts (1)
Gemini (1,4)
Leo (1,5,7)
Scorpio (1,7)
Sagittarius (1)

Aquarius (1,2)
Pisces (1)
Aries (1)
Taurus (1,3)
Cancer (1)
Virgo (1)
Libra (1,6)
Capricorn (1,8)
Coda (1,8)

**Georgie Fame & The
Harry South Big Band**
Columbia (E) SX6076
Sound Venture

Ian Hamer, Greg Bowen, Jimmy Deuchar, Les
Condon, Tony Fisher, Bert Courtley (tp) Kenny
Wheeler (tp,tenor-hrn) Keith Christie, John
Marshall, Chris Smith, Ken Goldie, Gib Wallace (tb)
Roy Willox, Alan Branscombe (as) Tony Coe (as,fl)

London, 3 sessions, 1965 &
1966

Ray Warleigh (as,ts) Ronnie Scott, Dick Morrissey
(ts) Tubby Hayes (ts,alto-fl) Jackie Sharpe
(ts,as,bar,b-cl) Harry Klein (bar) Gordon Beck, Stan
Tracey (p) Colin Green (g) Phil Bates (b) Phil
Seamen Bill Eyden (d)

Many Happy Returns
Down for the Count
It's for Love the Petals Fall
I Am Missing You
Funny How Time Slips Away
Lil' Pony
Lovey Dovey
Li'l Darlin'
Three Blind Mice
Dawn Yawn
Feed Me
Papa's Got a Brand New Bag

Friedrich Gulda

Saba (G) SB15097ST
*Music For 4 Soloists &
Band*

Stan Roderick, Robert Politzer, Freddie Hubbard,
Kenny Wheeler (tp) J.J. Johnson, Erich
Kleinschuster (tb) Rudolf Josel (b-tb) Harry Roche
(v-tb) Alfie Reece (tb,tu) Rolf Kuhn (cl,ts) Herb
Geller (as) Tubby Hayes (ts,fl) Sahib Shihab (bar,fl)
Friedrich Gulda (p) Pierre Cavalli(g) Ron Carter(b)
Mel Lewis(d)

Vienna, Sep. 13-14, 1965

Music for 4 Soloists and Band No.1 (3 movements)
Minuet From "Les Hommages"
The Excursion (unissued)

Friedrich Gulda

Television Broadcast

Johnny Scott (ts, pic, fl) replaces Tubby Hayes J.J.
Johnson possibly out

Vienna, Sep. 20, 1965

The Excursion (2 movements)
Music for 4 Soloists and Band No. 1 (3 movements)
The Closer
Les Hommages Suite (5 movements)

Spontaneous Music

Ensemble

Eyemark (E) EMPL1002
Challenge

Kenny Wheeler (flhrn) Paul Rutherford (tb) Trevor
Watts (as,sop) Bruce Cale (b) John Stevens
(d,cymb)
Jeff Clyne (b-1) replaces Bruce Cale

London, Mar. 5, 12&19,
1966

2.B. Ornette
Clubb 66
Traveling Together
Little Red Head
After Listening
E.D.'s Message (1)
End to a Beginning (1)

Tubby Hayes and His Orchestra

Fontana (E) TL5410
100% Proof

London, May 10&12, 1966

Kenny Baker, Ian Hamer, Greg Bowen, Les Condon, Kenny Wheeler (tp) Keith Christie, Nat Peck, John Marshall, Chris Smith (tb) Roy Willox, Ray Warleigh (as,fl) Ronnie Scott (ts,fl) Tubby Hayes (ts,fl,vib) Bob Efford (ts,oboe,fl,b-cl) Ronnie Ross (bar,b-cl) Gordon Beck (p) Jeff Clyne (b) Ronnie Stephenson (d) Tubby Hayes, Ian Hamer, Stan Tracey (arr)

A Night in Tunisia
Milestones
Sonny's Mood For Two
Bluesology

London, May 13, 1966

Harry Klein (bar) Johnny Butts (d) replace Ronnie Ross, Ronnie Stephenson

Nutty
100% Proof

Friedrich Gulda

Amadeo AVRS 9213

Vienna, May 24, 1966

Franco Ambrosetti, Ernie Royal (t), Rolf Ericson (t, fh), Kenny Wheeler (t, mel), Ray Premru (btp), Erich Kleinschuster, Jiggs Whigham (tb), Rudolf Josel (btb), Ralph Isakson (frh), Alfie Reece (tu), Herb Geller (as), Eddie Daniels (ts), Tubby Hayes (ts, f), Hans Saloman (ts, bcl), Ronnie Ross (bar), Pierre Cavalli (g, per), Fritz Pauer, Josef Zawinul (p), Ron Carter, Miroslav Vitous (b), Mel Lewis, Klaus Weiss (d), Friedrich Gulda (per, con)

Mornin' Reverend
The Shadow of Your Smile
The Closer

Friedrich Gulda

Radio Broadcast

May 27, 1966

Rolf Ericson, Ernie Royal, Kenny Wheeler (t), Art Farmer (fh), Ray Premru (btp), J. J. Johnson, Erich Kleinschuster (tb), Rudolf Josel (btb), Ralph Isakson (frh), Alfie Reece (tu), Julian 'Cannonball' Adderley (as), Herb Geller (as, f), Hans Saloman (as, ts, bcl), Tubby Hayes (ts, f), Ronnie Ross (bar), Pierre Cavalli (g), Friedrich Gulda (p, con), Josef Zawinul (p), Ron Carter (b), Mel Lewis (d)

Music for 4 Soloists and Band

Friedrich Gulda

Philharmonic Concert

Berlin, May 31, 1966

Lennart Aberg out, rest same

Overture
Variations for Two Pianos and Band
Eurosuite (4 movements)
Music for 4 Soloists and Band No. 2

Spontaneous Music**Ensemble**

Emanem (E) 4020

Withdrawal

Kenny Wheeler (tp,flhrn,perc) Paul Rutherford
(tb,perc) Trevor Watts (oboe,as,fl,voice,perc) Evan
Parker (sop,ts,perc) Barry Guy (b,p) John Stevens
(d,cymbals,perc)

London, Sep., 1966

Withdrawal Soundtrack pt 1A
Withdrawal Soundtrack pt 1B
Withdrawal Soundtrack pt 1C
Withdrawal Soundtrack pt 2

London, Mar., 1967

Kenny Wheeler (tp,flhrn,glockenspiel) Paul
Rutherford (tb,perc) Trevor Watts
(fl,vcl,oboe,as,vib,perc,glockenspiel) Evan Parker
(sop,ts,perc,glockenspiel) Derek Bailey (amplified-
g) Barry Guy (b,p) John Stevens
(d,cymbals,perc,glockenspiel)

Withdrawal Sequence 1
Withdrawal Sequence 2
Withdrawal Sequence 3 (C4)
Seeing Sounds & Hearing Colours-Introduction
 Puddles, Raindrops & Circles
Seeing Sounds & Hearing Colours-Movement 1
Seeing Sounds & Hearing Colours-Movement 2 (C)
Seeing Sounds & Hearing Colours-Movement 3

Johnny Dankworth**Orchestra**

Fontana (E) TL5445

The \$1,000,000 Collection

Derek Watkins, Les Condon, Kenny Wheeler
(tp,flhrn) Henry Lowther (cnt,vcl) Chris Pyne, Mike
Gibbs (tb) Dick Hart (tu) Johnny Dankworth
(as,arr) Ray Swinfield, Tony Roberts, Tony Coe
(reeds) Laurie Holloway (p) Alan Branscombe (p-
1) replaces Holloway, Kenny Napper (b) John
Spooner (d) Tristan Fry (perc)

London, May 1-3, 1967

Winter Scene
Sailor
Two-Piece Flower
Little Girl in Blue
Composition with Colour
Face in a Crowd
La Clownesse
Garden of Delight
Madonna
Hogshead of Hogarth (1)

Spontaneous Music**Ensemble**

Island (E) ILPS9079,
Chronoscope (E) CPE2001-
2

Karyobin

Kenny Wheeler (tp,flhrn) Evan Parker (sop) Derek
Bailey (g) Dave Holland (b) John Stevens (d)

Karyobin (part 1)
Karyobin (part 2)

London, Feb. 18, 1968

Karyobin (part 3)
Karyobin (part 4)
Karyobin (part 5)
Karyobin (part 6)

**Kenny Wheeler and the
John Dankworth
Orchestra**

Fontana (E) STL5494

*Windmill Tilter: The Story
of Don Quixote*

Kenny Wheeler (flhrn,arr) Derek Watkins, Hank
Shaw, Henry Lowther, Les Condon (tp) Chris Pyne,
Mike Gibbs (tb) Dick Hart (tu) or Alfie Reece (tu)
Johnny Dankworth(as,ldr) Ray Swinfield (fl,as,bar)
Tony Roberts(b-cl,ts) Alan Branscombe, Bob
Cornford (p) Dave Holland(b) John Spooner(d)
Tristan Fry (vib,cga)

London, March, 1968

Don the Dreamer
Bachelor Sam
Sancho
The Cave of Montesinos
Altisdora
Don No More

Following titles by a quintet featuring Wheeler,
Tony Coe (cl, ts) John McLaughlin (g) Holland, and
Spooner

Preamble
Sweet Dulcinea Blue
Propheticape

**Spontaneous Music
Ensemble**

Emanem (E) 4134

Frameworks

Kenny Wheeler (flhrn) Paul Rutherford (tb) Trevor
Watts (b-cl) John Stevens (perc) Norma Winstone
(voice)

London, Jul. 14, 1968

Familie Sequence

John Surman

Deram (E) MLR-1030

John Surman

Kenny Wheeler, Harry Beckett (tp,flhrn) Malcolm
Griffiths, Paul Rutherford (tb) Tom Bennellick (fhr)
John Surman (bar) Russell Henderson (p) Dave
Holland (b) Alan Jackson (d) Stirling Betancourt
(timb) Erroll Phillip (cga)

London, Aug. 14, 1968

DR43677: Incantation
DR43678: Episode
DR43679: Dance
DR43680: David's Song

Philly Joe Jones

Polydor (E) 2460142

Trailways Express

Also released as:

Kenny Wheeler (tp, flhrn) Chris Pyne (tb) Peter
King (as) Harold McNair (ts, fl) Mick Pyne (p) Ron
Mathewson (b) Philly Joe Jones (d)

Black Lion (E)

BLCD760154

Mo' Joe

London, Oct. 31, 1968

Mo' Joe

Gone, Gone, Gone

Baubles, Bangles and Beads

Here's That Rainy Day

Lady Bird

Alan Skidmore

Decca Eclipse (E) ECS2114

Jazz in Britain '68-'69

Kenny Wheeler (tp,flhrn) Alan Skidmore (ts) John
Taylor (p) Harry Miller (b) Tony Oxley (d)

London, 1968-1969

Bessie (part 2)

Circles on Ice

Winter Song

Sandy Brown and His

Gentlemen Friends

Fontana (E) SFJL921

Kenny Wheeler (tp,flhrn) George Chisholm (tb)
Sandy Brown (cl) John McLaughlin (g) Lennie Bush
(b) Bobby Orr (d)

London, Dec. 24&27, 1968

Ain't Got No

Aquarius

Black Boys

Easy to be Hard

Hair

Underture [Where Do I Go?]

Hare Krishna

Where Do I Go?

Manchester England

Air

Electric Blues

Overture [Where Do I Go?]

A Final Word From Mr. G. Chisholm

The London Jazz

Chamber Group

Ember (E) CJS823

Plays Ken Moule's Adam's

Rib Suite

Kenny Wheeler (tp,flhrn) Roy Willox (as,pic,fl,alto-
fl) Ken Moule (p,arr,comp) Louis Stewart (g)
Lennie Bush (b) Ronnie Stevenson (d) The Patrick
Halling String Quartet : Patrick Halling (vln,ldr)
Eric Bowie (vln) Kenneth Essex (viola) Francisco
Gabarro (cello)

London 1969

Sweet Nelle [Gwynne]

Helen of Troy

Zsa Zsa Gabor

Becky Sharp

Aphrodite

Cleo Laine

Miss Lulu White

Lucrezia Borgia

Marilyn Monroe
Lady MacBeth
Mae West

Paul Gonsalves

Deram (E) SML1064

Humming Bird

London, Nov. 30, 1969

Possibly other sessions in
1969

Kenny Wheeler (tp) David Horler (tb) Paul
Gonsalves (ts) Alan Branscombe (p-1) Stan Tracey
(p-2) Kenny Napper (b-1) Dave Green (b-2) Benny
Goodman (d)

Body and Soul (1, Gonsalves & Horler out)
All the Things You Are (1)
Sticks (1)
Almost You (1)
Humming Bird (2)
X.O.X. (2)

Tony Oxley

CBS (E) RM52664

The Baptised Traveller

London, Jan. 23, 1969

Kenny Wheeler (tp,flhrn) Evan Parker (ts) Derek
Bailey (g) Jeff Clyne (b) Tony Oxley (d)

Crossing
Arrival
Stone Garden
Preparation

Spontaneous Music

Ensemble

Marmalade (E) 608008,

Polydor (E) 2384.009,

Emanem (E) 5033

Oliv

London, Feb. 7, 1969

Kenny Wheeler (flhrn) Trevor Watts (as) Peter
Lemer (p) Derek Bailey (g) Johnny Mbizo Dyani (b)
John Stevens (d,glockenspiel,ldr) Maggie Nicols,
Carolann Nichols, Pepi Lemer (vcl)

Oliv I

Mike Westbrook Concert

Band

First two tracks:

Deram (E) DML1047

Marching Song, Volume 1

Remaining tracks:

Deram (E) DML1048

Marching Song, Volume 2

London, Mar. 31, Apr.
1&10, 1969

Personnel 1: Dave Holdsworth, Kenny Wheeler
(tp,flhrn) Malcolm Griffiths, Mike Gibbs (tb) Tom
Bennellick (fhr) Bernie Living (fl,pic,as) Alan
Skidmore (fl,ts) Mike Osborne (cl,as) John Surman
(sop,bar) Mike Westbrook (p,arr) Harry Miller,
Barre Phillips (b) Martin Fry (tu) Alan Jackson,
John Marshall (d)

Personnel 2: Dave Holdsworth, Kenny Wheeler
(tp,flhrn) Malcolm Griffiths, Mike Gibbs (tb) Tom
Bennellick (fhr) John Warren (fl,bar) Bernie Living
(fl,pic,as) Mike Osborne (cl,as) Nisar Ahmad
"George" Khan (ts) Mike Westbrook (p,arr) Harry
Miller, Barre Phillips (b) Martin Fry (tu) Alan
Jackson, John Marshall (d)

Landscape (1)
 Landscape II (2)
 Transition (1)
 Rosie (1)
 Prelude (1)
 Introduction (2)
 Tarnished (1)
 Memorial (1)

**Johnny Dankworth
 Orchestra**

Fontana (E) LPS16261
Off Duty!

London, May, 1969

Derek Watkins, Les Condon, Kenny Wheeler
 (tp,flhrn) Henry Lowther (cnt,vcl) Chris Pyne, Mike
 Gibbs (tb) Dick Hart (tu) Johnny Dankworth
 (as,arr) Ray Swinfield, Tony Roberts, Tony Coe
 (reeds) Laurie Holloway (p) Kenny Napper (b)
 Herbie Flowers, Brian Odgers(el-b) John Spooner
 (d) Tristan Fry (perc)

Ja-da
 Off Duty
 Little Brown Jig
 Sophisticated Lady
 African Waltz Bernie's Tune
 Skyliner
 Basin Street Blues
 To Emma
 Don't Get Around Much Anymore
 Song of India
 Holloway House

Tubby Hayes

Savage Solweig (E) SS-003
Rumpus

London, May 8, 1969

Greg Bowen, Ian Hamer, Les Condon, Kenny
 Wheeler (tp) Keith Christie, David Horler, Bill
 Geldard (tb) Peter King (as) Tubby Hayes, Brian
 Smith (ts) Harry Klein (bar) Louis Stewart (g) Ron
 Mathewson (b) Spike Wells (d)

Song For a Sad Lady
 Dear Johnny B
 March Brown
 Rumpus
 You Know I Care
 Seven Steps to Heaven
 The Inner Splurge

Mike Gibbs

Deram (E) SML1063
Michael Gibbs

John Wilbraham (pic-tp) Derek Watkins, Kenny
 Wheeler, Henry Lowther, Nigel Carter, Ian Hamer,
 Maurice Miller (tp,flhrn) Cliff Hardie, Chris Pyne,
 Bobby Lamb, David Horler (tb) Ray Premru, Ken
 Goldy, Maurice Gee (b-tb) Alan Civil, Valerie Smith,
 Nicolas Busch, Jim Buck (fhr) Dick Hart, Martin Fry
 (tu) John Surman, Alan Skidmore, Ray Warleigh,
 Tony Roberts, Mike Osborne, Duncan Lamont,
 Barbara Thompson (reeds) Mick Pyne, Bob

London, Sep./Dec. 1969

Cornford (keyboards) Chris Spedding (g,el-g,b-g)
Ray Russell (el-g,b-g) Freddy Alexander, Allen Ford
(cello) Jack Bruce, Brian Odgers (b-g) John
Marshall, Tony Oxley (d) Frank Ricotti (perc) Mike
Gibbs (arr,comp,cond)

DR4669: Some Echoes, Some Shadows

DR4670: Liturgy (into)

Feelings and Things

DR4671: Family Joy, Oh Boy!

DR4672: Nowhere

DR4673: Sweet Rain

DR4674: Throb

DR4675: And On the Third Day

**Kenny Clarke & Francy
Boland**

Black Lion (G) 28416

*At Her Majesty's Pleasure:
The Second Greatest Jazz
Band in the World*

Benny Bailey (tp,flhrn) Derek Watkins, Kenny
Wheeler, Idrees Sulieman (tp) Ake Persson, Nat
Peck, Eric van Lier (tb) Derek Humble (as) Johnny
Griffin, Ronnie Scott (ts) Tony Coe (ts,cl) Sahib
Shihab (bar,fl,sop) Francy Boland (p,arr) Jimmy
Woode (b) Kenny Clarke, Kenny Clare (d)

Cologne, Sep. 5, 1969

Pentonville
Wormwood Scrubs (#1)
Doin' Time
Broadmoor [Triple Play]
Holloway
Reprieve [New Eye]
Going Straight
Wormwood Scrubs (#2)

Alan Skidmore Quintet

Deram (E) DN11

Once Upon a Time

Kenny Wheeler (flhrn) Alan Skidmore (ts) John
Taylor (p) Harry Miller (b) Tony Oxley (d)

London, Sep. 17&19, 1969

Once Upon a Time
Majaera
The Yolk
Old San Juan
Free For All
Image

Friedrich Gulda

Television broadcast

NDR Jazzworkshop

Kenny Wheeler (tp,flhrn) John Surman (ss,bs)
Friedrich Gulda (p,el-p) Pierre Cavalli (g) Barre
Phillips (b)

Hamburg, Dec. 7&12, 1969

Wheel in the Right Machine Suite
To John Coltrane
To Joao Gilberto
To Albert Heath
To the New New People

Tony Oxley Sextet

Columbia (E) 494437-2
*Four Compositions For
 Sextet*

Kenny Wheeler (tp,flhrn) Paul Rutherford (tb)
 Evan Parker (ts) Derek Bailey (g) Jeff Clyne (b)
 Tony Oxley (d)

London, Feb. 7, 1970

Saturnalia
 Scintilla
 Amass
 Megaera

**Johnny Dankworth
Orchestra**

Philips (E) 6308.122
Full Circle

Trevor Barber, Butch Hudson, Henry Shaw, Henry
 Lowther, Martin Drover, Kenny Wheeler, Eddie
 Blair (tp) Mike Gibbs, Malcolm Griffiths, David
 Horler (tb) Dick Hart (tu) Antonio Cooke (flr)
 Johnny Dankworth (as,cl,arr) Don Faye, Stan
 Sulzmann, Tony Roberts, Tony Coe (reeds) Bruce
 Graham (p) Martin Kershaw (g) Tony Campo, Daryl
 Runswick (el-b) John Spooner (d) Ray Cooper
 (perc) Dave Lindup, Mike Vickers (arr)

London, c. Mar., 1970

Eleven Plus
 Academy One
 The Italian Girl
 Earthman
 You Are Too Beautiful
 A Family Joy

Henry Lowther, Kenny Wheeler (tp) Chris Pyne
 (tb) Johnny Dankworth (as) Stan Sulzmann,
 Duncan Lamont, Roger Cawkwell (reeds) Alan
 Branscombe (vib) John Taylor (p) Joe Moretti (g)
 Daryl Runswick (el-g) Harold Fisher (d) Mike
 Gibbs, Ken Gibson (arr)

London, Sep. 29, 1971

Grow Your Own
 Schmaltz Waltz
 Triple Portrait

Memphis Slim

Barclay (F) 920214,
 Warner Brothers 1899
Blue Memphis Suite

Henry Lowther, Harry Beckett, Kenny Wheeler (tp)
 Nick Evans, John Manfred (tb) Karl Jenkins, Brian
 Smith, Stan Sulzmann, Jerry Gibbs, Peter King
 (saxes) Paul Jones (org) Memphis Slim (p,vcl) Pete
 Wingfield (el-p,celeste,org) Peter Green (g) Larry
 Steele (el-b) Conrad Isidore (d) Johnny Dean
 (chimes)

Delane Lea, June 3, 1970 &
 Barnes, June 5-6&18, 1970

Blue Memphis Suite
 Born in Memphis, Tennessee
 Me and My Piano
 Chicago
 Handy Man

Feel Like Screaming and Crying
 Riding on the Blues Train
 Boogin and Bluesin
 Wind Gonna Rise

Paul Jones and Johnny Dean out; Duster Bennett
 (hca) Chris Spedding, Ray Dempsey (g), Tristan Fry
 (perc) added

Youth Want to Know
 Boogie-Woogie 1-9-7-0
 Mason-Dixon Line

**John Cameron C.C.S.
 Band**

RAK (E) SRAK6751
Whole Lotta Love

collective personnel: Greg Bowen, Harry Beckett,
 Les Condon, Tony Fisher, Henry Lowther, Kenny
 Wheeler (tp) Don Lusher, John Marshall, Brian
 Perrin, Bill Geldard (tb) Neil Sanders (fhr) Harold
 McNair, Tony Coe, Peter King, Danny Moss, Bob
 Efford, Ronnie Ross (reeds) John Cameron (el-
 p,cond) Alan Parker (g) Herbie Flowers (b-g) Spike
 Heatley (b) Tony Carr, Barry Morgan (d) Bill
 LeSage, Jim Lawless (perc) Alexis Korner (vcl,g)
 Peter Thorup (vcl)

London, Fall 1970

Satisfaction
 Waiting Song
 Looking For Fun
 Whole Lot of Love
 Living in the Past
 Sunrise
 Dos Cantos
 Wade in the Water

John Surman

Dawn (E) DNLS3022
Conflagration

John Surman (bar,sop,b-cl) Barre Phillips (b) Stu
 Martin (d) with guests: Mark Charig (cnt) Harry
 Beckett, Kenny Wheeler (tp,flhrn) Malcolm
 Griffiths, Nick Evans (tb) Stan Sulzmann (cl,fl) Mike
 Osborne (as,cl) Alan Skidmore (ts,sop,fl) John
 Taylor, Chick Corea (p) Dave Holland (b) John
 Marshall (d)

London, likely late 1970

Conflagration
 Malachite
 Nuts
 Sixes and Sevens
 B
 Afore the Morrow

Globe Unity Orchestra
 Atavistic 223

Manfred Schoof (tp,flhrn,cnt) Kenny Wheeler
 (tp,flhrn) Tomasz Stanko, Bernard Vitet (tp) Albert
 Mangelsdorff, Malcolm Griffiths (tb) Paul
 Rutherford (tb,tenor-hrn) Heinz Sauer

Berlin, Nov. 7, 1970

(sop,as,ts,bar) Peter Brotzmann (as,ts,bar) Gerd Dudek (ts,sop,cl,fl) Alexander von Schlippenbach (p,perc) Derek Bailey (g) Peter Kowald (b,tu) Buschi Niebergall (b,b-tb) Arjen Gorter (b) Han Bennink (d,shellhorn,dhung,gachi) Paul Lovens (d,perc)

Globe Unity 70

Mike Gibbs

Deram (E) SML1087
Tanglewood 63

Kenny Wheeler, Henry Lowther, Harry Beckett, Nigel Carter (tp,flhrn) Chris Pyne, David Horler, Malcolm Griffiths (tb) Dick Hart, Alfie Reece (tu) Tony Roberts, John Surman, Alan Skidmore, Stan Sulzmann, Brian Smith (saxes,woodwinds) Frank Ricotti (vib,perc) Mick Pyne, John Taylor, Gordon Beck (keyboards) Chris Spedding (g) Tony Gilbert, Michael Rennie, Hugh Bean, George French, Bill Armon, Raymond Mosely, Geoff Wakefield (vln) Freddy Alexander, Allen Ford (cello) Jeff Clyne (b) Roy Babbington (b-g,b) John Marshall, Clive Thacker (d,perc) Mike Gibbs (arr,cond) collective pers.

London, Nov. 10&12, Dec. 2&23 1970

Tanglewood '63
Fanfare
Sojourn
Canticle
Five For England

Spontaneous Music

Ensemble

Tangent (E) TNGS107
The Source: From and Towards

Kenny Wheeler (tp,flhrn) Bob Norden, Chris Pyne (tb) Trevor Watts (as,sop) Ray Warleigh (as,fl) Brian Smith (ts,sop) Mick Pyne (p) Ron Mathewson, Marcio Mattos (b) John Stevens (d)

London, Nov. 18, 1970

The Source: From and Towards (suite)
Expectancy
Birth
Thanksgiving
Time Goes On (Versions A, B, C)
You Know

Ian Carr with Nucleus +

Vertigo (E) 6360.039
Solar Plexus

Ian Carr (tp,flhrn) Kenny Wheeler (tp-,flhrn-) Brian Smith (ts,sop,fl) Tony Roberts (ts,b-cl) Karl Jenkins (bar,oboe,el-p) Keith Winter (synt) Chris Spedding (g) Jeff Clyne (b,el-b) Ron Mathewson (el-b) John Marshall (d) Chris Karan (perc)

London, Dec. 14-15, 1970

Elements I and II
Changing Times
Torso
Snakehip's Dream

Tony Oxley
RCA (E) SF8215
Ichnos

Kenny Wheeler (tp,flhrn) Paul Rutherford (tb)
Evan Parker (ts,sop) Derek Bailey (g) Barry Guy (b)
Tony Oxley (perc)

London, 1971

Crossing
Oryane (to solo)
Eiroc (kw, bh out)
Santrel (kw, bg out)
Cadilla

**John Surman & John
Warrren**
Deram (E) MLP-1094
Tales of the Algonquin

Martin Drover, Kenny Wheeler, Harry Beckett
(tp,flhrn) Malcolm Griffiths, Eddie Harvey, Danny
Almark (tb) Mike Osborne (as,cl) Stan Sulzmann
(as,sop,fl) Alan Skidmore (ts,fl,alto-fl) John Surman
(bar,sop) John Warren (bar,fl) John Taylor (p)
Harry Miller, Barre Phillips (b) Alan Jackson, Stu
Martin (d)

London, 1971

With Terry's Help
We'll Make It
The Dandelion
Picture-Tree
Tales of the Algonquin
 The Purple Swan
 Shingebis and the North Wind
 The Adventures of Manabush
 The White Water Lily
 Wihio the Wanderer

**Spontaneous Music
Ensemble**
Tangent (E) TGS118
So What Do You Think?

Kenny Wheeler (tp,flhrn) Trevor Watts (as,sop)
Derek Bailey (g) Dave Holland (b,cello) John
Stevens (d)

London, Jan. 27, 1971

So What Do You Think?

John Taylor
Turtle (E) TUR302
Pause and Think Again

Kenny Wheeler (tp,flhrn) Chris Pyne (tb) John
Surman (sop-1) Stan Sulzmann (as,fl) John Taylor
(p) Chris Laurence (b) Tony Levin (d)

London, Feb. 1971

Pause (1)
White Magic
And Think Again
Medley (1):
 Awakening
 Eye to Eye

Anthony Braxton

Freedom 400112/3

The Complete Braxton 1971

Kenny Wheeler (tp,flhrn-1) Anthony Braxton (as-2,sop,sopranino-1,cl-1,fl-1) Dave Holland (b,cello-1) Barry Altschul (d,perc,bells)

London, Feb. 4, 1971

Composition 6J (1)
Composition 6A (2)
Composition 6I

Spontaneous Music**Ensemble**

Vinyl (G) VS0015

*Live: Big Band and Quartet*Kenny Wheeler, Ian Carr (tp) Chris Pyne (tb)
Roland Czyzyk (pic) Trevor Watts (as,sop) Ray
Warleigh (as) Brian Smith (ts) Karl Jenkins (bar)
Peter Lemer (el-p) Mick Pyne (p) Ron Herman, Ron
Mathewson (b) John Stevens, Keith Bailey, Laurie
Allan, John Marshall (d) Julie Tippetts, Maggie
Nicols, Pepi Lemer, Carolann Nichols, Norma
Winstone (vcl)

London, May 7, 1971

Let's Sing For Him [A March for Albert Ayler]

Mike Westbrook

RCA (E) SF8396

*Mike Westbrook's**Metropolis*Nigel Carter (tp) Kenny Wheeler
(tp,flhrn,mellophone) Harry Beckett, Henry
Lowther, Dave Holdsworth (tp,flhrn) Malcolm
Griffiths, Paul Nieman, Derek Wadsworth (tb) Paul
Rutherford (tb,euphonium) Geoff Perkins (b-tb)
Mike Osborne (as,cl) Ray Warleigh (as,fl) Alan
Skidmore (ts,sop) Nisar Ahmad "George" Khan (ts)
John Warren (bar) Mike Westbrook (p) John Taylor
(el-p) Gary Boyle (g) Harry Miller (b,cello) Chris
Laurence (b,el-b) Alan Jackson, John Marshall (d)
Norma Winstone (vcl)

London, Aug. 3-5, 1971

Metropolis (part 1)
Metropolis (part 2)
Metropolis (part 3)
Metropolis (part 4)
Metropolis (part 5)
Metropolis (part 6)
Metropolis (part 7)
Metropolis (part 8)
Metropolis (part 9)

Don Cherry

Philips (Eu) 6305.153

*Actions*Don Cherry (pocket-tp,chinese-fl,maya bird-fl,vcl)
Manfred Schoof, Kenny Wheeler, Tomasz Stanko
(tp,cnt) Paul Rutherford, Albert Mangelsdorff (tb)
Gunter Hampel (fl,b-cl) Gerd Dudek (ts,sop) Peter
Brotzmann (ts,bar) Willem Breuker (ts,cl) Fred Van
Hove (org,p) Terje Rypdal (g) Buschi Niebergall (b)
Peter Warren (b,el-b) Han Bennink (d,chinese
wdblock,tabla,thumb-p,perc) Moki Cherry
(tamboura) Loes Macgillycutty (vcl) Krzysztof
Penderecki (comp-1,cond-1)

Donaueschingen, Oct. 17,
1971

Humus: The Life Exploring Force
Sa-re-ga-ma-pa-dha-mi
Spirale
Siddharta
Elements
Daisy McKee
Yin and Yan
Soul of the Soil
Daisy McKee (reprise)
Sita Rama Encores
Actions for Free Jazz Orchestra (1, dc, mc, lm out)

Norma Winstone

Argo (E) ZDA148
Edge of Time

London, 1972

Norma Winstone (vcl) acc by Henry Lowther,
Kenny Wheeler (tp,flhrn) Chris Pyne, Malcolm
Griffiths (tb) Paul Rutherford (tb,euphonium) Mike
Osborne (as,cl) Alan Skidmore (ts,sop,fl) Art
Themen (sop,ts,fl,b-cl) Frank Ricotti (vib) John
Taylor (p,el-p,arr-1) Gary Boyle (g) Chris Laurence
(b) Tony Levin (d) Neil Ardley (arr-2) John Surman
(arr-3) John Warren (arr-4)

Edge of Time (kw, mo, gb out, 1)
Perkins Landing (gb out, 4)
Enjoy This Day (gb out, 1)
Erebus [Son of Chaos] (3)
Songs For a Child (1)
Shadows (3,5)
A Song of Love (2)

Maynard Ferguson

CBS 65027
M.F. Horn 2

London, Jan., 1972

Maynard Ferguson (tp,flhrn,v-tb) John Donnelly,
Martin Drover, Alan Downey, Mike Bailey, Bud
Parks (tp) Billy Graham, Norman Fripp, Derek
Wadsworth (tb) Adrian Dover (tb,arr) Jeff Daley,
Brian Smith, Bob Snyder, Bob Watson, Stan
Robinson (reeds) Dave Lynanne (b,b-g) Pete
Jackson (p,el-p) Randy Jones (d) Ray Cooper,
Harold Fisher (perc) Kenny Wheeler (arr)

The Summer Knows (kw arr)
Free Wheeler (kw arr)

Mike Gibbs

Polydor (E) 2683011
*Just Ahead: Live at Ronnie
Scott's*

London, May 31 and Jun. 3,
1972

Kenny Wheeler, Henry Lowther, Harry Beckett
(tp,flhrn) Chris Pyne (tb) Malcolm Griffiths (tb,b-
tb) Geoff Perkins (b-tb) Ray Warleigh (as,fl,alto-fl)
Stan Sulzmann (as,sop,fl,pic) Alan Skidmore
(ts,sop,fl,alto-fl) Frank Ricotti (vib,perc) Dave
MacRae, John Taylor (el-p) Chris Spedding (el-
g,sitar) Roy Babbington (el-b) John Marshall (d)
Mike Gibbs (arr,cond)

Grow Your Own

Three
Country Roads
Mother of the Dead Man
Just A Head
Fanfare
Nowhere
Sing Me Softly of the Blues
So Long Gone

Paul Rutherford

Emanem (E) 4018
Sequences 72 & 73

London, Sep. 20, 1972

Kenny Wheeler (tp,flhrn) Malcolm Griffiths, Paul Nieman, Geoff Perkins (tb) Dick Hart (tu) Dave White (b-cl,as,bar,sop) Trevor Watts (sop,as) Evan Parker (sop,ts) Howard Riley (p) Derek Bailey (g) Barry Guy (b) Maggie Nicols, Norma Winstone (voice) Paul Rutherford (cond)

Sequence 72

London, Oct. 19&26, 1973
Everybody performed on 10/19
except for Derek Bailey who
performed on 10/26

Derek Bailey (amplified-g) Tony Oxley (live electronics) added

Sequence 73

Kenny Wheeler

Incus (E) 10
Song For Someone

London, Jan. 10-11, 1973

Kenny Wheeler (tp,flhrn) Ian Hamer, Dave Hancock, Greg Bowen (tp) Keith Christie, David Horler, Bobby Lamb, Chris Pyne (tb) Jim Wilson (b-tb-1) Malcolm Griffiths (b-tb-2) Alfie Reece (tu) Mike Osborne (as) Duncan Lamont (ts,fl) Evan Parker (ts-3,sop-3) Alan Branscombe (p,el-p) John Taylor (el-p) Derek Bailey (g-2) Ron Mathewson (b) Tony Oxley (perc) Norma Winstone (vcl)

Toot Toot (1)
Ballad For Two (nw vcl, 1)
Song For Someone (nw vcl)
Causes and Events (1,3)
The Good Doctor (2,3)
Nothing Changes (nw vcl, 1)

Mike Gibbs

NDR (G) 0666238
NDR Jazz Workshop '73

Hamburg, Feb. 15, 1973

Kenny Wheeler, Henry Lowther (tp,flhrn) Chris Pyne (tb) Geoff Perkins (b-tb) Stan Sulzmann, Ray Warleigh, Brian Smith (sax,fl) Frank Ricotti (vib,perc) Dave MacRae (p) John Taylor (p,org) Roy Babbington (b-g) John Marshall (d) Norma Winstone (vcl) Mike Gibbs (cond)

Mother of the Dead Man
Just A Head
Fanfare

Ian Carr with Nucleus +
Vertigo (E) 6360.091
Labyrinth

London, Mar., 1973

Ian Carr (tp,flhrn,arr,dir) Kenny Wheeler (tp,flhrn)
 Tony Coe (cl,b-cl,ts) Brian Smith (ts,sop,fl) Dave
 MacRae, Gordon Beck (el-p) Paddy Kingsland
 (synt) Roy Babbington (el-b) Clive Thacker, Tony
 Levin (d) Trevor Tomkins (perc) Norma Winstone
 (vcl)

Origins
 Bull Dance
 Ariadne
 Arena (part 1)
 Arena (part 2)
 Exultation
 Naxos

Globe Unity Orchestra
FMP (G) 0160
Globe Unity Orchestra '73:
Live in Wuppertal

Wuppertal, Mar. 25, 1973

Manfred Schoof, Kenny Wheeler (tp) Paul
 Rutherford, Gunter Christmann (tb) Peter Kowald
 (tu,alp-hrn) Gerd Dudek (fl,cl,ts) Michel Pilz (fl,b-
 cl,bar) Evan Parker (sop,ts) Peter Bennink
 (as,bagpipes) Peter Brotzmann (ts,as,bassax)
 Alexander von Schlippenbach (p) Buschi Niebergall
 (b) Paul Lovens (d)

Wolverine Blues
 Payan
 Bollocks
 Yarrak
 Bavarian Calypso
 Out of Burton's Songbook
 Solidaritätslied
 Maniacs

Globe Unity Orchestra
FMP (G) R-1/2/3
For Example: Workshop
Freie Musik 1969-1978

Wuppertal, Mar. 25, 1973

Manfred Schoof, Kenny Wheeler (tp) Gunter
 Christmann, Albert Mangelsdorff, Paul Rutherford
 (tb) Peter Bennink, Peter Brotzmann, Gerd Dudek,
 Evan Parker (cl) Michel Pilz (b-cl) Alexander von
 Schlippenbach (p) Peter Kowald, Buschi Niebergall
 (b) Paul Lovens (d)

Thin in the Upper Crust

Baden-Baden New Jazz
Meeting
 Radio broadcast

Kenny Wheeler (flh) Hugh Steinmetz, Lester Bowie
 (tpt) Eje Thelin, Albert Mangelsdorff (tb) Roscoe
 Mitchell (ss, as, fl) John Surman (ss, bs) Joseph
 Jarman (as, voc) Willem Breuker (ts, cl) Bernt
 Rosengren (ts, fl, oboe) Alan Skidmore, Heinz Sauer
 (ts) Gerd Dudek (ts, fl) Terje Rypdal (g) Dave
 Burrell (p, celeste) Leo Cuypers (p, prep-p) Palle
 Danielsson, Barre Phillips, Arjen Gorter (b) Steve
 McCall, Claude Delcloo (d) Tony Oxley (d, perc)
 Karin Krog (voc, p)

Baden-Baden, Dec. 12-14,
1969

Introduction
Babudah
Hollow's Ecliptic No. 3
Dear Uncle Alban
Forever
Now (part 1 & 2)
Everything is Water
Down with the Revisionists
Hello Soerste
Open Space
Unknown song
Glancing Backwards (For Junior)
7 unknown songs

Anthony Braxton

New Tone (It) 21750-7005-
2

News From the Seventies

Nantes, Dec. 7, 1973

Composition-2

Kenny Wheeler (flhrn) Anthony Braxton (pic,cl)
Dave Holland (b) Barry Altschul (d)

Groeningen, May 16 or 17,
1975

Composition 23E

Neil Ardley

Argo (E) SZDA164/5

*Will Power: A Shakespeare
Birthday Celebration in
Music*

London, Apr. 27, 1974

Kenny Wheeler (tp,flhrn) Tony Coe (reeds) Gordon
Beck, John Taylor (keyboards) Stan Tracey
(keyboards,comp) Paul Buckmaster, Colin Walker
(cello) Ron Mathewson (b,b-g) Tony Levin (d)
Trevor Tomkins (perc) Norma Winstone, Pepi
Lemer (vcl) Neil Ardley, Mike Gibbs, Ian Carr
(comp)

Sonnet
Shall I Compare Thee
Charade For the Bard
Alas Sweet Lady
Will's Birthday Suite:
 Heyday
 Dirge
 Fear No More the Heat o' the Sun
 Fool Talk
 Heyday (reprise)

Anthony Braxton

Ring (G) 01010/11

Live at Moers Festival

Germany, Jun. 2, 1974

Kenny Wheeler (tp,flhrn) Anthony Braxton
(as,cl,sopranino,fl,alto-fl,contrabass-cl) Dave
Holland (b) Barry Altschul (d)

Composition 23B (no flhrn)
 Composition 23E
 Composition 400
 Composition 40M
 Composition 23F
 Composition 23D

Anthony Braxton

TriCentric Foundation (No
 #3)

Quartet (Avignon) 1974

Kenny Wheeler (tp) Anthony Braxton (saxes,fl)
 Dave Holland (b) Barry Altschul (d)

Avignon, Jul. 21, 1974

Introduction in French
 Composition No. 6I
 Applause & Comments in French
 Composition No. 6L
 Outro in French

Anthony Braxton

Arista AL4032
New York, Fall 1974

Kenny Wheeler (tp,flhrn) Anthony Braxton
 (fl,as,contrabass-cl) Leroy Jenkins (vln-1) Dave
 Holland (b) Jerome Cooper (d)

New York, Sep. 27, 1974

Composition 23B
 Composition 23C
 Composition 23D
 Composition 23A (1)

Globe Unity Orchestra

FMP (G) 0650
Hamburg 1974

Manfred Schoof, Kenny Wheeler (tp) Paul
 Rutherford, Gunter Christmann (tb) Peter
 Brotzmann (reeds) Rudiger Carl (as,ts) Gerd
 Dudek, Evan Parker (sop,ts) Michel Pilz (b-cl)
 Alexander von Schlippenbach (p) Derek Bailey (g)
 Peter Kowald (b,tu) Han Bennink (d,cl) Paul
 Lovens (d) + The NDR-Rundfunk Choir

Hamburg, Nov. 19, 1974

Hamburg '74
 Overture
 Interlude
 Ovation
 Fusion
 Kollision + Explosion
 Free Jazz
 Epistrophes
 Specialcoda
 Kontraste und Synthesen

Mike Gibbs

Bronze (E) BRO2012
*The Only Chrome-Waterfall
 Orchestra*

Derek Watkins (tp) Butch Hudson, Ian Hamer,
 Kenny Wheeler (tp,flhrn) Henry Lowther, John
 Huckridge (flhrn) Chris Pyne, David Horler (tb) Bill
 Geldard (b-tb) Duncan Lamont, Chris Taylor

London, 1975

(fl,alto-fl) Charlie Mariano (as,sop,fl,nadhaswaram)
 Ray Warleigh (as) Stan Sulzmann (as,sop,fl) Alan
 Skidmore (ts,sop,fl) Tony Coe (ts,b-cl,as) Mike
 Gibbs (keyboards) Philip Catherine (el-g,g,12-str-g)
 Colin Walker (el-cello-1) Steve Swallow (b-g,el-p)
 Bob Moses (d,perc) Jumma Santos (perc) +
 unknown strings, Pat Halling (dir)

To Lady Mac: In Retrospect
 Nairam
 Blackgang
 Antique
 Undergrowth (1)
 Tunnel of Love
 Unfinished Symphony

John Taylor

Jaguar (E) JS4

Fragment

London, Jan., 1975

Kenny Wheeler (tp,flhrn) Chris Pyne (tb) Stan
 Sulzmann (ts,sop,fl) John Taylor (p,el-p) Chris
 Laurence (b) Tony Levin (d)

Interfusion
 Fragment
 The Other One 1
 Happy Landing
 Easter Eve
 The Other One 2
 Room For Improvement
 For Chris
 Irene

Mike Westbrook

RCA (E) SF8433

Citadel/Room 315

London, Mar. 21-22, 1975

Nigel Carter, Derek Healey, Henry Lowther, Kenny
 Wheeler (tp,flhrn) Malcolm Griffiths (tb) Paul
 Rutherford (tb,euphonium) Geoff Perkins, Alfie
 Reece (b-tb) Mike Page (as,fl,b-cl) Alan Wakeman
 (ts,sop,cl) John Holbrook (ts,fl) John Warren
 (bar,fl) John Surman (bar,sop,b-cl) Mike Westbrook
 (el-p) Dave MacRae (p,el-p) Brian Godding (g)
 Chris Laurence (b,b-g) Alan Jackson (d) John
 Mitchell (perc)

Citadel/Room 315:
 Overture
 Construction
 Pistache
 View From the Drawbridge
 Love and Understanding
 Tender Love
 Bebop de Rigueur
 Pastorale
 Sleepwalker Awakening in Sunlight
 Outgoing Song
 Finale

Globe Unity Orchestra

FMP (G) 0220

Evidence Volume 1

Berlin, Mar. 31, 1975

Kenny Wheeler (tp) Albert Mangelsdorff, Paul
Rutherford (tb) Steve Lacy (sop) Evan Parker
(ts,sop) Gerd Dudek (ts) Alexander von
Schlippenbach (p) Peter Kowald (b,tu) Paul Lovens
(d,perc)

Rumbling
Alexander Marschbefehl
Evidence

Globe Unity Orchestra

FMP (G) 0270

*Globe Unity Special
Volume 2*

Berlin, March 31, 1975

Kenny Wheeler (tp) Albert Mangelsdorff, Paul
Rutherford (tb) Steve Lacy (sop) Evan Parker
(ts,sop) Gerd Dudek (ts) Alexander von
Schlippenbach (p) Peter Kowald (b,tu) Paul Lovens
(d,perc)

Into the Valley...
...Of Dogs, Dreams and Death

Globe Unity Orchestra

FMP (G) S6

Neunkirchen, Apr., 1975

Manfred Schoof, Kenny Wheeler (tp) Albert
Mangelsdorff, Paul Rutherford, Gunter Christmann
(tb) Peter Brotzmann, Rudiger Carl, Evan Parker,
Gerd Dudek, Michel Pilz (reeds) Alexander von
Schlippenbach (p) Buschi Niebergall (b) Peter
Kowald (b,tu) Paul Lovens (d)

Bavarian Calypso
Goodbye

Anthony BraxtonTriCentric Foundation (No
#4)*Quartet (Bremen)*

Bremen, May 14, 1975

Kenny Wheeler (tp) Anthony Braxton (reeds) Dave
Holland (b) Barry Altschul (d)

Announcer
Compositions No. 23A, 23C, 23B and 23F (partial)
Applause
Intro Applause
Composition No. 23D
Applause and Announcer
Compositions No. 23E and 400 (partial)

Kenny Wheeler

ECM (G) 1069

Gnu High

New York, June, 1975

Kenny Wheeler (flhrn) Keith Jarrett (p) Dave
Holland (b) Jack DeJohnette (d)

Heyoke
Smatter
Gnu Suite

Anthony Braxton

Artista AL4064

Five Pieces 1975

Kenny Wheeler (tp,flhrn) Anthony Braxton
 (as,cl,sop,fl,alto-fl,contrabass-cl) Dave Holland (b)
 Barry Altschul (d)

New York, Jul. 2, 1975

Composition 23H
 Composition 23G
 Composition 23E
 Composition 40M

Anthony Braxton

Arista AL5002

*The Montreux-Berlin
 Concerts*

Kenny Wheeler (tp) Anthony Braxton
 (sopranino,as,cl, contrabass-cl) Dave Holland (b)
 Barry Altschul (d,perc,gongs)

Montreux, July 20, 1975

Composition 40N
 Composition 23J
 Composition 40O

John Stevens

Vinyl (G) VS102

Chemistry

Kenny Wheeler (tp,flhrn) Ray Warleigh, Trevor
 Watts (as) Jeff Clyne (b) John Stevens (d)

London, Nov., 1975

Bass Is
 Coleman
 The Bird

Globe Unity Orchestra

FMP (G) 0380

Pearls

Manfred Schoof, Kenny Wheeler (tp) Albert
 Mangelsdorff, Paul Rutherford, Gunter Christmann
 (tb) Peter Brotzmann, Rudiger Carl, Evan Parker,
 Gerd Dudek, Michel Pilz, Anthony Braxton (reeds)
 Alexander von Schlippenbach (p) Buschi Niebergall
 (b) Peter Kowald (b,tu) Paul Lovens (d)

Baden-Baden, Nov. 25-27,
1975

Every Single One of Us is a Pearl
 Kunstmusik II
 The Loneliest
 Ruby My Dear

Globe Unity Orchestra

Po Torch (G) PTR/JWD02

Jahrmarkt/Local Fair

Kenny Wheeler, Manfred Schoof (tp) Gunter
 Christmann, Paul Rutherford (tb) Anthony Braxton
 (as) Evan Parker, Peter Brotzmann, Gerd Dudek,
 Rudiger Carl, Michel Pilz (reeds) Alexander von
 Schlippenbach (p,accor) Peter Kowald (tu,cond)
 Buschi Niebergall (b) Paul Lovens (perc,musical
 saw) + the following non jazz musicians :
 Wuppermusikant und Die Wupperspazzen brass
 bands : Friedel Kolb, Karl-Heinz Bilewski, Vito
 Gallitelli, Friedel Hettrich, Heinz Maurer, Klaus

Jahrmarkt also on FMP (G)
 CD137

Striebe, Lothar Wagener, Karl Waddenbach (tp)
 Joseph Gallitelli (tb) Hans-Peter Krummenauer,
 Vangelis Zikas (cl) Bernard Kleinert (ts) Hugo
 Donch, Kurt Donch (tenor-hrn) Hans Mollmann
 (oboe) Jochen Windgassen (tu) Alikos Zagoras,
 Werner Orf, Rolf Schmitz (g) Willi Hengstenberg
 (barrel-org) Spiros Papadreu (g,vcl) Manfred
 Gruner (el-b) Vassilis Zikas, Peter Spoorman (d) +
 accordion ensemble : Harald Heinz, Martina
 Apfelbaum, Klaus Bachler, Arthur Back, Hans
 Eikermann, Peter Eikermann, Hans Peter Fresen,
 Ursula Goge, Wolfgang Gorg, Wolfgang Gries,
 Ursula Gruner, Dirk Heinen, Gabriele Joest, Martina
 Joest, Klaus Krapp, Monika Lusebrink, Heinz Neyen,
 Harald Pauli, Ursula Saale, Birgit Reitz, Rosemarie
 Spoorman, Horst Stark, Jorg Stepputat, Wolfgang
 Weckelmann, Erwald Wirths (accor)

Baden-Baden, Nov. 25-27,
 1975

Wuppertal, Jun. 5, 1976

Jahrmakrt

Local Fair

Anthony Braxton

Kenny Wheeler (tp,flhrn) Anthony Braxton (reeds)
 Dave Holland (b) Barry Altschul (d,perc)

New York, June 21, 1975

Set 1

Globe Unity Orchestra

FMP (G) CD137

*Globe Unity Orchestra &
 Guests: Baden-Baden '75*

Baden-Baden, Nov. 25-27,
 1975

Enrico Rava, Manfred Schoof, Kenny Wheeler (tp)
 Gunter Christmann, Albert Mangelsdorff, Paul
 Rutherford (tb) Michel Pilz (b-cl) Gerd Dudek
 (sop,ts,fl) Evan Parker (sop,ts) Anthony Braxton
 (as,cl) Rudiger Carl (as,ts) Peter Brotzmann
 (saxes,cl) Alexander von Schlippenbach (p) Peter
 Kowald (b,tu) Buschi Niebergall (b) Paul Lovens
 (d)

Maranao

U-487

Hanebuchen

The Forge

Francy Boland Orchestra

MPS (G) 15463

Blue Flame

Cologne, Jan., 1976

Benny Bailey, Milo Pavlovic, Dusko Goykovich,
 Kenny Wheeler, Janot Morales (tp,flhrn) Frank
 Rosolino, Bob Burgess, Nat Peck, Eric van Lier (tb)
 Tom Baken, Christoph Brandt-Lindbaum, Konrad
 Alfing, Henrich Alfing, Peter Ludes (fhr) Stan
 Robinson (fl,cl,sop,ts) Sal Nistico (fl,cl,ts) Sahib
 Shihab (fl,sop,bar) Bubi Aderhold, Heinz
 Kretzschmar (fl,cl) Tony Coe (cl,sop,as,ts) Ronnie
 Scott (ts) Francy Boland (p,el-p,mel,arr) Ron
 Mathewson (b) Kenny Clare (d) Fats Sadi (vib-
 1,mar,bgo)

All the Things You Are
 Clair Obscur (1)
 Dancing in the Dark
 Crossfire
 Autumn in New York
 Yesterdays

Francy Boland Orchestra

MPS (G) 15464

Red Hot

Same personnel

Cologne, Jan., 1976

Close Your Eyes (1)
 Hopeless
 The Son of Sax No End
 Off the Top of My Head
 Stella By Starlight
 The Song is You

Francy Boland Orchestra

MPS (G) 15465

White Heat

Same Personnel

Cologne, Jan., 1976

Daffodils
 Everything I Have is Yours (1)
 As Long as There's Music (1)
 Nargileh (1)
 East of the Son (1)
 A Gal in Calico

Jan Garbarek & Bobo

Stenson Quartet with

Kenny Wheeler

NDR Jazz Workshop No.
 115

Kenny Wheeler (tp) Jan Garbarek (ss,ts) Bobo
 Stenson (p) Palle Danielsson (b) Jon Christensen
 (d)

Hamburg, Jan. 23, 1976

Drum solo
 Slofa
 Heyoke
 Drum solo
 Enok
 Oceanus
 Kitts
 Bris
 Dansere
 Slofa
 Skrik and Hyl
 Lokk
 Unknown title
 Sjevende

Anthony Braxton

Arista 4080

Creative Orchestra Music

Kenny Wheeler, Cecil Bridgewater, Jon Faddis (tp,
 pic-tp-1) Wadada Leo Smith (tp,cond-2) George
 Lewis, Garrett List (tb) Earl McIntyre (b-tb-3) Jack

1976

New York, Feb., 1976

Jeffers (b-tb-4) Jonathan Dorn (tu) Anthony
Braxton Seldon Powell (reeds) Roscoe Mitchell
(reeds-5) Ronald Bridgewater (ts,cl) Bruce
Johnstone (bar,b-cl) Muhal Richard Abrams
(p,cond-6) Frederic Rzewski (p-7) Dave Holland
(b,cello-7) Warren Smith (d, perc) Richard
Teitelbaum(synt) Philip Wilson, Barry Altschul
(perc-7) Karl Berger (perc-9)

Composition 51 (2, 3,
Composition 56 (4, 5, 7
Composition 58 (1, 2, 4, 5, 7, 9
Composition 57 (4, 5, 7, 8, 9
Composition 55 (2, 4, 9
Composition 59 (3, 5, 6, 8, Warren Smith out)

Kenny Wheeler Quintet
CBC (Can) RCI444
Kenny Wheeler Quintet
1976

Toronto, Feb. 9-10, 1976

Kenny Wheeler (tp,flhrn) Art Ellefson (ts) Gary
Williamson (el-p) Dave Young (b,b-g) Marty Morell
(d)

Hi-Yo
Slofa
Quiso
Blues News
Kitts
H.S.

**Phil Woods with the Chris
Gunning Orchestra**
RCA Victor BGL1-1800
Floresta Canto

London, Apr., 1976

Kenny Wheeler (tp) Chris Pyne (tb) Roy Willox (fl)
Phil Woods (as) Tony Coe, Stan Sakman, Bob Efford
(saxes) Gordon Beck (p) Daryl Runswick, Dave
Markee (el-b,b) Alf Bigden, Chris Karan (d) Louis
Jardim (caxixi,guiro,quica,cabasa,claves,temple,
blocks,wooden,agogo,triangle) Tony Carr
(chocolo,timb, cabasa,maraccas) Tony Uter
(cga,guiro) Robin Jones (tamb,caxixi,cabas,
pandeiro) Chris Karan (triangle,windchimes,
claves)

Canto de Ossanha [Let Go]
Let Me
O Morro
Chaldean Prayer
Sails
Roses
Without You
Portrait of Julia
Jesse
Menino das Laranjas

Tony Coe
EMI (E) EMC3207
Zeitgeist

Derek Watkins, Henry Lowther, Kenny Wheeler,
Martin Drover (tp,flhrn) Chris Pye, Geoff Perkins,
Bill Geldard (tb) James Gregory, Alan Hacker,

London, Jul. 29-30

Francis Christou, Edward Planas, Tony Coe
(woodwinds) Pat Smythe, Bob Cornford
(keyboards) Phil Lee (el-g) Jennifer Ward-Clarke,
Peter Willison, Allen Ford, Vivian Joseph (cello)
Daryl Runswick (b) Trevor Tomkins, Frank Ricotti
(perc) Mary Thomas, Norma Winstone (vcl) Bob
Cornford (cond)

Zeitgeist

**Elton Dean/Joe
Gallivan/Kenny Wheeler**
Ogun (E) OG610
The Cheque is in the Mail

Kenny Wheeler (tp,flhrn) Elton Dean (as,saxello)
Joe Gallivan (synt,d,perc)

London, Feb., 1977

In Spite of It
Steps
First Team
Ragadagger
To the Sun
Off Your Beaver
Appropo
Fragment of Memory
No Bounds
Time Test

Azimuth
ECM (G) 1099
Azimuth

Kenny Wheeler (tp,flhrn) John Taylor (p,synt)
Norma Winstone (vcl)

Oslo, Mar., 1977

Sirens' Song
O
Azimuth
The Tunnel
Greek Triangle
Jacob

The Trumpet Machine
MPS (G) 15503
For Flying Out Proud!

Franco Ambrosetti, Jon Faddis, Palle Mikkelborg,
Woody Shaw, Kenny Wheeler (tp,flhrn) Mike
Zwerin (b-tp) George Gruntz (p,el-p,synt) Isla
Eckinger (b) Daniel Humair (d)

Villingen, Jun. 27-29, 1977

For Flying Out Proud
Spring Song
Anticipation
Hot Diggety Damn!
Baal: Von Sonne Krank
Outfox no Kinxiwinx!
Faddis-Burger's Plunger-fahrt
A Wheeler's Wings

Kenny Wheeler

ECM (G) 1102

Deer Wan

Oslo, July, 1977

Kenny Wheeler (tp,flhrn) Jan Garbarek (ts,sop)
 John Abercrombie (el-g,el-mand) Ralph Towner
 (12-string-g-1) Dave Holland (b) Jack DeJohnette
 (d)

Peace For Five
 Sumother Song
 Deer Wan
 $\frac{3}{4}$ in the Afternoon (1)

Bill Buford

Polydor (E) 2302.075

Feels Good To Me

London, Aug., 1977

Kenny Wheeler (flhrn) Dave Stewart (keyboards)
 Allan Holdsworth (g) John Goodsall (g-1) Jeff Berlin
 (el-b) Bill Bruford (d,perc,vib,xyl) Annette Peacock
 (vcl)

Beelzebub
 Back to the Beginning (ap vcl)
 Seems Like a Lifetime Ago (ap vcl)
 Sample and Hold
 Feels Good to Me (1)
 Either End of August
 If You Can't Stand the Heat
 Springtime in Siberia
 Goodbye

Globe Unity Orchestra

Japo (G) 60021

Improvisations

Ludwigsburg, Sep. 5-9,
 1977

Manfred Schoof, Kenny Wheeler (tp) Albert
 Mangelsdorff, Paul Rutherford, Gunter Christmann
 (tb) Gerd Dudek, Evan Parker, Peter Brotzmann,
 Michel Pilz (reeds) Alexander von Schlippenbach
 (p) Tristan Honsinger (cello) Derek Bailey (g) Peter
 Kowald, Buschi Niebergall (b) Paul Lovens (d)

Improvisations 1
 Improvisations 2
 Improvisations 3
 Improvisations 4

**Clark Terry with
Orchestra**

MPS (G) 68194

Clark After Dark

Clark Terry (tp,flhrn) Eddie Blair, Tony Fisher,
 Dave Hancock, Kenny Wheeler (tp) Derek Watkins
 (tp-1) Cliff Hardy, David Horler, Nat Peck, Ray
 Premru (tb) Terry Johns (fhr) Roy Wilcox (as,fl,cl)
 Al Newman (as,b-cl) Stan Sulzmann (ts,fl,alto-fl)
 Tony Coe (ts,fl,cl) Ronnie Ross (bar,cl) Gordon
 Beck (p) Martin Kershaw (g) Chris Laurence (b)
 Tristan Fry (d,perc) Tony Gilbert, Desmond
 Bradley, Paul Sherman, Jim Archer, Homi Kanga,
 Bela Dekany, Peter Benson, Dennis McConnell, Bill
 Reid, John Wilson, Hans Geiger, Bill Armon, Michael
 Jones, Max Salpeter, Diana Cummings, Charles
 Vorzanger, Fred Parrington, Derek Solomon (vln)
 Kenneth Essex, Luciano Jorio, Margret Major,

London, Sep. 9-12, 1977

Ruscin Gunes (viola) Derek Simpson, Bram Martin,
Alan Dalziel, Vivian Joseph (cello) Rodney Stratford
(b), Arthur Watts (b-2)

Girl Talk (2)
Willow, Weep For Me (2, Eddie Blair out)
Misty (1, 2, Eddie Blair out)
Clark After Dark (1, 2, Eddie Blair out)
Nature Boy
Georgia on My Mind
November Song
Yesterdays
Emily
Angel Eyes

**Louis Moholo-Moholo
Octet**

Ogun (E) OG520
Spirits Rejoice

Kenny Wheeler (tp) Nick Evans, Radu Malfatti (tb)
Evan Parker (ts) Keith Tippett (p) Johnny Mbizo
Dyani, Harry Miller (b) Louis Moholo-Moholo (d)

London, Jan. 24, 1978

Khanya Apho Ukhona [Shine Wherever You Are]
You Ain't Gonna Know Me 'Cos You Think You
Know Me
Ithi Gqi [Appear]
Amexesha Osizi [Times of Sorrow]
Wedding Hymn

Phil Woods
Gryphon G788
I Remember...

London, Mar., 1978

Derek Watkins, Ian Hamer, Kenny Wheeler (tp)
David Horler, Geoff Perkins (tb) David Kripps, Nick
Hill (fhr) Phil Woods (as) Ray Warleigh, Stan
Sulzmann, Bob Efford (saxes) Richard Morgan
(oboe) Mike Melillo (keyboards) Gordon Beck (p,el-
p) Martin Kershaw (g) Steve Gilmore (b) Bill
Goodwin (d) Louis Jordan (perc) Harry Rabinowitz,
Jack Rothstein, Chris Warren-Green (vln) Brian
Hawkins (viola) Charles Tunnell (cello) George
Hammer (arr)

Julian (for Cannonball Adderley)
Paul (for Paul Desmond)
O.P. (for Oscar Pettiford)
Ollie (for Oliver Nelson)
Charles Christopher (for Charlie Parker)
Flatjacks Willie (for Willie Rodriguez)
Sweet Willie (for Willie Dennis)
Gary (for Gary McFarland)

Anthony Braxton
Hat Art (Swi) CD2-6171
Creative Orchestra (Koln)
1978

Wadada Leo Smith, Kenny Wheeler, Hugh Ragin,
Michael Philip Mossman (tp) George Lewis, Ray
Anderson, James King Roosa (tb) Vinny Golia, Ned
Rothenberg, Dwight Andrews, Marty Ehrlich
(reeds) Bobby Naughton (vib) Birgit Taubhorn
(accor) Marilyn Crispell (p) Bob Ostertag (synt)

Cologne, May 12, 1978	James Emery (g,el-g) John Lindberg, Brian Smith (b) Thurman Barker (d,perc) Anthony Braxton (cond)
	Language Improvisations Composition 55 Composition 45 Composition 59 Composition 51 Composition 58
Anthony Braxton TriCentric Foundation (No#6) <i>Creative Orchestra (Paris)</i> 1978	Wadada Leo Smith, Rob Howard, Michael Philip Mossman, Kenny Wheeler (tp) Ray Anderson, George Lewis, Joseph Bowie, James King Roosa (tb) Dwight Andrews, Marty Ehrlich (reeds) Vinny Golia (reeds,cl) J.D. Parran, Ned Rothenberg (reeds) Bobby Naughton (vib) Birgit Taubhorn (accor) Marilyn Crispell (p) Bob Ostertag (synt) James Emery (g) John Lindberg, Brian Smith (b) Thurman Barker, Charles Bobo Shaw (d) Anthony Braxton (cond)
Paris, May 16, 1978	Composition 59 Composition 51 Composition 58 Announcement Composition 45
Azimuth ECM (G) 1130 <i>The Touchstone</i>	Kenny Wheeler (tp,flhrn) John Taylor (p,synt) Norma Winstone (vcl)
Oslo, June, 1978	Eulogy Silver Mayday Jero Prelude See
Laboratorio Della Quercia Horo (It) HDP39/40 <i>Laboratorio Della Quercia</i>	Kenny Wheeler, Alberto Corvini, Enrico Rava (tp) Danilo Terenzi, Roswell Rudd (tb) Evan Parker (sop,ts) Maurizio Giammarco (sop,sopranino) Steve Lacy (sop) Steve Potts (as,sop) Eugenio Colombo (as,sop,bar) Massimo Urbani (ts) Maurizio Giammarco (ts,sop,fl,sopranino) Tommaso Vittorini (bar) Frederic Rzewski, Martin Joseph (p) Tristan Honsinger, Irene Aebi (cello) Kent Carter (cello,b) Roberto Bellatalla (b) Noel McGhie, Roberto Gatto (d) Paul Lytton (d,perc)
Rome, Jul. 5-6, 1978	Tromblues Vortex Waltz Nella Casa Della Papere

Dialogando
 La Legge E'ugale per Tutti
 The Message From Maine
 La Quercia

Wadada Leo Smith

ECM (G) 1143
Divine Love

Wadada Leo Smith, Kenny Wheeler, Lester Bowie
 (tp)

Ludwigsburg, Sep., 1978

Tastalun

Azimuth

Broadcast

Kenny Wheeler (tp,flhrn) John Taylor (p,synt)
 Norma Winstone (vcl)

Berlin, Nov. 1, 1978

Jero
 Mayday
 Eulogy
 O
 Prelude Careval

Globe Unity Orchestra

Japo (G) 60027
Compositions

Enrico Rava (tp) Kenny Wheeler, Manfred Schoof
 (tp,flhrn) Bob Stewart (tu) Albert Mangelsdorff,
 Gunter Christmann (tb) Paul Rutherford
 (tb,saxhorn) Steve Lacy (sop) Evan Parker (ts,sop)
 Gerd Dudek (ts,sop,fl) Michel Pilz (b-cl) Alexander
 von Schlippenbach (p) Buschi Niebergall (b) Paul
 Lovens (d,perc)

Ludwigsburg, Jan., 1979

Nodagoo
 Boa
 Trom-bone-it
 Flat Feet
 Reflections
 Worms
 The Forge

Jazz Live Trio

TCB (Swi) 02282
*Swiss Radio Day, Jazz Live
 Trio Concert Series, Vol. 28*

Kenny Wheeler (tp) Klaus Koenig (p) Peter Frei (b)
 Pierre Favre (d)

Zurich, Mar. 31, 1979

A Simple Toon
 Come Sunday

Zurich, Jan. 19, 1980

Alan Skidmore (ts) added
 Red Daffodil
 Ruby Doo

**United Jazz & Rock
Ensemble**

Mood (G) 23600

Break Even Point

Stuttgart, Apr. 12 & 15,
1979

Ian Carr (tp) Kenny Wheeler (tp, flhrn) Ack van
Rooyen (tp,flhrn) Albert Mangelsdorff (tb) Barbara
Thompson (sop,fl,ts) Charlie Mariano
(sop,as,nagashwaran) Wolfgang Dauner
(p,clavinet,synt) Volker Kriegel (g) Eberhard
Weber (b) Jon Hiseman (d)

Boorcet
Chateau Sentimental
Sparrharmningslied
Alfred Schmack
Sidewalk
Amber
Song with No Name
One Sin a While

George Adams

ECM (G) 1141

Sound Suggestions

Ludwigsburg, May, 1979

Kenny Wheeler (tp,flhrn) George Adams (ts,vcl)
Heinz Sauer (ts) Richie Beirach (p) Dave Holland
(b) Jack DeJohnette (d)

Baba
Imani's Dance
Stay Informed
Got Somethin' Good For You (ga vcl)
Aspire

Roscoe Mitchell

Moers Music (G) 02024

Sketches From Bamboo

Paris, Jun. 5, 1979

Wadada Leo Smith, Kenny Wheeler, Hugh Ragin,
Michael Philip Mossman, Rob Howard (tp) George
Lewis, Ray Anderson, Alfred Patterson (tb) Roscoe
Mitchell (as) Anthony Braxton, Douglas Ewart,
Wallace Laroy McMillan, Dwight Andrews, Marty
Ehrlich (reeds) Bobby Naughton (vib) Marilyn
Crispell (p) Pinguin Moschner (tu) Wes Brown (b)
Pheeroan ak Laff (d)

Sketches From Bamboo (cyp I)
Line Fine Lyon Seven
Sketches From Bamboo (cyp II)

Wadada Leo Smith

Moers Musi (G) 02026

Budding of a Rose

Paris, June 5, 1979

Wadada Leo Smith, Kenny Wheeler, Hugh Ragin,
Michael Philip Mossman, Rob Howard (tp) George
Lewis, Ray Anderson, Alfred Patterson (tb)
Anthony Braxton (fl,cl,b-cl,as) Douglas Ewart
(fl,cl,alto-cl) Dwight Andrews (fl,cl,ts) Marty
Ehrlich (cl,b-cl,bar) Wallace Laroy McMillan,
Roscoe Mitchell (as) Bobby Naughton (vib) Marilyn
Crispell (p) Pinguin Moschner (tu) Wes Brown (b)
Pheeroan ak Laff (d,perc)

Harmonium

Mutumishi
Budding of a Rose

Ralph Towner

ECM (G) 1153

Old Friends, New Friends

Kenny Wheeler (tp,flhrn) Ralph Towner (g,12-string-g,p,flr) David Darling (cello) Eddie Gomez(b) Michael DiPasqua (d,perc)

Oslo, July, 1979

New Moon
Yesterday and Long Ago
Celeste
Special Delivery
Kupala
Beneath and Evening Sky

Gordon Beck

MPS (G) 68248

Seven Steps to Evans

Kenny Wheeler (cnt,tp,flhrn) Stan Sulzmann (ts,sop,fl) Gordon Beck (p) Ron Mathewson (b) Tony Oxley (d)

London, Jul. 21-23, 1979

Waltz For Debby
Orbit
Five
Twelve Tone Tune II
Turn Out the Stars
Peace Piece
Peri's Scope

Kenny Wheeler

ECM (G) 1156

Around 6

Kenny Wheeler (tp,flhrn) Eje Thelin (tb) Evan Parker (sop,ts) Tom Van der Geld (vib) Jean-Francois Jenny-Clark (b) Edward Vesala (d)

Ludwigsburg, Aug. 21-22, 1979

Mai We Go Round
Solo One (kw solo)
May Ride
Follow Down
River Run
Lost Woltz

Azimuth with Ralph Towner

ECM (G) 1163

Depart

Kenny Wheeler (tp,flhrn) John Taylor (p,org) Ralph Towner (g,12-string-g) Norma Winstone (vcl)

Oslo, Dec., 1979

The Longest Day
Autumn
Arrivee
Touching Points
From the Window
Windfall
The Rabbit
Charcoal Traces

Depart
The Longest Day (reprise)

**Barry Guy London Jazz
Composers Orchestra**
FMP (G) SAJ41
Stringer

London, Mar. 26, 1980

Kenny Wheeler, Harry Beckett, Dave Spence
(tp,flhrn) Paul Rutherford, Alan Tomlinson, Paul
Nieman (tb) Melvyn Poore (tu) Trevor Watts, Evan
Parker, Peter Brotzmann, Larry Stabbins, Tony Coe
(reeds) Philipp Wachsmann (vln) Howard Riley (p)
Barry Guy (b,comp,ldr) Peter Kowald (b) Tony
Oxley, John Stevens (d,perc)

Four Pieces For Orchestra 1
Four Pieces For Orchestra 2
Four Pieces For Orchestra 3
Four Pieces For Orchestra 4

Arild Anderson Quartet
ECM (E) 1188
Lifelines

Oslo, July, 1980

Kenny Wheeler (cnt,flhrn) Steve Dobrogosz (p)
Arild Andersen (b) Paul Motian (d)

Cameron
Prelude (kw out)
Landloper (kw, sd, pm out)
Predawn
Dear Kenny
A Song I Used to Play
Lifelines
Anew

Rainer Bruninghaus
ECM (G) 1187
Freigeweht

Oslo, Aug., 1980

Kenny Wheeler (flhrn) Brynjar Hoff (eng-hrn,oboe)
Rainer Bruninghaus (p,synt) Jon Christensen (d)

Stufen
Spielraum
Radspuren
Die Fusse Hinauf
Tauschung der Luft
Freigeweht

Rainer Bruninghaus
Deutsches Jazzfestival

Frankfurt, Oct. 12, 1980

Kenny Wheeler, Ack van Rooyen, Markus
Stockhausen (tp,flhrn) Rainer Bruninghaus (p,synt)
Jon Christensen (d)

Circles
Little Chapel
Rain

United Jazz & Rock**Ensemble**

Mood (G) 28628

Live In Berlin

Berlin, Oct. 30-31, 1981

Ian Carr, Ack van Rooyen, Kenny Wheeler (tp,flhrn)
 Albert Mangelsdorff (tb) Barbara Thompson
 (sop,ts) Charlie Mariano (as,sop) Wolfgang Dauner
 (p,synt) Volker Kriegel (g) Eberhard Weber (b) Jon
 Hiseman (d)

Ausgeschlafen
 Red Room
 Storyboard
 Out of the Long Dark
 Freibad Sud
 Des'sch Too Much
 Simply This
 Tranz Tranz
 Adventures of Water
 Telisi Rama/South Indian Line

Spectrum

Landsdowne Series Switch (E)
 SWLP001

Tribute to Monk

London, Apr. 9, 1982

Kenny Wheeler (tp,flhrn) Peter King (as) Art
 Themen (as,ts) Bobby Wellins (ts) Stan Tracey (p)
 Roy Babbington (b) Clark Tracey (d)

In Walked Bud
 Pannonica
 Misterioso
 I Mean You
 'Round Midnight
 Little Rootie Tootie

Globe Unity Orchestra

Japo (G) 60039

Intergalactic Blow

Paris, Jun. 4, 1982

Toshinori Kondo, Kenny Wheeler (tp) Gunter
 Christmann, George Lewis, Albert Mangelsdorff
 (tb) Bob Stewart (tu) Gerd Dudek (fl,sop,ts) Evan
 Parker (sop,ts) Ernst-Ludwig Petrowsky (fl,as,bar)
 Alexander von Schlippenbach (p) Alan Silva (b)
 Paul Lovens (d)

Quasar
 Phase A
 Phase B
 Mond im Skorpion

Maarten Altena

Claxon (Du) 83.12

Tel

Ijsbreker and Centrum 't
 Hoogt, Oct. 8&10, 1982

Kenny Wheeler (tp) Wolter Wierbos (tb) Maud
 Sauer (oboe,alto-oboe) Lindsay Cooper
 (bassoon,sopranino) Paul Termos (as) Guus
 Janssen (p) Maartje ten Hoorn (vln) Maarten
 Altena (b,cello)

Tel
 Improvisations
 Pukkel
 Johan van Wely
 Rottum

Beertje
C-Melody

Vara Jazz All Stars

Vara Jazz (Du) 211
De Vara Jazz All Stars

Hilversum, Dec. 22, 1982

Kenny Wheeler (tp,flhrn) Piet Noordijk (as,cl) Fred
Leefflang (sop,ts,b-cl) Ferdinand Povel (ts) Gijs
Hendriks (bar,as,ts) Nico Bunink (p) Jan Voogd (b)
John Engels (d)

Tup Peludde Led Up de Dub
I'm in the Mood For Love
Good Life Blues
C-Bounce
Widow in the Window
Pori

Francois Mechali

Nato (F) 70
Le Grenadier Voltigeur

Dunois, Mar. 14-15, 1983

Kenny Wheeler (tp) Radu Malfatti (tb) Andre
Jaume (b-cl,ts) Francois Mechali (b) Gunter "Baby"
Sommer (d,perc)

Offrande 1re Partie-Decocher
Offrande 2ieme Parti
Arca
Duo
Ensemble 1
Kenny Wheeler solo
Ensemble 2

Kenny Wheeler

ECM (G) 1262
Double, Double You

New York, May, 1983

Kenny Wheeler (tp,flhrn) Michael Brecker (ts) John
Taylor (p) Dave Holland (b) Jack DeJohnette (d)

Foxy Trot
Ma Bel
W.W.
Three For D'reen
Blue For Lou
Mark Time

Graham Collier

Cuneiform RUNE252
Hoarded Dreams

Bracknell, July, 1983

Kenny Wheeler, Henry Lowther, Manfred Schoof,
Tomasz Stanko, Ted Curson (tp,flhrn) Malcolm
Griffiths, Eje Thelin, Conrad Bauer (tb) Dave Powell
(tu) Geoff Warren (as,alto-fl) Matthias Schubert
(ts,oboe) Art Themen (ts,sop) Juhani Aaltonen
(ts,as) John Surman (bar,b-cl) Roger Dean (p) John
Schroder, Ed Speight (g) Paul Bridge (b) Ashley
Brown (d,perc) Graham Collier (dir)

Hoarded Dreams (parts 1-7)

Pepper Adams

Uptown UP27.16

*Live at Fat Tuesday's*Kenny Wheeler (tp,flhrn) Pepper Adams (bar)
Hank Jones (p) Clint Houston (b) Louis Hayes (d)New York, Aug. 19-20,
1983Conjuration
Alone Together
Diabolique II
Dr. Deep
Old Ballad
Dobbin'
Dylan's Delight
Claudette's Way
Quittin' Time
'Tis

Dave Holland

ECM (G) 1269

*Jumpin' In*Kenny Wheeler (tp,pocket-tp,flhrn) Julian Priester
(tb) Steve Coleman (as,fl) Dave Holland (b,cello)
Steve Ellington (d)

Ludwigsburg, Oct., 1983

Jumpin' In
First Snow
The Dragon and the Samurai
New One
Sunrise
Shadow Dance
You I Love

Denis Levaillant

Nato (F) 382

*Barium Circus*Kenny Wheeler (tp) Yves Robert (tb) Tony Coe
(sop,ts,cl) Denis Levaillant (p) Barre Phillips (b)
Pierre Favre (d)

Avignon, Feb. 10, 1984

L'entrée des Athletes Aux Chevaux Noirs
La Pantomime Amoureuse
Le Depart des Fauves
La Trapeziste (1)
La Trapeziste (2)
La Parade des Augustes
Le Jongleur Maque
Les Equilibristes
Les Petits Chiens Gris
Le Clown Blanc
Le Magicien

Maarten Altena

Claxon (Du) 86.16

*Quick Step*Kenny Wheeler (tp) Wolter Wierbos (tb) Maud
Sauer (oboe,alto-oboe,shanai) Lindsay Cooper
(bassoon) Paul Termos (as) Ab Baars (ts) Guus
Janssen (p) Maartje ten Hoorn (vln) Maarten
Altena (b)

Ijsbreker, May 13-14, 1984

Quick Step
Lomo
Buona Notte

Bill Frisell

ECM (G) 1287

Rambler

Kenny Wheeler (cnt,tp,flhrn) Bill Frisell (g,g-synt)
Bob Stewart (tu) Jerome Harris (el-b) Paul Motian
(d)

New York, Aug., 1984

Tone [Distant Sounds]
Music I Heard
Rambler
When We Go
Resistor
Strange Meeting
Wizard of Odds

Norma Winstone

Ismez Polis (It) IP26003

Live at Roccella Jonica

Norma Winstone (vcl) acc by Kenny Wheeler, Paolo
Fresu (tp,flhrn) John Taylor (p) Paolo Damiani (b)
Tony Oxley (d,perc)

Roccella jonica, Aug. 27-
Sep. 1, 1984

Foxy Trot
Medley
 The Window in the Window
 Mark Time
Esablu
Rumori Mediterranei

Dave Holland

ECM (G) 1292

Seeds of Time

Kenny Wheeler (tp,cnt,pocket-tp,flhrn) Julian
Priester (tb) Steve Coleman (as,sop,fl) Dave
Holland (b) Marvin "Smitty" Smith (d)

Ludwigsburg, Nov., 1984

Uhren
Homecoming
Perspicuity
Celebration
World Protection Blues
Gridlock (Opus 8) (ens vcl)
Walk Away
The Good Doctor
Double Vision

Azimuth

ECM (G) 1298

Azimuth '85

Kenny Wheeler (tp,flhrn) John Taylor (p,org)
Norma Winstone (vcl)

Oslo, Mar., 1985

Adios Lony

Dream—Lost Song
 Who Are You?
 Breathtaking
 Potion 1
 February Daze
 Til Bakeblikk
 Potion 2

Karsten Houmark

Stunt (Dan) STULP8502
Karsten Houmark Quintet

Copenhagen, Apr., 1985

Kenny Wheeler (cnt,tp,flhrn) Bob Rockwell (sop)
 Karsten Houmark (g) Arild Andersen (b) Aage
 Tanggaard (d)

Scirocco
 Mother of Pearl
 Is it Rolling Bob?
 Children's Song
 Andromeda
 Marie
 Pleasures of the Golden Beetle

**Peter Herborn's Acute
 Insights**

Nabel (G) NBL8519
Subtle Wildness

Ludwigsburg, Aug., 1985

Kenny Wheeler (tp,flhrn) Peter Herborn (tb,euph)
 Hugo Read (as,fl) Wollie Kaiser (ts,b-cl,contrabass-
 cl,b-fl) Muneer Abdul Fataah (cello) Peter Walter
 (p) Dieter Manderscheid (b) Jo Thones (d,synt)

Subtle Wildness:
 General Explanation
 Continuation of the General Explanation
 Particular Examples:
 Amazonian Stigma
 Dungeon-Rurverleiss

**Tim Brady & Kenny
 Wheeler**

Justin Time (Can)
 JTR8413-2
Visions

Toronto and Montreal,
 Nov., 1985

London, Feb., 1987

Kenny Wheeler (flhrn,cnt) Tim Brady (comp)
 L'Orchestre de Chambre de Montreal, Wanda
 Kaluzny (cond)

Visions (For String Orchestra and Improvisational
 Soloist):
 Movements I, II, III, IV, V

Kenny Wheeler (tp,flhrn,cnt) Tim Brady (el-g)

Three Duos
 Rainforest
 Leaps
 Reason's Unknown

Tziana Simona & Kenny**Wheeler**

ITM (G) 0014

*Gigolo*Tiziana Simona (vcl) acc by Kenny Wheeler
(tp,flhrn) Giuseppina Runza (cello) Jean-Jacques
Avenel (b) Nene Lima Filho (d,perc)

Dusseldorf, Feb., 1986

546
Circo
Zaira Bella il Valser
Signora dei Milli Sogni
Kind Folk
Diva
Alza gli Occhi
Gigolo

Claudio Fasoli

Soul Note (It) SN1171

*Welcome*Kenny Wheeler (tp,flhrn) Claudio Fasoli (ts,sop)
Jean-Francois Jenny-Clark (b) Daniel Humair (d)

Milan, Mar. 26, 1986

If Only
Invisible Sound
Emptiness
Epic
Oblivion
Saggitario
Zen
Welcome

Globe Unity Orchestra

FMP (G) CD45

*20th Anniversary*Toshinori Kondo (tp) Kenny Wheeler (tp,flhrn)
Gunter Christmann, George Lewis, Albert
Mangelsdorff (tb) Bob Stewart (tu) Ernst-Ludwig
Petrowsky (cl,as,fl) Gerd Dudek (sop,ts,fl) Evan
Parker (sop,ts) Alexander von Schlippenbach (p)
Alan Silva (b) Paul Lovens (d)

Berlin, Nov. 4, 1986

20th Anniversary

Dave Holland

ECM (G) 1353

*The Razor's Edge*Kenny Wheeler (tp,flhrn,cnt) Robin Eubanks (tb)
Steve Coleman (as) Dave Holland (b) Marvin
"Smitty" Smith (d)Ludwigsburg, Feb. 18-20,
1987Brother Ty
Vedana
The Razor's Edge
Blues For C.M.
Vortex
5 Four 6
Wight Waits For Weights
Figit Time

Kenny Wheeler

Wave (E) CD32

Walk Softly

London, Mar., 1987

Kenny Wheeler, Andy Bush, Andy Gathercole, Paul
Dias-Jayasinha, Damon Brown, Lee Butler (tp)
Brian Archer, Sigg Thorbergsson, Scott Stroman,
Ian Golding (tb) Tibor Hartmann (b-tb) Malcolm
Miles (as,sop) Chris Brewer (as) Tim Garland (ts)
John Miles (ts,fl) Jim Mackay (bar,b-cl) Adrian York
(keyboards) Phil Hudson (g) Davis Arrowsmith (b)
Walter Cardew (d) Roy Dodds (perc) Sandra Bush,
Julie Dennis, Lorena Fontana, Cleveland Watkiss
(vcl)

Kayak
Walk Softly
The Windo in the Window
Little Suite
Who Are You?
Know Where Know How

Rena Rama

Amigo (Swd) AMCD883

The Lost Tapes

Sweden, Mar., 1987

Kenny Wheeler (tp,flhrn) Lennart Aberg (saxes)
Bobo Stenson (p) Anders Jormin (b) Billy Hart (d)

Lisas Piano
Green Piece
Gentle Piece
Dr. Time
Miold Man
Blue For Lou

Kenny Wheeler

Soul Note (It) SN1146

Flutter By, Butterfly

Milan, May 26-27, 1987

Kenny Wheeler (cnt-1,flhrn-2) Stan Sulzmann (sop-
3,ts-4,fl-5) John Taylor (p) Dave Holland (b) Bill
Elgart (d)

Everybody's Song But My Own (2,4)
We Salute the Night (2, 3, 4)
Miold Man (1, 4)
Flutter By, Butterfly (2, 5)
Gigolo (1, 4)
The Little Fella (1, 3, 4)

George Gruntz

Hat Art (Swi) CD6008

*Happening Now!*Fort Worth, Oct. 16-17,
1987

Marvin Stamm, Kenny Wheeler, Enrico Rava,
Manfred Schoof, Franco Ambrosetti (tp,flhrn) Ray
Anderson, Art Baron (tb) David Taylor (b-tb) Tom
Varner, Sharon Freeman (fhr) Lee Konitz, Ernst-
Ludwig Petrowsky, Joe Henderson, Larry Schneider
(sax,reeds) Howard Johnson (bar,b-cl,bassax,tu)
George Gruntz (p,keyboards) Mike Richmond (b)
Bob Moses (d) Sheila Jordan (vcl)

Inner Urge

Sardinia
Novelette
Emergency Call
Happening Now

Peter Herborn

JMT (G) 834417-2
*Peter Herborn's Acute
Insights*

Ludwigsburg, Nov., 1987
and Jan., 1988

Kenny Wheeler (tp,flhrn) Peter Herborn (tb) Hugo
Read (fl,as) Wollie Kaiser (a-fl,b-cl,sop,ts,b-fl) Peter
Walter (keyboards) Tim Wells (b) Jo Thones
(d,perc) Raimund Huttner (sound-samples,synt-
prog)

Free Forward and Ahead
All Along the Sunstream
Beauty is...
Love in Tune (for B.A.)
Live Force
Living Yet

Jean-Louis Chautemps

Carlyne (F) CARCD14
Chautemps

Paris, Sep., 1988

Kenny Wheeler (tp,flhrn) Denis Leloup (tb) Jean-
Louis Chautemps (ts) Martial Solal (p) Jannick Top,
Yves Torchinsky (b) Andre Ceccarelli (d) Francois
Verly (perc)

On the Sonic Side of Mac
With a Touch of Fresh Mental
Nur Drei [Trivialismus]
Inagrobis'ram
Ey non pas
Om-Zoom-Pham
But Not For Bob
Feeling Station
Austere Pattern
P.A.Q.L.P.D. Rasoir d'Occam P.E.E.N.N.
Sur and Sue Helen
With the Blue Djinn's Swarm
Sous une Certaine Couche Discursive
Shoo Shoo Man Man

Claudio Fasoli

Neuva (It) NC1002
Land

Milan, Nov., 1988

Kenny Wheeler (tp,flhrn,cnt) Claudio Fasoli
(ts,sop) Jean-Francois Jenny-Clark (b)

The Land of Long White Clouds
Fax
Kitsch
Dear K
Afternoons
Kammertrio
Tang
UFO
Beedie's Time

Jacques Pellen

DSC (F) 589398

*Pellen, Del Fra, Gritz,
Wheeler*Kenny Wheeler (tp,flhrn) Jacques Pellen (g)
Riccardo Del Fra (b) Peter Gritz (d)

Ville de Brest, Dec., 1988

Ness
I Can Get No Sleep
Solo
Aerel
Passage
Slow Air
Impression de Coltrane
Tonnerre de Brest

The Berlin Contemporary**Jazz Orchestra**

ECM (G) 1409

*Berlin Contemporary Jazz
Orchestra*Benny Bailey, Thomas Heberer, Henry Lowther
(tp) Kenny Wheeler (tp,flhrn) Henning Berg,
Hermann Breuer, Hubert Katzenbeisser (tb) Utz
Zimmermann (b-tb) Paul van Kemenade, Felix
Wahnschaffe (as) Gerd Dudek (sop,ts,cl,fl) Walter
Gauchel (ts) Willem Breuker (bar,b-cl) Ernst-
Ludwig Petrowsky (bar) Aki Takase, Misha
Mengelberg (p) Gunter Lenz (b) Ed Thigpen (d)
Alexander von Schlippenbach (cond)

Berlin, May, 1989

Ana
Salz
Reef und Kneebus

Kenny Wheeler

BBC radio broadcast

Kenny Wheeler (tp,flhrn) Derek Watkins, Henry
Lowther (tp) Chris Pyne, Paul Rutherford (tb)
Duncan Lamont (as) Evan Parker (ts,sop) Stan
Sulzmann (ts) Julian Arguelles (bar) John Taylor
(p) John Abercrombie (g) Dave Holland (b) Peter
Erskine (d) Norma Winstone (vcl)

Coventry, Jan. 29, 1990

The Sweet Time Suite:
Part I-Opening
Part II-For H. [Kind Folk]
Part III-For Jan
Part IV-For P.A.
Part V-Know Where You Are
Part VI-Consolation
Part VII-Freddy CSophie
Sea Lady
Tickety Boo

Kenny Wheeler

ECM (G) 1415/16

*Music For Large & Small
Ensembles*Kenny Wheeler (tp,flhrn) Derek Watkins, Henry
Lowther, Alan Downey, Ian Hamer (tp) David
Horler, Chris Pyne, Paul Rutherford, Hugh Fraser
(tb) Ray Warleigh (as) Duncan Lamont (ts) Evan
Parker (ts,sop) Stan Sulzmann (ts,fl) Julian

London, Jan., 1990

Arguelles (bar) John Taylor (p) John Abercrombie
(g) Dave Holland (b) Peter Erskine (d) Norma
Winstone (vcl)

The Sweet Time Suite:

Part I-Opening
Part II-For H. [Kind Folk]
Part III-For Jan
Part IV-For P.A.
Part V-Know Where You Are
Part VI-Consolation
Part VII-Freddy C
Part VIII-Closing

Oslo, Feb., 1990

Sophie
Sea Lady
Gentle Piece

Kenny Wheeler (tp,flhrn) John Taylor (p) John
Abercrombie (g) Dave Holland (b) Peter Erskine
(d)

Trio I (jt, ja out)
Trio II (jt, ja out)
Duet I (kw, ja, dh out)
Duet II (kw, ja, dh out)
Duet III (kw, ja, dh out)
By Myself

Kenny Wheeler

Television Broadcast

Vienna, Feb. 10, 1990

Kenny Wheeler (tp,flhrn) John Taylor (p) John
Abercrombie (g) Dave Holland (b) Peter Erskine
(d)

Hotel Le Hot
Now, and Now Again
Foxy-Trot
Jumpin' In
By Myself
Blues For C.M.
Old Time

Kenny Wheeler Quintet

Live recording

Hamburg, Feb. 12, 1990

Kenny Wheeler (tp,flhrn) John Taylor (p) John
Abercrombie (g) Dave Holland (b) Peter Erskine
(d)

Hotel Le Hot
Blues for CM
By Myself
Now, And Now Again
Foxy Trot
Everybody's Song But My Own
Ma Bel Helene
Jumpin' In
Old Time

Kenny Wheeler Quintet

ECM (G) 1417

The Widow in the Window

Oslo, Feb. 14-16, 1990

Kenny Wheeler (tp,flhrn) John Taylor (p) John
Abercrombie (g) Dave Holland (b) Peter Erskine
(d)Aspire
Ma Belle Helene
The Widow in the Window
Ana
Hotel Le Hot
Now, and Now Again**Kenny Wheeler**

Koala (G) CDP22

*Kenny Wheeler, Peter**O'Mara, Wayne Darling,**Bill Elgart*

Munich, Mar., 1990

Kenny Wheeler (tp,flhrn) Peter O'Mara (g) Wayne
Darling (b) Bill Elgart (d)Bill's Place
The Beauty and the Past
Terrible Ooze
Old Ballad
Sun King
Everybody's Song But My Own
Tik-takn
Under the Gun With Peanuts**Nick Purnell**

Ah Um (E) 006

Onetwothree

London, Sep., 1990

Kenny Wheeler, Paul Edmonds (tp,flhrn) Mike
Gibbs (tb) Ashley Slater (b-tb,tu) Ken Stubbs, Julian
Arguelles (sax) Django Bates (keyboards) John
Taylor (p) Mike Walker (g) Laurence Cottle (el-b)
Mick Hutton (b) Peter Erskine (d,perc) Dave
Adams (perc) Nick Purnell (comp,arr)Helena
See You on the Weekend
Onetwothree
P.S.
Flowler's Brand
Yes or No
As You
Vinceable
Hi Ho
Will I Ever**Don Thompson**

Roadhouse Route (Can) 3

Forgotten Memories

Toronto, Jan. 15-16, 1991

Kenny Wheeler (tp,flhrn) Phil Dwyer (sop,ts) Don
Thompson (p) Dave Holland (b) Claude Ranger (d)September (pd out)
For Kenny Wheeler
North Star

For Dave Holland
Waltz For Madeline (kw out)
Forgotten Memories

Steve Coleman

Novus 63125-2

Rhythm In Mind

Brooklyn, Apr. 29, 1991

Kenny Wheeler (tp,flhrn) Steve Coleman (as) Von Freeman (ts) Tommy Flanagan (p) Kevin Eubanks (g) Dave Holland (b) Ed Blackwell (d) Marvin "Smitty" Smith (d,perc)

Slipped Again
Left of Center
Sweet Dawn
Pass it On
Vet Blues
Zec
Afterthoughts

Paolo Damiani

Splasc(h) (It) CDH460-2

Song Tong

Milan, Aug., 1991

Kenny Wheeler (flhrn,tp) Gianluigi Trovesi (as,alto-cl) Maurizio Giammarco (ts,sop) Stefano Battaglia (p) Jean-Marc Montera (g) Paolo Damiani (b,cello) Joel Allouche (d) Fulvio Maras (perc) Maria Pia De Vito, Tiziana Simona Vigni (vcl)

Song Tong
In a Whisper
A Little Peace (tv vcl)
Laula, Bailando
Angoli
Senza
Dance For an Only Body
Song Tong

Mike Gibbs Big Band

Live recording

Birmingham, Oct. 18, 1991

Kenny Wheeler, John Barclay, Stuart Brooks (tp) Mike Gibbs, Chris Pyne, Dave Stewart (tb) Tony Coe, Julian Arguelles (sax) John Clark (hrn) John Taylor (p) John Scofield (g) Steve Swallow (b) Bill Stewart (d)

Lost in Space
Roses Are Red
Don't Overdo It
Out of the Question
Blueprint
Science and Religion
A World Without
Fat Lip

Kenny Wheeler

Musidisc (F) 500292
California Daydream

Kenny Wheeler (tp,flhrn) Jeff Gardner (p) Hein van
 de Geyn (b) Andre Ceccarelli (d)

Paris, Dec. 10-11, 1991

The Imminent Immigrant
 California Daydream
 Though Dreamers Die
 Salina Street
 Mistica
 Voodoo
 Bethan

Kenny Wheeler

Sentemo (It) SNT31091
Greenhouse Fables

Kenny Wheeler (tp,flhrn) David Friedman (vib)
 Jasper van't Hof (p)

Farm, Italy, 1992

Zambon
 Everybody's Song But My Own
 Truvib
 Greenhouse Fables
 Farm
 Salina Street

The Dedication Orchestra

BBC radio broadcast

Lance Kelly, Kenny Wheeler, Claude Deppa, Jim
 Dvorak (tp,flhrn) Django Bates (ten-hrn) Dave
 Amis, Malcolm Griffiths, Radu Malfatti, Paul
 Rutherford (tb) Dave Powell (tu) Neil Metcalfe (fl)
 Lol Coxhill (sop,ts) Ray Warleigh (as,fl) Elton Dean
 (as) Evan Parker, Alan Skidmore (ts) Chris Biscoe
 (bar) Keith Tippett (p) Paul Rogers (b) Louis
 Moholo (d,vcl) Phil Minton, Francine Luce, Julie
 Tippetts (vcl)

Crawley, Sep. 5, 1992

Traumatic Experience/Ithi Gqi
 B My Dear
 Dancing Damon
 Hug Pine
 Andromeda
 Manje
 Sonja
 You Ain't Gonna Know Me 'Cause You Think You
 Know Me
 Woza
 Traumatic Experience (reprise)

Jeff Johnson

Unity (Can) UTY134
*Jeff Johnston Quartet with
 Kenny Wheeler*

Kenny Wheeler (flhrn,tp) Jeff Johnston (p,synt)
 Martin Rickert (g) Jim Vivian (b) Michael Billard
 (d)

St. John's, Newfoundland,
May, 1992

Prelude
Quartet 1
One By One
Half Moon Hill
Ballade
Interlude
Aurora
Cinnabar
Will ye no Come Back Again

Kenny Wheeler

Ah Um (E) 012

Kayak

London, May 1, 1992

Kenny Wheeler (tp,flhrn) David Horler, Chris Pyne
(tb) Dave Stewart (b-tb,tu) John Rooke (fhr) Stan
Sulzmann (sop,ts,fl) Julian Arguelles (sop,ts) John
Taylor, John Horler (p) Chris Laurence (b) Peter
Erskine (d)

546
Gentle Piece [Old Ballad]
Kayak
See Horse
Sea Lady
C Man
C.C. Signor!

**Ralph Towner, Gary
Peacock, Kenny Wheeler**

Eschede, Jun. 21, 1992

Kenny Wheeler (tp,flhrn) Ralph Towner (g) Gary
Peacock (b)

Smatter
Janet
Beppo
Gentle Piece
The Glide
Far Cry
Nardis

Jane Ira Bloom

Arabesque Jazz AJ0107

Art and Aviation

New York, Jul. 22-23, 1992

Kenny Wheeler (flhrn,tp) Jane Ira Bloom
(sop,electronics) Michael Formanek (b) Jerry
Granelli (d,el-perc,perc)

Gateway to Progress
Art & Aviation
I Believe Anita

Ron Horton (tp) Kenny Wheeler (flhrn,tp) Jane Ira
Bloom (sop,electronics) Kenny Werner (p) Rufus
Reid (b) Jerry Granelli (d,el-perc,perc)

Further into the Night

Medley (k werner out):
 Straight No Chaser (rh out)
 Miro
 Oshumare

The Dedication Orchestra

Ogun (E) OGCD101
Spirits Rejoice

London, Jan. 2-3, 1992

Guy Barker, Harry Beckett, Kenny Wheeler (tp),
 Claude Deppa (tp,vcl) Jim Dvorak (tp,penny
 whistle) Django Bates (peck-hrn) Dave Amis,
 Malcolm Griffiths, Radu Malfatti, Paul Rutherford
 (tb) Dave Powell (tu) Neil Metcalfe (fl) Lol Coxhill
 (sop,ts) Ray Warleigh (as,fl) Elton Dean (as) Evan
 Parker, Alan Skidmore (ts) Chris Biscoe (bar) Keith
 Tippet (p) Paul Rogers (b) Louis Moholo (d,vcl)
 Phil Minton, Maggie Nicols, Julie Tippetts (vcl)

Hug Pine
 Andromeda
 You Ain't Gonna Know Me 'Cause You Think You
 Know Me

**Kenny Wheeler-Sonny
 Greenwich Quintet**

Justin Time (Can)
 JUST114-2
*Kenny and Sonny Live at
 the Montreal Bistro*

Toronto, 1993

Kenny Wheeler (tp,flhrn) Don Thompson (p) Sonny
 Greenwich (g) Jim Vivian (b) Joe LaBarbera (d)

Gentle Piece
 Memories of Miles

Barry Elmes (d) replaces Joe LaBarbera

Toronto, 1997

I Love You
 For Kenny Wheeler
 Canticle
 Summertime

Kenny Wheeler Orchestra

Outside-In Festival

Crawley, Sep. 5, 1993

Kenny Wheeler, Derek Watkins, Alan Downey,
 Henry Lowther, Ian Hamer (tp,flhrn) David Horler,
 Paul Rutherford, Hugh Fraser, Dave Stewart (tb)
 Duncan Lamont, Ray Warleigh, Stan Sulzmann,
 Evan Parker, Julian Arguelles (sax) Mike Walker (g)
 John Taylor (p) Mick Hutton (b) John Marshall (d)
 Norma Winstone (vcl)

Kayak
 Hotel Le Hot
 Gentle Piece
 Sea Lady
 Sophie
 The Winter Rain

European Music**Orchestra**

Soul Note (It) 121299-2

*Guest*Cessalto, Jan. 30-31, Feb.
1, 9, 26-27, 1994

Kenny Wheeler, Maurizio Scomparin, Andrea
Bellotti, Yllich Fenzi (tp,flhrn) Gianluca Carollo
(tp,flhrn,vib) Toni Costantini, Alessandro Azzolini,
Stefano Giuliani (tb) Moreno Milanetto (b-tb)
Andrea Dainese (fl-1) Guido Bombardieri (as,sop)
Rosarita Crisafi (as) Claudio Fasoli (ts,sop,cond)
Marco Strano, Nicolas Granelli (ts) Maurizio
Camardi (bar) Sergio Pietruschi (p) Paolo Birro (p-
2) Ermanno M. Signorelli (el-g) Stefano Lionello (b)
Enzo Carpentieri (d) Luca Palmarin (perc)

The Sweet Yakity Waltz (2)
Lyrical Touch (1)
Horizons
Alex & Tom
W.W. (2)
Sin Trio (2)
Trio
Horn Salut

Rabih Abou-Khalil

Enja (G)ENJ8078

The Sultan's Picnic

Cologne, Mar. 13-16, 1994

Kenny Wheeler (tp,flhrn) Michel Godard
(tu,serpent) Charlie Mariano (as) Howard Levy
(hca) Rabih Abou-Khalil (oud,b-oud) Steve Swallow
(el-b) Mark Nauseef (d) Nabil Khaiat (frame-d)
Milton Cardona (cga)

Sunrise in Montreal
Solitude
Dog River
Moments
Lamentation
Nocturne au Villaret
Snake Soup

Azimuth

ECM (G) 1538

*How It Was Then... Never
Again*

Oslo, Apr., 1994

Kenny Wheeler (tp,flhrn) John Taylor (p) Norma
Winstone (vcl)

How it Was Then
Looking On
Whirlpool
Full Circle
How Deep is the Ocean
Stango
Mindiatyr
Wintersweet

Claudio Fasoli

RAM (It) RMCD4517

*Ten Tributes*Kenny Wheeler (tp,flhrn) Claudio Fasoli (ts,sop)
Mick Goodrick (el-g) Henri Texier (b) Bill Elgart (d)

Parma, April 15-17, 1994

Yesterdays
Bass Biz
My one and Only Love
Monsieur Guy Thar
Drum Dream
Trumpet Tramp
Body and Soul
Sax-o-phone
Lover Man
Like Someone in Love

The Martime Jazz**Orchestra**

MJO (Can) 001

*Who Are You?*Kenny Wheeler (tp,flhrn) Wayne Baker, Martin
Walters, Jim Hargreaves, John Cuming (tp) Gene
Smith, Danny Martin, Dave Staples, Daryl
Burghardt (tb) Chris Mitchell, Donny Palmer, Mike
Murley, Omar Burkson, Jeff Goodspeed (sax) Jeff
Johnston (p) Alan Sutherland (g) Jim Vivian (b)
Anil Sharma (d) Jeri Brown (vcl) Greg Carter
(cond)

Halifax, Mar., 1995

Foxy Trot
Medley:
 Who Are You
 Ma Bel
Cartwheeler
Song For Someone
We Salute the Night
The Split
I Hear Music

Pierre Favre

ECM (G) 1584

*Window Steps*Kenny Wheeler (tp,flhrn) Roberto Ottaviano (sop)
David Darling (cello,8-string el-cello) Steve
Swallow (el-b) Pierre Favre (perc)

Oslo, Jun. 7-9, 1995

Snow
Cold Nose
Lea
Girimella
En Passant
Aguilar
Passage

Jane Ira Bloom

Arabesque Jazz AJ0120

*The Nearness*Kenny Wheeler (flhrn,tp) Julian Priester (tb,b-tb)
Jane Ira Bloom (sop) Fred Hersch (p) Rufus Reid
(b) Bobby Previte (d)

New York, Jul. 12-14, 1995

Nearly Summertime
 Medley:
 Midnight Round
 'Round Midnight
 B6 Bop
 Medley:
 Midnight's Measure
 In the Wee Small Hours of the Morning
 Painting Over Paris
 Wing Dining
 Panasonic
 White Tower
 It's a Corrugated World
 Medley:
 Monk's Tale
 The Nearness of You
 Lonely House
 The All-Diesel Kitchen of Tomorrow
 Yonder

Kenny Wheeler

BBC broadcast

 Kenny Wheeler (tp) Lee Konitz (as) Bill Frisell (g)
 Dave Holland (b)

London, Feb. 21, 1998

 Nicolette
 Present Past
 Kind Folk
 Onmo
 Angel Song

Erwin Vann

J.A.S. (B) (no #)

Worlds

 Kenny Wheeler (tp,flhrn) Erwin Vann (ts,backing-
 vcl) Michel Herr (synt) Pete McCann (g) Helene
 Lieben, Cecile Broche (vln) Eric Gerstmans (vla)
 Jean-Paul Zanutel (cello) Lindsey Horner (b) Dre
 Pallemmaerts (d) Chris Joris (perc,berimbau) Adama
 Drame (djembe) Norma Winstone (vcl) David Linx,
 Ana Beck, Denise Blue, Felicity Provan, Ineke van
 Doorn, Celine 't Hooft, Anne van der Plassche,
 Isabelle Loute (backing-vcl)

 Brussels, Aug., 1995 &
 Aug., 1998

 The Sixth Sense
 Alone
 Worlds
 Love is the Message
 Untitled Lovesong
 The Nature of Things
 Shiva's Dance
 Heart

Kenny Wheeler

Psi (E) 03.04

Dream Sequence

 Kenny Wheeler (flhrn) Ray Warleigh (as,fl) Stan
 Sulzmann (ts) John Parricelli (g) Chris Laurence (b)
 Tony Levin (d)

London, Sep. 29, 1995

Kind Folks

London, Jan. 6, 1996

Kenny Wheeler (flhrn) Ray Warleigh (as,fl) John Parricelli (g) Chris Laurence (b) Tony Levin (d)

Unti
Cousin Marie (rw out)
Nonetheless
A Flower is a Lovesome Thing (rw out)

London, Jan. 16, 1999

Kenny Wheeler (flhrn) Stan Sulzmann (ts) John Parricelli (g)

Dream Sequence

London, Jan. 4, 2003

Kenny Wheeler (flhrn) Tony Levin (d)

Drum Sequence
Hearken (kw solo)

Tommy Smith

Linn (Scot) AKD059
Azure

Kenny Wheeler (tp,flhrn) Tommy Smith (sop,ts)
Lars Danielsson (b) Jon Christensen (d)

London, Oct. 10, 1995

The Gold of the Azure
Escape Ladder
Siesta
The Smile of Flamboyant Wings
Vowel Song
Constellation: The Morning Star
The Calculation
Dancer
Dialogue of the Insects
Blue I, II, III

The Upper Austrian Jazz Orchestra

West Wind (G) 2097
Plays the Music of Kenny Wheeler

Kenny Wheeler, Karl "Bumi" Fian, Rudi Pilz, Wolfgang Mang, Franz Weyerer (tp,flhrn) Dominik Stoger, Robert Bachner, Christian Kastenhuber, Charly Wagner (tb) Christian Maurer (sop,ts) Klaus Dickbauer (as,sop) Franz Bachner (as) Christian Bachner (ts) Erhardt "Blacky" Blach (bar) Helmar Hill (p) Frank Schwinn (el-g) Christian Steiner (b) Alfred Vollbauer (d) Ali Gaggi (vcl)

Upper Austria, Nov. 27-28, 1995

Phoebe
Sweet Dulcinea Blue
Hotel Le Hot

Embraceable You
 Looking Up
 Unti
 Love Walked In
 Medley:
 Chorale No. 2
 Rachel
 A Little Fella

Thomas Stabenow

Bassic-Sound (G) 014
What's New

Kenny Wheeler (tp,flhrn) Roberto Di Gioia (p)
 Thomas Stabenow (b) Michael Kersting (d)

Munich, Dec 10, 1995

What's New?
 Et Altera Pars
 Penelope
 Spring's Eternal
 How Deep is the Ocean?
 Yesterdays
 A Flower is a Lovesome Thing
 What is This Thing Called Love?

Kenny Wheeler

ECM (G) 1607
Angel Song

Kenny Wheeler (tp,flhrn) Lee Konitz (as) Bill
 Frisell (el-g) Dave Holland (b)

New York, Feb., 1996

Nicolette
 Present Past
 Kind Folk
 Unti
 Angel Song
 Onmo
 Nonetheless
 Past Present
 Kind of Gentle

United Jazz & Rock
Ensemble

Mood (G) 6472
Die Neunte Von United

Ian Carr, Ack van Rooyen, Kenny Wheeler (tp,flhrn)
 Albert Mangelsdorff (tb) Christof Lauer, Barbara
 Thompson (sax) Wolfgang Dauner (p) Volker
 Kriegel (g) Dave King (el-b) Jon Hiseman (d)

Mainz, Jun. 9, 1996

Double Bind
 The Worm's Turn
 Postcard for F.W. Bernstein
 Drachenburg fur R
 Lie in Wait
 In Memory
 Midday Moon
 Wounded Love
 Elongate

Kenny Wheeler & Paul Bley

Justin Time (Can) JUST97-2

Touche

Montreal, Jul. 19, 1996

Kenny Wheeler (tp,flhrn) Paul Bley (p)

Presto
Ouvre
Fausto
Doin' Time
Mystique
Double Standard
Touche
Concours
Déjà vu
Colour
Upscale
Prequel
Sortie
The Christmas Song

Kenny Wheeler

Justin Time (Can)
JTR8465-2

Siren's Song

Antigonish, Nova Scotia,
Oct., 1996

Kenny Wheeler (tp,flhrn) John Taylor (p) Norma Winstone (vcl) acc by Arnie Chycoski, Jim Hargreaves, Frank Ridgeway, Roland Bourgeois (tp) Gene Smith, Kelsley Grant, Paul Barrett, Daryl Burghardt (tb) Greg Carter (as,sop,fl) Greg Gaten (as) Mike Murley, Kirk MacDonald (ts,sop) Chris Mitchell (bar) Alan Sutherland (g) Jim Vivian (b) Dave James (d)

Ticketeeboo
Little Suite
Siren's Song
Winter Sweet
Heyoke
Quatorze
Sumother Song

Mark Isaacs

Grace (Aus) 001
Suite for the Elders

Sydney, Aug. 20, 1994

Kenny Wheeler (tp,flhrn) Mark Isaacs (p) Adam Armstrong (b) Andrew Gander (d)

Elders Suite, Part 1
Elders Suite, Part 2
Elders Suite, Part 3
Everybody's Song But My Own

Kenny Wheeler-Christian**Maurer Quintet**

PAO (Au) 10720

Live at the Porgy & Bess

Kenny Wheeler (tp,flhrn) Christian Maurer (ts,sop)
 Helmar Hill (p) Christian Steiner (b) Alfred
 Vollbauer (d)

Vienna, Apr. 7, 1997

Everybody's Song But My Own
 A Flower is a Lovesome Thing
 Rhizom
 Anna
 Foxy Trot
 Gentle Piece

Kenny Wheeler

ECM (G) 1691

*A Long Time Ago: Music
 For Brass Ensemble and
 Soloists*

Derek Watkins, John Barclay, Henry Lowther, Ian
 Hamer (tp) Kenny Wheeler (flhrn) Pete Beachill,
 Mark Nightingale (tb) Sarah Williams, Dave
 Stewart (b-tb) John Taylor (p) John Parricelli (g)
 Tony Faulkner (cond)

Kingston, England, Sep.,
 1997 & Jan., 1998

The Long Time Ago Suite
 One Plus Three (version 1)
 Ballad For a Dead Child
 Medley:
 Eight Plus Three
 Alice My Dear
 Going For Baroque
 Gnu Suite
 One Plus Three (version 2)

Jurgen Friedrich

CTI (G) 7001821

Summerflood

1998

Kenny Wheeler (flhrn) Claudius Valk (ts,sop)
 Jurgen Friedrich (p) Volker Heinze (b) Darren
 Beckett (d)

Inner Garden
 Summerflood
 Light in Green
 Opal
 Baghira
 The Right Mistake
 My Shy I

The Maritime Jazz**Orchestra**

Justin Time (Can)

JTR8491-2

Now and Now Again

Jocelyn Couture, Rob Smith, Dave Jackson, Jim
 Hargreaves (tp) Kenny Wheeler (tp,flhrn) Gene
 Smith, Dave Grott, Gordon Meyers, Daryl Burghardt
 (tb) Greg Carter (as,sop) Evan Shaw (as) Mike
 Murley, Kirk MacDonald (ts) Dave Westdal (bar)
 John Taylor (p) Alan Sutherland (g) Jim Vivian (b)
 John Hollenbeck (d) Norma Winstone (vcl)

Halifax, Mar., 1998

Sweet Ruby Suite
Pure and Simple
Now and Now Again
W.W.

Ernst Vranckx

De Werf (B) WERF 013
A Child's Blessing

Kenny Wheeler (tp,flhrn) Bart Defoort (saxes)
Ernst Vranckx (p,comp) Stefan Lievestro (b) Hans
van Oosterhout (d)

Brussels, May, 1998

A Child's Blessing
Triangle
The Miner's Tale
Two Women, One Heart
Aeoleo
Exodus

Kenny Wheeler & Brian

Dickinson
Hornblower (Can)
HR99105
Still Waters

Kenny Wheeler (flhrn) Brian Dickinson (p)

Toronto, Jun. 21, 1998

The Forks
Still Waters
Kind Folk
Remembrance (for M.P.)
Winter Suite
Spring Sprung in
Phrase One
Spring's Eternal
Gentle Piece

John Abercrombie

ECM (G) 1683
Open Land

Kenny Wheeler (tp,flhrn) Joe Lovano (ts) Dan Wall
(org) John Abercrombie (g) Mark Feldman (vln)
Adam Nussbaum (d)

New York, Sep., 1998

Just in Tune
Open Land
Spring Song
Gimme Five
Speak Easy
Little Booker
Free Piece Suit(e)
Remember When
That's For Sure

Stan Sulzmann

Village Life (E) 99108VL
Birthdays, Birthdays

Patrick White, Henry Lowther, Noel Langley, Kenny
Wheeler (tp) Mark Bassey, Pete Beachill, Jeremy
Price, Nichol Thomson, Richard Henry (tb) Ray
Warleigh, Martin Hathaway, Julian Siegel, Pete

London, Jul. 12, 1999

Hurt, Mick Foster (sax) Frank Ricotti (vib) Pete Saberton (p) John Parricelli (g) Tim Wells (b) Paul Clarvis (d) Stan Sulzmann (comp,arr)

Snow
Little Dog
Doriana
Midnight
Seeing M

London, Aug. 4, 1999

Derek Watkins (tp) Sarah Williams (tb) Nigel Hitchcock (sax) replace Henry Lowther, Richard Henry, and Ray Warleigh

Newness
Before You Know It
The Thrill is Gone
Keshav
Piccolo
Toys
More Lemonade
Birthdays, Birthdays

Dave Saul

ASC (E) CD34
Reverence

Kenny Wheeler (tp,flhrn) Stan Sulzmann (saxes,fl)
Dave Saul (p) Chris Laurence (b) Stuart Laurence (d)

Ardingly, Sep. 9, 1999

No Time Toulouse
Times Lost
Para Flora
With You in Mind
Girl From Toulouse
Free Piano
For Gordon
Reverence

Jan Simons

Silence (Fin) 0002
Answer

Kenny Wheeler (flhrn,tp) Manuel Dunkel (ts)
Samuli Mikkonen (p) Niklas Winter (g) Jan Simons (b) Markku Ounaskari (d)

Helsinki, Sep. 20-21, 1999

Memories of a Master
For Sure
Shades
Black
Answer
Bubbles
Bitter Lemonade
One, Once
Moment of Your Everything
The End
Back to the Beginning

**Louis Moholo's Sprints
Rejoice with Kenny
Wheeler**

Live recording

Leicester, Sep. 30, 1999

Kenny Wheeler (tp) Paul Rutherford (tb) Evan
Parker (ss,ts) Jason Yarde (as,ts) Keith Tippett (p)
Paul Rogers (b) Louis Moholo (d)

A Song/Usaka
Wedding Hymn
Amatchasanqa
Besame Mucho/Khanya
You Ain't Gonna Know Me 'Cause You Think You
Know Me

**4 in Perspective—Hersch,
Winstone, Wheeler,
Clarvis**

Village Life (E) 00909VL
4 in Perspective

Oxford, Oct., 1999

Kenny Wheeler (tp) Fred Hersch (p) Paul Clarvis
(perc) Norma Winstone (vcl)

Sarabande
This Heart of Mine
Four Improvisations
Wintersweet
Tango Bittersweet
Out Some Place
A Timeless Place [The Peacocks]
Janeology
Memories of You

**Munich Jazz Orchestra
and Kenny Wheeler**
Bassic-Sound (G) 026
Sometime Suite

Munich, Dec. 22, 1999

Franz Weyerer (tp) Claus Reichstaller (tp,flhrn)
Kenny Wheeler (flhrn) Johannes Herrlich (tb)
Johannes Enders (sop,as) Thomas Zoller (bar)
Roberto Di Gioia (p) Peter O'Mara (g) Thomas
Stabenow (b) Falk Willis (d) Merit Ostermann (vcl)

Intro-Interlude
Derivation-Interlude
The Deathly Chile-Interlude
Phrase Second-Interlude
Wiljun-Interlude
Anita-Interlude
Thrawa

Thierry Peala

Naïve (F) V226102
Inner Traces

Pernes les Fontaines, Jan.,
2000

Thierry Peala (vcl) acc by Kenny Wheeler (tp,flhrn)
Bruno Angelini (p) Riccardo Del Fra (b) Steve
Arguelles (d-1) Christophe Marguet (d-2) Norma
Winstone (vcl)

Who Are You (kw out, 2)
Inner Traces (nw vcl, 1)
Smatter (1)
Everybody's Song But My Own (ba out)
I Wonder (1)

Child of Tomorrow (nw vcl, 1)
 Of Smiles Remembered (kw, rdf out, 1)
 Bereaved Swan (1)
 546 (nw vcl, ba out, 2)
 Widow in the Window (kw, rdf out, 1)
 Mark Time (nw vcl, 2)
 Only a Dream (rdf out)

UMO Jazz Orchestra

A-Records (Du) AL73202

One More Time

Helsinki, Feb. 17-18, 2000

Kenny Wheeler (tp,flhrn,comp,arr) Jan Kohlin,
 Timo Paasonen, Mikko Pettinen, Tero Saarti
 (tp,flhrn) Markku Veijonsuo, Matti Lappalainen,
 Pekka Laukkanen (tb) Mikael Langbacka (b-tb)
 Jouni Jarvela (as,sop) Pentti Lahti (as) Teemu
 Salminen (ts,fl) Olli Ojajarvi (ts) Pepa Paivinen
 (bar,sop) Seppo Kantonen (p) Markku Kanerva (g)
 Pekka Sarmanto (b) Markus Ketola (d) Norma
 Winstone (vcl) Kari "Sonny" Heinila (cond)

The One More Time Suite

Part 1

Part2

Part3: Only a Dream

Part4

Sea Lady

Three For D'reen

Blue For Lou

W.W.

**Kenny Wheeler and the
 University of North Texas One
 O'Clock Lab Band**

North Texas Jazz LI0002-
 NS

*Kenny Wheeler at North
 Texas*

Denton, Mar. 1, 2000

Kenny Wheeler (tp,flhrn,comp,arr) Pete DeSiena,
 James Ford, Eric Guerrero, Kavan Manson, Paul
 Tynan (tp,flhrn) Paul Compton, Zac Giffel, Mike
 Lucke (tb) Joshua Brown, Joel Keene (b-tb) Rob
 Wilkerson (sop,as) Oscar Garza (as) Zack Hexum,
 Dave Lown (ts) Frank Basile (bar) Pavel Wlosok
 (p) Noel Johnston (g) Marc Rogers (b) McKenzie
 Smith (d) Rosana Calderon (vcl) Neil Slater (dir)

Sweet Time Suite:

Opening

Kind Folk

For Jan

For P.A.

Know Where You Are

Consolation

Freddy C.

Closing

Marc Copland

Challenge (Du) 70098

That's For Sure

Hilversum, Oct. 28-29,

Kenny Wheeler (tp) Marc Copland (p) John
 Abercrombie (g)

2000

When We Met
That's For Sure
Kind Folk
Soundtrack
Played Straight
Dark Territory
How Deep is the Ocean
#114
Neba

Kenny Wheeler

Egea (It) SCA086
Moon

Kenny Wheeler (flhrn) Gabriele Mirabassi (cl) John
Taylor (p)

Gubbio, Feb., 2001

After the Last Time
Flo
Ambleside
Introduction to No Particular Song
Moon
Sly Eyes
3/4 P.M.
Derivation
Medium 30

Andy Middleton

Intuition (G) INT3310-2
Reinventing the World

Kenny Wheeler (tp,flhrn) Nils Wogram (tb) Darcy
Hepner (cl,b-cl) Andy Middleton, Sheila Cooper
(sax) Henry Hey (p) John Hebert (b) Owen Howard
(d)

Cologne, Feb. 5-6, 2001

Ode to Ken Saro Wiwa
Les Beaux
Three Mile Island
Gaviotas
Federico
At the Foot of the Hill
Naugahide
Bass Intro
Atlas Shrugged
X's For Eyes

Andrew Rathbun

Fresh Sound New Talent (Sp)
FSNT135
Sculptures

Kenny Wheeler (tp,flhrn) Andrew Rathbun (ts,sop)
Frank Carlberg (p) John Hebert (b) Jeff Hirshfield
(d)

New York, Sep., 2001

Sculpture (#1)
Nameless
Your Eyes Changed Us
Architect
Duo (I)
Sculpture (#2)

Doves and Hawks
 Talking in My Sleep
 Facing West
 She Screams in Whispers
 Z
 Duo (II)
 Kid Song
 Sculpture (#3)
 Holiday of Fools
 Fitzgerald
 Duo (III)
 At the Tip of the Island
 The Farmonics Game
 Duo (IV)
 Sculpture (#4)

**Lee Konitz & Kenny
 Wheeler**

Double Moon (G) 71014
*Lee Konitz-Kenny Wheeler
 Quartet Live*

Neuburg, Sep. 3, 2001

Kenny Wheeler (tp,flhrn) Lee Konitz (as) Frank
 Wunsch (p) Gunnar Plumer (b)

Lennies Pennies
 Where Do We Go From Here
 Kind Folk
 Thingin'
 Sternenblume
 On Mo
 Olden Times
 Aldebaran
 Play Fiddle Play
 Kary's Trance

John Taylor

Sketch (F) 333022
Overnight

Pernes les Fontaines, Oct.
 30-Nov. 1, 2001

Kenny Wheeler (tp,flhrn) John Taylor (p) Riccardo
 Del Fra (b)

For Dor
 The Strange One
 The Woodcocks
 Fable
 Between the Lines
 Soldering On
 Old Ballad
 And in Her Eyes
 Evansong
 Half Baroque
 Strange Too

**Kenny Wheeler Quartet
 with Mark Feldman**
 Bath Music Festival

Kenny Wheeler (tr, flhrn) Mark Feldman (vl) John
 Taylor (p) Chris Laurence (b) Adam Nussbaum (d)

Bath, Jun. 28, 2002

Kind Folk/3000
 Ambleside
 Where Do We Go From Here?
 Sly Eyes
 Mark Time
 A Flower is a Lovesome Thing

**Bob Brookmeyer & Kenny
 Wheeler**
 Artists House AH0006
Island

Kenny Wheeler (flhrn,tp) Bob Brookmeyer (v-tb)
 Frank Carlberg (p) Jeremy Allen (b) John
 Hollenbeck (d)

Boston, Sep. 27-29, 2002

Before the First Time
 #114
 Where Do We Go From Here?
 Song For Kenny
 Upstairs with Beatrice
 Island
 Strange One

Spring Heel Jack
 Thirsty Ear THI57123
Amassed

Kenny Wheeler (tp,flhrn) Paul Rutherford (tb)
 Evan Parker (sop,ts) Matthew Shipp (el-p) J
 Spaceman (el-g) [aka Jason Pierce (el-g)], Ed
 Coxon (vln) John Edwards (b) George Trebar (b,el-
 b) Han Bennink (d) John Coxon (electronics,other
 inst) Ashley Wales (electronics,other inst)

London & Kingston, 2003

Double Cross
 Amassed
 Wormwood
 Lit
 Maroc
 100 Years Before
 Duel
 Obscured

Enrico Pieranunzi
 Cam Jazz (It) 5002
Fellini Jazz

Kenny Wheeler (tp) Chris Potter (sop,ts) Enrico
 Pieranunzi (p) Charlie Haden (b) Paul Motian (d)

Rome, Mar. 3-5, 2003

I Vitelloni
 Il Bidone
 La Citta Delle Donne
 Amarchord
 Cabiria's Dream
 La Dolce Vita
 La Strada
 Le Notti di Cabiria
 Fellini's Waltz

Free Zone Appleby

Psi (E) 04.05

Free Zone Appleby 2003

Appleby, Jul. 27, 2003

Kenny Wheeler (flhrn) Tony Coe, Alan Hacker (cl)
 Evan Parker (ts) Sylvia Hallett (vln,vcl,sarangi)
 Philipp Wachsmann (vln,electronics) Marcio
 Mattos (cello) John Edwards (b)

S4-1
 S4/TC-1
 S4-2
 W2-1
 S4/KW-1
 S4-3
 S4/EP
 S4-4
 W2-2
 S4/KW-2
 S4-5
 S4/TC-2
 W4/JE
 S4/AH

Kenny Wheeler

Cam Jazz (It) 5004

*Where Do We Go From
 Here?*

Cavalicco, Feb. 17-19, 2004

Kenny Wheeler (tp,flhrn) John Taylor (p)

Summer Night
 For Tracy
 Mabel
 Au Contraire
 Canter N. 1
 Squiggles
 One, Two, Three
 Where Do We Go From Here?
 Dance
 Fordor

Kenny Wheeler

Cam Jazz (It) 5005

What Now?

New York, Jun. 1-2, 2004

Kenny Wheeler (flhrn) Chris Potter (ts) John Taylor
 (p) Dave Holland (b)

Iowa City
 One, Two, Three
 March Mist
 The Lover Mourns
 The Sweet Yakity Waltz
 What Now?
 For Tracy
 Verona

Marc Copland

Challenge (Du) CHR70122

Brand New

Kenny Wheeler (tp,flhrn) Marc Copland(p) John
 Abercrombie (g)

Tilburg, Oct. 9-10, 2004

Monk Spring
 Lights Out
 Jive Samba
 Reach For That Other Place
 Take Four
 Brand New
 Odyssey
 Watching Simona
 Taking a Chance on Love

Enrico Pieranunzi

Cam Jazz (It) 5028
As Never Before

Kenny Wheeler (tp,flhrn) Enrico Pieranunzi (p)
 Marc Johnson (b) Joey Baron (d)

Ludwigsburg,
 Nov.30&Dec.1, 2004

Soundings
 Improheart
 A Nameless Gate
 As Never Before
 Many Moons Ago
 Impromind
 Song for Kenny
 Time's Passage
 Winter Moon

**John Taylor & Kenny
 Wheeler**
 Live recording

Kenny Wheeler (flhrn) John Taylor (p)

Geneva, Apr. 14, 2005

Summer Nights
 Pure and Simple
 Sly Eyes
 Jigsaw
 Sky High
 Everybody's Song But My Own
 A Flower is a Lovesome Thing
 How Deep is the Ocean

Kenny Wheeler

Cam Jazz (It) CAMJ7892-2
On the Way to Two

Kenny Wheeler (tp,flhrn) John Taylor (p)

Ludwigsburg, Mar. 21-22,
 2005

Canter N. 2
 Fedora
 Sketch N. 1
 Quiso
 Who Knows?
 Sketch N. 2
 Close to Mars
 Fortune's Child
 Sketch N. 3

Kenny Wheeler

Cam Jazz (It) 5016

*It Takes Two*Kenny Wheeler (flhrn,tp) John Abercrombie, John
Parricelli (g) Anders Jormin (b)

Cavalicco, Jul. 5-7, 2005

My New Hat
It Takes Two!
Comba N. 3
Love Theme From "Sparticus"
After All
Improvisation N. 1
The Jig Saw
Canter N. 4
One of Many
Improvisation N. 2
Never Always

Free Zone Appleby

Psi (E) 06.06

*Free Zone Appleby 2005*Kenny Wheeler (tp) Paul Dunmall (sop,ts) Evan
Parker, Gerd Dudek (ts) Philipp Wachsmann
(vln,electronics) Paul Rogers, John Edwards (b)
Tony Marsh, Tony Levin (d)

Appleby, Jul. 31, 2005

Red Earth Trio-1
Red Earth Quartet
Red Earth Trio-2
Red Earth Trio-3
Red Earth Nonet

**John Taylor with Kenny
Wheeler**Roccella Jonica Jazz
FestivalKenny Wheeler (t, flhrn) John Taylor (p) Chris
Laurence (b) Francesco Sotgiu (d) Diana Torto
(vcl)Roccella Jonica, Aug. 25,
2005Jigsaw
Canter No. 1
Summer Night
Where Do We Go From Here?
Everybody's Song But My Own

Kenny Wheeler

Cam Jazz (It) 7801-2

*Other People*Kenny Wheeler (tp,flhrn) John Taylor (p) Hugo
Wolf String Quartet: Sebastian Gurtler, Regis
Bringolf (vln) Wladimir Kossjanenko (viola)
Florian Berner (cello)Ludwigsburg, Oct. 24-26,
2005Other People
Some Days Are Better
Win Some Lose Some
More is Less
Nita (kw, jt out)
String Quartet N.1 (kw, jt out)
The Lucky Lady
The Unfortunate Gentleman

Kenny Werner

Half Note 4528

*Democracy: Live at the
Blue Note*Matt Shulman, Kenny Wheeler (tp) David Sanchez
(ts) Kenny Werner (p) Scott Colley (b) Brian Blade
(d)

New York, Feb. 2 & 5, 2006

Intro to Hedwig's Theme
Hedwig's Theme

Foxes Fox

Psi (E) 12.01

*Live at Vortex*Kenny Wheeler (tp-1, flhrn-1) Evan Parker (ts)
Steve Beresford (p) John Edwards (b) Louis
Moholo-Moholo (perc)

London, 2006

Foxes Set 1
Foxes Set 2 (1)
Foxes Set 3 (1)

Kenny Wheeler

Cam Jazz (It) CAM5042

*One of Many*Kenny Wheeler (flhrn) John Taylor (p) Steve
Swallow (el-b)Ludwigsburg, Jul. 30-31,
2006Phrase 3
Anticipation
Aneba
Any How
Canter No. 5
Ever After (duo version)
Now and Now Again
Old Ballad
Fortune's Child
Ever After

Globe Unity Orchestra

Intakt (Swi) CD133

*Globe Unity-40 Years*Kenny Wheeler, Manfred Schoof, Jean-Luc
Cappozzo (tp, flhrn) Axel Dorner (tp) George Lewis,
Paul Rutherford, Jeb Bishop, Johannes Bauer (tb)
Ernst-Ludwig Petrowsky (cl, as, fl) Rudi Mahall (b-
cl) Evan Parker (sop, ts) Gerd Dudek (sop, ts, cl, fl)
Alexander von Schlippenbach (p) Paul Lovens, Paul
Lytton (d)

Berlin, Nov. 4, 2006

Globe Unity Forty Years
Out of Burtons Songbooks
Bavarian Calypso
Nodago
The Dumps
The Forge

**Kenny Wheeler with
Colours Jazz Orchestra**
Astarte (It) AST001
Nineteen Plus One

Fano, Jun. 26-29, 2007

Kenny Wheeler (tp,flhrn,arr) Giorgio Caselli, Luigi Faggi Grigioni, Giacomo Uncini, Samuele Garofoli (tp,flhrn) Mauro Ottolini, Tony Cattano, Luca Pernici (tb) Pierluigi Bastioli (b-tb) Simone La Maida (as,sop) Maurizio Moscatelli (as) Filippo Sebastianelli, Enrico Benvenuti (ts) Marco Postacchini (bar) Emilio Marinelli (p) Luca Pecchia (g) Gabriele Pesaresi (b) Massimo Manzi (d) Diana Torto (vcl) Massimo Morganti (cond,tb-1)

Only the Lonely
All or Nothing at All
How Deep is the Ocean (1)
Stella By Starlight
I Should Care
When Your Lover Has Gone
The Man I Love

Kenny Wheeler
Cam Jazz (It) CAMJ7866-2
Six For Six

Ludwigsburg, Apr. 7-11,
2008

Kenny Wheeler (tp,flhrn) Stan Sulzmann (ts,sop) Bobby Wellins (ts) John Taylor (p) Chris Laurence (b) Martin France (d)

Seven, Eight, Nine (part 1)
Canter N. 6
The Long Waiting
Four, Five, Six
Ballad N. 130
Seven, Eight, Nine (part 2)
The Imminent Immigrant
Upwards

Tassos Spiliotopoulos
Fire (E) 32
Archipelagos

London, Mar., 2009

Kenny Wheeler (tp) Tassos Spiliotopoulos, John Parricelli (g) Yaron Stavi (b) Asaf Sirkis (d)

Archipelagos
The Quest
Red Veil
Secret View
Cosmic Motion
Prayer
Out and About
Stepping Stones

**Kenny Wheeler and
Glauco Venier**
Holland Festival
Orgel Park, Jun. 5, 2010

Kenny Wheeler (tp,flhrn) Glauco Venier (p,org)

Kind Folk
Old Ballad
Yesterdays
Ator Ator

A Flower is a Lovesome Thing
 Martime
 What's New?

Kenny Wheeler

Cam Jazz (It) CAMJ5044-2
The Long Waiting

London, Sep. 2-3, 2011

Kenny Wheeler (flhrn) Henry Lowther, Derek
 Watkins, Tony Fisher, Nick Smart (tp) Dave Horler,
 Mark Nightingale, Barnaby Dickinson (tb) Dave
 Stewart (b-tb) Ray Warleigh, Duncan Lamont (as)
 Stan Sulzmann, Julian Siegel (ts) Julian Arguelles
 (bar) John Taylor (p) John Parricelli (g) Chris
 Laurence (b) Martin France (d) Diana Torto (vcl)
 Pete Churchill (cond)

Canter N. 6
 Four, Five, Six
 The Long Waiting
 Seven, Eight, Nine
 Enowena
 Comba N. 3
 Medley:
 Canter N. 1
 Old Ballad
 Upwards

Kenny Wheeler

Edition (E) EDN1038
Mirrors

London, Jun. 4-8 & Aug.
 23, 2012

Kenny Wheeler (flhrn) Mark Lockheart (sax) Nikki
 Iles (p) Steve Watts (b) James Maddren (d) Norma
 Winstone (vcl) London Vocal Project (vcl group)
 Pete Churchill (dir)

Humpty Dumpty
 The Broken Heart
 The Lover Mourns
 Black March
 Through the Looking Glass
 The Hat
 Breughel
 Tweedledum
 The Bereaved Swan
 The Deathly Child
 My Soul

Kenny Wheeler

ECM (G) 2388
Songs For Quintet

London, Dec., 2013

Kenny Wheeler (flhrn) Stan Sulzmann (ts) John
 Parricelli (g) Chris Laurence (b) Martin France (d)

Seventy-Six
 Jigsaw
 The Long Waiting
 Canter No. 1
 Sly Eyes
 1076
 Old Time Pretty Liddle Waltz
 Nonetheless

Bibliography

Bibliography from Darmstadt

- Brian Priestley: The Little Known Side of Kenny Wheeler, in: Melody Maker, 14.Jun.1969, p. 12
- Bob Dawbarn: The Loser Comes Up with a Musical Winner, in: Melody Maker, 12.Jul.1969, p. 19 (R: Windmill Tilter)
- Gudrun Endress: Toleranter Außenseiter des Free Jazz. Kenny Wheeler, in: Jazz Podium, 19/5 (May 1970), p. 170-171 (F/I)
- NN: Wheeler in Germany, in: Melody Maker, 24.Jul.1971, p. 4
- C. Bird: Kenny Wheeler at JCS's Seven Dials, London, in: Melody Maker, 21.Dec.1974, p. 48 (C)
- Gilmore: Kenny Wheeler - Gnu High, in: Down Beat, 43/17 (1976), p. 31-32 (R)
- Mark Miller: Profile. Kenny Wheeler, in: Down Beat, 43/5 (11.Mar.1976), p. 32 (F/I)
- Steve Lake: Marriage Made in Heaven, in: Melody Maker, 13.Mar.1976, p. 26 (R: Gnu High)
- Mikal Gilmore: Kenny Wheeler – "Gnu High" (ECM 1069), in: Down Beat, 43/17 (21.Oct.1976), p. 31-32 (R: 4 stars) [digi.copy]
- Chris Sheridan: Jazz Live! Norma Winstone/John Taylor/Kenny Wheeler at the band on the wall, in: Jazz Journal, 30/12 (Dec.1977), p. 26 (C) [digi.copy]
- Chuck Berg: Kenny Wheeler - Dean Wan, in: Down Beat, 45/11 (1978), p. 29 (R)
- Vladimir Simosko: Kenny Wheeler – "Gnu High" (ECM 1069), in: Coda, #159 (Feb.1978), p. 14 (R) [digi.copy]
- Vic Remark: Kenny Wheeler, Toronto Percussion Centre, Toronto, in: Coda, #163 (Oct.1978), p. 32-33 (C)
- Kitty Grime: Jazz at Ronnie Scott's, London 1979 [book], p. 85, 120, 156, 159, 171, 179 (short I)
- Roger Cotterell: Kenny Wheeler. Alles dreht sich um Jazz, in: Jazz Forum, #57 (1979), p. 38-41
- Roger Cotterrell: Kenny Wheeler. Speaking Softly But Carrying a Big Horn, in: Jazz Forum, #57 (1979), p. 38-41 (I)

Peter Danson: Kenny Wheeler & Emim, L'Air de Temps, Montreal, in: Coda, #171 (Feb.1980), p. 36-37 (C)

Mark Miller: Kenny Wheeler's Many Vehicles, in: Down Beat, 47/4 (Apr.1980), p. 22-24, 69 (F/I) [digi.copy]

Graciela Rava: Autour du Globe, in: Jazz Magazine, # 289 (Sep.1980), p. 68-69, 104 (I/Globe Unity)

John Diliberto: Kenny Wheeler – "Around 6" (ECM 1-1156), in: Down Beat, 47/11 (Nov.1980), p. 32 (R: 4 stars)

John Diliberto: Kenny Wheeler - Around 6, in: Down Beat, 47/11 (1980), p. 32 (R)

Daniel Soutif: Jazz en direct. Kenny Wheeler, in: Jazz Magazine, # 296 (Apr.1981), p. 16 (C)

Per Husby: Kenny Wheeler - Interview, in: Cadence, 7/5 (May 1981), p. 12-16, 18, 86-87 (I)

Yves Thébault: Evan Parker/Kenny Wheeler/Paul Lytton, in: Jazz Magazine, #320 (1983), p. 57 (BT)

C. Tinder: Kenny Wheeler - Double, Double You, in: Musician, #68 (1984), p. 96, 98 (R)

K. Strassberger: Kenny Wheeler - Double, Double You, in: Fachblatt, #7 (1984), p. 122 (R)

Roger Cotterell: Kenny Wheeler - Double, Double You, in: Jazz Forum, #89 (1984), p. 56-57 (R)

Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 45 (R: chapter "Der Klang der Sehnsucht. Double, Double You. Kenny Wheeler (ECM)"; reprint from Weltwoche, feb.1984)

Milo Fine & Kevin Whitehead: Kenny Wheeler - Double, Double You, in: Cadence, 10/6 (1984), p. 51-52 (R)

Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 78-79 (R: chapter "Raus aus dem Museum. Live at Fat Tuesdays. Pepper Adam, Kenny Wheeler (Uptown); The Music of Kenny Dorham. Don Sickler (Uptown)"; reprint from Weltwoche, Dec.1984)

Bill Smith: Kenny Wheeler. Windmill Tilter, in: Coda, #207 (Apr/May 1986), p. 4-5 (F/I)

Cornelia Lagin: Sun Dial & Kenny Wheeler in Münster, in: Jazzthetik, 1/0 (1987), p. 15 (C)

Mark Miller: Kenny Wheeler, in: Mark Miller: Boogie, Pete & The Senator. Canadian Musicians in Jazz. The Eighties, Toronto 1987 [book], p. 290-296 (F/I)

Günter Buhles: Wayne Darling - Peter O'Mara - Bill Elgart. Interaktion mit Kenny Wheeler, in: Jazz Podium, 36/4 (Apr.1987), p. 25 (C)

Lennart Blomberg: Lysande Kenny Wheeler. Rena Rana med Kenny Wheeler och Billy Hart, in: Orkester Journalen, 55/5 (May 1987), p. 20 (C)

Gérard Rouy: Musicians. Kenny Wheeler, in: Day In Day Out, #3 (1989), p. 77-78 (I)

Bill Shoemaker: Kenny Wheeler - Flutter By, Butterfly, in: Down Beat, 56/1 (Jan.1989), p. 30, 33 (R)

Ronald Atkins: Blowing with the flow. Ronald Atkins on Kenny Wheeler, in: The Guardian, 18.Jan.1990, p. 25 (F) [digi.copy]

Ronald Atkins: Kenny Wheeler Big Band, in: Jazz Express, #115 (Feb.1990), p. 10 (C)

Claudio Dona: Jazz Live. Quintetto Kenny Wheeler/John Taylor/John Abercrombie/Dave Holland/Peter Erskine - Padova, in: Musica Jazz, 46/4 (Apr.1990), p. 7-8 (C)

Kevin Whitehead: Kenny Wheeler - "The Widow in the Window" (ECM); "Double, Double You" (ECM), in: Down Beat, 57/10 (Oct.1990), p. 41-43 (R)

Patrick Hinely: This Wheeler's on Fire, in: Jazz Forum, #128 (1991), p. 32-35 (F)

Jürgen Boebers: Kenny Wheeler. Ringen um konventionellen Schönklang, in: Jazz Podium, 40/4 (Apr.1991), p. 36 (C)

NN: Kenny Wheeler, in: Pan, #54 (Mar.1992), p. 2 (F: Biographie)

Gil Goldstein: Jazz Composer's Companion, Rottenburg 2/1993 [book], p. 45 (A/T: "Heyoke")

NN: Kenny Wheeler, in: Ingrid Karl (Hg.): Hans Koller. The Man Who Plays Jazz, Wien 1993 [book], p. 156-157 (kurze Biographie)

Marvin Stamm: Kenny Wheeler. Beyond Predictability, in: Cadenzas, 1/4 (Summer 1994), p. 3 (F)

Wolfgang Trozzi: Jazz-Drumming. Studien zum Spiel von Jack DeJohnette, Graz 1994 [book], p. 161-171 (A/T: "Heyoke" [drum figures])

Libero Farné: Jazz Live. Bologna - Kenny Wheeler con O.F.P. Orchestra, in: *Musica Jazz*, 50/6 (Jun.1994), p. 13 (C)

Gene Lees: An Absolute Original. A Profile of Kenny Wheeler, in: *The Jazz Report*, 8/3 (Spring 1995), p. 20-23 (F/I) [digi.copy]

Alberto Riva: Kenny Wheeler, in: *Jazz (Italy)*, 2/8 (Apr.1995), p. 60 (C)

Fred Sturm (ed.): Kenny Wheeler. Collected Works on ECM, Wien 1997 [sheet music: Univerral Edition] (T: lead sheets/arrangements of "'smatta"; "Heyoke Suite, Part 2"; "3/4 in the Afternoon"; "River Run"; "May Ride"; "Fox y Trot"; "Three for D'reen"; "Blue for Lou"; "The Secret Time Suite"; "Sophie"; "Ma Belle Helene"; "Nicolette"; "Unit")

Fred Sturm: Interview with Kenny Wheeler, in: Fred Sturm (ed.): Kenny Wheeler. Collected Works on ECM, Wien 1997 [sheet music: Univerral Edition], p. 5-9 (F/I)

Steve Day: Strumming with Wheeler. Steve Day explores the trumpeter's relationship with guitarists, in: *Avant*, #3 (Autumn 1997), p. 46-47 (F)

Gérard Rouy: Kenny Wheeler. D'un standard à la liberté, d'un thème beboo à n'importe où..., in: *Jazz Magazine*, #468 (Mar.1997), p. 36-37 (I)

Pete Martin: Kenny Wheeler. Playing with Angels, in: *Jazz UK*, #14 (Mar/Apr.1997), p. 15 (F/I)

John Fordham: Trumpet voluntary. Kenny Wheeler thinks he's nothing special – his music proves him wrong. John Fordham met the shy jazzman and, below, reviews his new album, in: *The Guardian*, 11.Apr.1997, p. A18 (R) [digi.copy]

NN: Kenny Wheeler. Wheel of Fortune, in: *Jazzwise Magazine*, #1 (Apr.1997), p. 12 (F/I)

Tom Moon: Auditions. Kenny Wheeler/Lee Konitz/Dave Holland/Bill Frisell - Angel Song, in: *Jazziz*, 14/5 (May 1997), p. 66 (F/R)

Claude Loxhay: Kenny Wheeler. Old Friends, New Friends, in: *Jazz Actuel*, #8 (Jul.1997), p. 10 (I)

Will Montgomery: Cry Tough. Don't let Kenny Wheeler's sad expression give you the wrong impression - a flinty resolve resides at the heart of his melancholy jazz compositions, in: *The Wire*, #161 (Jul.1997), p. 46-48 (F/I)

James Hale: Kenny Wheeler. In a Melancholy Tone, in: *Down Beat*, 64/8 (Aug.1997), p. 34-36 (F/I)

Bert Noglik: Kenny Wheeler Vocal Project "Mirrors", feat. Norma Winstone and John Taylor, in: *Jazzfest Berlin '98*, Berlin 1998 [program booklet], p. 8-9 (F)

NN: Kenny Wheeler Quartet, in: *Jazz Actuel*, #10 (Jan.1998), p. 9-10 (short F)

Fara C. & Alex Dutilh: Pavillon Iointain. Kenny Wheeler en confiance, in: *Jazzman*, #33 (Feb.1998), p. 8-9 (I)

Barry Long: Transcribed Solo. An Artist's Signature. Kenny Wheeler's Improvised Solo on "3/4 in the Afternoon", in: *Jazz Educators Journal*, 30/5 (Mar.1998), p. 54-56 (A/T)

Fred Sturm: Kenny Wheeler. Evolved Simplicity, in: *Jazz Educators Journal*, 30/5 (Mar.1998), p. 44-52 (F/I/T: "My Belle Helene"; "Nicolette"; "Three for D'reemn"; "Blue for Lou"; "Heyoke"; "May Ride"; "The Sweet Time Suite") [digi.copy]

Fernando Ortiz de Urbina: En concierto. Jazz at the Barbican. Kenny Wheeler Quartet/Paul Motian Trio, in: *Cuadernos de Jazz*, #46 (May/Jun.1998), p. 13 (C)

Michael Engelbrecht: Das Anouar-System und die Karawane. Michael Engelbrecht im gespräch mit Anouar Brahem, John Surman, Dave Holland und einem special guest, in: *Jazzthetik*, 12/6 (Jun.1998), p. 19-22 (I)

Francisco Cruz: Kenny Wheeler, Lee Konitz. Le chant des anges, in: *Jazzman*, #41 (Nov.1998), p. 18-19 (short F)

Jerry D'Souza: Windmill Tilter. Kenny Wheeler Interview, in: *Coda*, #282 (Nov/Dec.1998), p. 10-11 (F/I) [digi.copy]

Duncan Heining: Kenny Wheeler. The Loneliness of the Long Distance Trumpeter, in: *Avant*, #12 (Summer 1999), p. 25 (F/I)

John Wickes: Innovations in British Jazz. Volume One: 1960-1980, Chelmsford/GB 1999 [book: Soundworld Publishers], p. 70-71, 140-144 (F) [digi.copy]

Reinhard Köchl: Kenny Wheeler. Gespaltener Querkopf, in: *Jazz Thing*, #29 (Jun/Aug.1999), p. 32-33 (F/I)

Alain Le Roux: Kenny Wheeler. Angel Song, in: *Le Jazz* (Internet Webzine), Jul.1999 (I) [vert.file]

Alexandre Pierrepont: Evan Parker & Kenny Wheeler, in: Jazz Magazine, #496 (Sep.1999), p. 6-7 (I)

Gene Lees: Kenny Wheeler. Slowly But Surely, in: Jazz Times, 29/10 (Dec.1999), p. 54-57, 192 (F/I) [digi.copy]

NN: Kenny Wheeler Quartett, in: Jazzclub Magazin (Karlsruhe), 14/6 (Dec/Jan.1999/2000), p. 24 (F: concert preview) [digi.copy]

Gene Lees: Kenny Wheeler. Come Back Last Summer, in: Gene Lees: Arranging the Score. Portraits of Great Arrangers, New York 2000 [book: Cassell], p. 14-38 (F/I) [digi.copy]

John Wickes: Kenny Wheeler 70th Birthday Concert, in: Avant, #15 (Spring 2000), p. 63 (C)

Michael Herbert: New Directions in Jazz Composition As Evidenced in the Works of Three Composers. Kenny Wheeler, Don Grolnick, and Russell Ferrante, Pittsburgh/PA 2000 [MA thesis: Duquesne University], p. 40-50 (F/A/T: "Ma Belle Helene"; "Unti") [digi.copy]

Jon Andrews: Kenny Wheeler - "A Long Time Ago" (ECM), in: Down Beat, 67/2 (Feb.2000), p. 68 (R)

Brian Shaw: Woodshed. Kenny Wheeler's Flugelhorn Solo on 'Kind Folk', in: Down Beat, 67/5 (May 2000), p. 72-73 (A/T) [digi.copy]

Harvey Siders: Kenny Wheeler & Brian Dickinson - "Still Waters" (Hornblower), in: Jazz Times, 30/4 (May 2000), p. 148-149 (R)

John Janowiak: Kenny Wheeler & Brian Dickinson - "Still Waters" (Hornblower), in: Down Beat, 67/9 (Sep.2000), p. 65 (R)

Barry McRae: Sound Investment. Free Wheeler, in: Jazz Journal, 53/12 (Dec.2000), p. 10 (F)

Philip Clark: Tilting at windmills. In his seventieth year, Kenny Wheeler talks to Philip Clark about a lifetime of playing and composing, in: Jazz Review, #17 (Feb.2001), p. 8-10 (F/I)

NN: Kenny Wheeler Quartet, in: Jazzclub Magazin (Karlsruhe), 16/2 (Mar/Apr.2001), p. 21 (F: concert preview)

Franck Bergerot: Kenny Wheeler, John Taylor, Riccardo Del Fra: à la recherche du temps suspendu, in: Jazzman, #79 (Apr.2002), p. 22-23 (F/I)

Doug Ramsey: Marc Copland & John Abercrombie & Kenny Wheeler - "That's for Sure" (Challenge), in: *Jazz Times*, 32/6 (Jul/Aug.2002), p. 94 (R)

Andrey Henkin: Kenny Wheeler, in: *All About Jazz*, #4 (Aug.2002), p. 7 (F/I)

Patrick Hinely: Kenny Wheeler/John Abercrombie/Marc Copland, *Blues Alley*, Washington, D.C., in: *Coda*, #305 (Sep/Oct.2002), p. 20-21 (C)

David Adler: Kenny Wheeler Goes Clubbing, in: *All About Jazz*, #6 (Oct.2002), p. 4 (C)

Mark Holston: The Maritime Jazz Orchestra - "Now and Now Again" (Justin Time), in: *Jazziz*, 19/10 (Oct.2002), p. 69 (R)

Bill Milkowski: Live. Kenny Wheeler Large Ensemble, *Birdland*, in: *Jazz Times*, 32/9 (Nov.2002), p. 24 (C)

Evan Parker: This Wheeler's On Fire. Canadian-born trumpeter Kenny Wheeler has been one of the most powerful - and the most diffident - creative forces in British jazz since the 1950s, and has included international stars like Jan Garbarek and Keith Jarrett as sidemen in his groups, as well as the cream of the UK scene, in: *Jazz UK*, #53 (Sep/Oct.2003), p. 12-13 (F) [digi.copy]

Ludwig Jurgeit: Roaring at Salzaau Castle. NDR Bigband mit Kenny Wheeler und Norma Winstone, in: *Jazz Podium*, 52/11 (Nov.2003), p. 44 (C)

Bill Shoemaker: Before & After. John Taylor & Kenny Wheeler, in: *Jazz Times*, 33/10 (Dec.2003), p. 47-48, 50 (BT: Art Farmer: "Cold Breeze"; Joe Harriott: "Abstract"; Fred Hersch & Norma Winstone: "Longing"; Tom Harrell: "Everything Happens to Me"; Stan Tracey: "H.J.C."; Dave Douglas: "Ageless"; John Surman: "In the Shadow"; Greg Osby: "Shaw Nuff")

Quinito L. Mourelle: Kenny Wheeler entre la melancolía y el caos, in: *Cuadernos de Jazz*, #83 (Jul/Aug.2004), p. 24-26 (F/I)

Duncan Heining: Shy Guy. Trumpeter Kenny Wheeler celebrates his seventy fifth birthday with a special tour in January. The diffident Canadian who has lived in England for many years has achieved a great deal during his career as a composer, leader, and sideman. To mark his birthday and look forward to the tour Duncan heining talks to Wheeler about his early days in England with the Dankworth band, the altered perception of working with Anthony Braxton in the 70s and his move into free jazz, before bringing Wheeler's career to date with news of more recent activities, in: *Jazzwise*, #82 (Dec/Jan.2004/2005), p. 32-34 (F/I) [digi.copy]

NN: Wheeler Goes On the Road, in: *Jazzwise*, #82 (Dec/Jan.2004/2005), p. 5 (short F)

Chuck Sher: The European Real Book. The Best in Contemporary Jazz from Europe!, Petaluma/CA 2005 [book: Sher Music Co], p. 201 (T: "Mabel"); p. 315-316 (T: "Smatter"); p. 351-352 (T: "Sweet Dulcinea Blue"); p. 405-406 (T: "Winter Sweet")

Friedel Keim: Das große Buch der Trompete. Instrument, Geschichte, Trompeterlexikon, Mainz 2005 [book: Schott], p. 610 (short F: biography)

John Fordham: The Windmill Tilter Dreams On. Kenny Wheeler, one of the most creative trumpeters and composers to have worked on the British jazz scene, turns 75 in January..., in: Jazz UK, #61 (Jan/Feb.2005), p. 14-15 (F/I) [digi.copy]

Duncan Lamont: Kenny Wheeler's Birthday Tour, in: Crescendo, 42/1 (Feb/Mar.2005), p. 1 (short F)

Louis Barfe: Kenny Wheeler's 75th Birthday Concert, Queen Elizabeth Hall, London, 14. January 2005, in: Crescendo, 42/1 (Feb/Mar.2005), p. 23 (C)

Louis Barfe: Wheeler's Diamond, in: Crescendo, 42/1 (Feb/Mar.2005), p. 22-23 (F/I)

Andy Hamilton: On Location. Kenny Wheeler's 75th birthday concert, London, Queen Elizabeth Hall, in: The Wire, #253 (Mar.2005), p. 87 (C)

Martin Longley: Talking Jazz, in: The Independent, 18.Mar.2005 (F/I) [vert.file] [digi.copy]

John Ephland: Marc Copland & John Abercrombie & Kenny Wheeler – "Brand New" (Challenge Jazz); Kenny Wheeler – "What Now?" (Camjazz 5005), in: Down Beat, 72/8 (Aug.2005), p. 75 (R: 4 stars) [digi.copy]

Mike Henley: Kenny Wheeler – "What Now?" (CamJazz), in: Jazz Times, 35/6 (Aug.2005), p. 129 (R)

Simon Spillett: Kenny Wheeler. Getting Them Together, in: Jazz Journal, 58/8 (Aug.2005), p. 6-9 (FI)

NN: German Jazz trophy 2005 für Kenny Wheeler, in: Jazz Zeitung, 30/11 (Nov.2005), p. 2 (short F)

Ralf Dombrowski: Ein Souverän der ersten Liga. German Jazz Trophy 2005 geht an Kenny Wheeler, in: Jazz Zeitung, 30/12 (Dec/Jan.2005/2006), p. 1 (F)

Alyn Shipton: Out of the Long Dark. The Life of Ian Carr, London 2006 [book: equinox], passim (F)

Iain Balamy: In the Saxophonist's Chair. Kenny Wheeler is quite simply one of the greatest and most original trumpeters and composers jazz has seen. His works for ECM

"Gnu High" with Keith Jarrett and "Angel Song" with Lee Konitz and Bill Frisell are now considered contemporary classics. He's also very busy right now – so it's an honour to see him in the chair!, in: Jazz UK, #67 (Jan/Feb.2006), p. 26 (I) [digi.copy]

Franck Médioni: Du souffle au cœœur. Question de Franck Médioni: "Quel est votre solo favori de Miles?" Dix trompettistes répondent, in: Jazz Magazine, #570 (May 2006), p. 25-26 (F/short I with Bernard Vitet, Kenny Wheeler, Jac Berrocal, Serge Adam, Nicolas Folmer, Jean-Luc Cappozzo, Médéric Collignon, Paolo Fresu, Geoffroy Tamisier, Patrick Artero)

Ron Cherian: Kenny Wheelers Klangwelt. Soli von John Taylor, Chris Potter, Dave Holland und Kenny Wheeler, in: Jazz Zeitung, 31/6 (Jun.2006), p. 21 (A/T)

Peter Margasak: Kenny Wheeler – "It Takes Two!" (Camjazz 5016), in: Down Beat, 73/10 (Oct.2006), p. 79 (R: 2 stars) [digi.copy]

Ron Cherian: Kenny Wheelers Klangwelt. Teil IV – Kenny Wheelers Solo über "Iowa City", in: Jazz Zeitung, 31/10 (Oct.2006), p. 21 (A/T) [digi.copy]

Duncan Heining: Kenny Wheeler. 'An inspiring player', in: Jazzwise, #103 (Nov.2006), p. 35 (I on Dave Holland)

Andy Hamilton: Lee Konitz. Conversations on the Improviser's Art, Ann Arbor 2007 [book: University of Michigan Press], p. 47-48 (I)

Brian Glasser: Turning Point. Wheel of fortune. Drummer Martin France on the album that changed his life, 'Gnu High' by Kenny Wheeler, in: Jazzwise, #110 (Jul.2007), p. 34 (F)

Patrick Hinely: Repeated Meetings With a Remarkable Musician. Camera Bearing Encounters with Kenny Wheeler, in: Coda, #339 (May/Jun.2008), p. 48-51 (F)

Robert Shore: Kenny Wheeler Quintet, Vortex, London, in: Jazzwise, p. 71 (C)

Thirsten Meyer: Enge kreative Partnerschaft. Kenny Wheeler/John Taylor. Where do we go from here?, in: Jazz Podium, 57/5 (May 2008), p. 26-27 (F/I)

Jeff Jackson: Kenny Wheeler / Hugo Wolf String Quartet / John Taylor – "Other People" (CamJazz), in: Jazziz, 25/8 (Oct.2008), p. 69 (R)

Mike Joyce: Kenny Wheeler – "Other People" (Cam-Jam), in: Jazz Times, 38/9 (Nov.2008), p. 97-98 (R)

Duncan Heining: Kenny Wheeler. The Vortex, London, in: Jazzwise, #128 (Mar.2009), p. 58 (C)

NN: I 5 CD imprescindibili di Kenny Wheeler, in: Jazz Colo(u)rs, 2/3 (Mar.2009), p. 22 (short I) [digi.copy]

Duncan Heining: Scene Heard. Kenny Wheeler, in: Jazz UK, #86 (Apr/May 2009), p. 7 (C)

Duncan Heining: Kenny Wheeler, Royal Academy of Music, London, in: Jazzwise, #139 (Mar.2010), p. 58 (C)

Matt Shevitz: Woodshed. Kenny Wheeler's Flugelhorn Solo on 'Smatter', in: Down Beat, 77/8 (Aug.2010), p. 84-85 (A/T) [digi.copy]

Duncan Heinig: The Dreaming. Kenny Wheeler tours the country this month with his 80th Birthday Big Band, in: Jazzwise, #146 (Oct.2010), p. 10 (F/I)

John Fordham: Kenny Wheeler. Quiet man on the cutting edge. Shy and self-effacing, Kenny Wheeler is an unlikely jazz firebrand, but his career tells a very different story, in: The Guardian, 14.Oct.2010 (F/I) [digi.copy]

Selwyn Harris: Kenny Wheeler Quintet, Pizza Express Jazz Club, London, in: Jazzwise, #162 (May 2011), p. 59 (C)

"Phum": Gentle Giant (Kenny Wheeler profiled), in: Ottawa Citizen, 30.Jun.2011 (F/I) [digi.copy]

Nate Chinen: An Influence and Songs That Grow On You. Kenny Wheeler at Festival of New Trumpet Music, in: New York Times, 25.Oct.2011 (C) [digi.copy]

George Kanzler: Winning Spins. Kenny Wheeler – "One of Many" (CAM), in: Hot House, Oct.2011, p. 10, 40 (R) [digi.copy]

Philip Booth: Kenny Wheeler with John Taylor & Steve Swallow – "One of Many" (CAM Jazz), in: Jazz Times, 41/8 (Oct.2011), p. 61 (R)

Duncan Heining: Trad Dads, Dirty Boppers and Free Fusioneers. British Jazz, 1960-1975, Sheffield 2012 [book: Equinox], passim (F)

Sergio Pasquandrea: Kenny Wheeler Big Band – "The Long Waiting" (Cam Jazz, 2012), in: Jazzit, #71 (Jul/Aug.2012), p. 164 (R)

Jon Ross: Kenny Wheeler Big Band – "The Long Waiting" (Cam Jazz 5044), in: Down Beat, 79/9 (Sep.2012), p. 60 (R: 3 stars) [digi.copy]

Philip Booth: Kenny Wheeler Big Band – "The Long Waiting" (ACM Jazz), in: Jazz Times, 42/7 (Sep.2012), p. 56 (R)

Peter Quinn: Line by Line. Kenny Wheeler's place at the top table of European jazz is something of a given today. While this expat Canadian octogenarian has also become an adoptive member of the Brit-Jazz aristocracy, it's the release this month of his major vocal suite, "Mirrors" on Edition Records, that seals an illustrious career as both trumpeter and composer. Peter Quinn traces the poetic origins of this 20-year old project and speaks to Wheeler, Norma Winstone, Pete Churchill and others who've given it new life today, in: *Jazzwise*, #171 (Feb.2013), p. 30-31 (F/I) [digi.copy]

Peter Vacher: Kenny Wheeler Quintet, *The Vortex*, London, in: *Jazzwise*, #172 (Mar.2013), p. 58 (C) [digi.copy]

Brian Morton: kenny Wheeler. Songs for everybody. Brian Morton talks to the unassuming trumpeter and composer who has probably crept into your musical consciousness one way or the other, whether you know it or not, in: *Jazz Journal*, 66/4 (Apr.2013), p. 10-11 (F/I)

Götz Bühler: *European Jazz Legends*. John Taylor & Kenny Wheeler. "Meistens ist das, was die Leute dafür halten, kein Jazz", in: *Jazz Thing*, #100 (Sep/Oct.2013), p. 92-93 (F/I) [digi.copy]

Alain Drouot: Kenny Wheeler – "Six for Six" (Cam Jazz 5049), in: *Down Beat*, 80/12 (Dec.2013), p. 78 (R: 3 1/2 stars) [digi.copy]

Klaus Hübner: Kenny Wheeler. Sehr britisch, in: *Jazz Podium*, 63/3 (Mar.2014), p. 19 (I) [digi.copy]

Richard Williams: Postscript. A benefit for Kenny Wheeler, in: <www.thebluemoment.com>, 17.Aug.2014 (C: Richard Williams reports about a benefit concert for Kenny Wheeler in East London organized by saxophonist Evan Parker and others) [digi.copy]

Peter Hum: A plea on behalf of trumpet great Kenny Wheeler, in: *Ottawa Citizen*, 19.Aug.2014 (F: Peter Hum reports about a campaign launched to help the Canadian-born, London-based trumpeter Kenny Wheeler who together with his wife is experiencing serious financial difficulties related to their health care) [digi.copy]

Peter Hum: The Kenny Wheeler Jazz Benefit Challenge, in: *Ottawa Citizen*, 2.Sep.2014 (F/C: Peter Hum reports about the health status of Canadian-British trumpeter Kenny Wheeler who is currently living in a nursing home in Essex and whose wife is in ill health as well. Hum also mentions some benefit concerts in which Canadian colleagues try to raise funds for Wheeler's health care) [digi.copy]

Martin Williams: Kenny Wheeler, contemporary jazz musician, dies aged 84. Trumpeter and composer became part of the free-improvisation movement after joining the London jazz scene, in: *The Guardian*, 18.Sep.2014 (F/O) [digi.copy]

John Fordham: Kenny Wheeler. Five of the jazz composer's greatest moments. John Fordham pays tribute to the late jazz composer by remembering some of the best works by a man who often underplayed his visionary abilities, in: The Guardian, 19.Sep.2014 (F/O) [digi.cop]

NN: Jazztrompeter. Kenny Wheeler ist tot. Kenny Wheeler galt als technisch perfekter Solist und als Komponist mit eigenem Stil. Nun ist der Kanadier im Alter von 84 Jahren gestorben, in: Spiegel Online, 19.Sep.2014 (F/O) [digi.copy]

Peter Keepnews: Kenny Wheeler, Influential Sound in Jazz, Dies at 84, in: New York Times, 21.Sep.2014 (F/O) [digi.copy]

Brian Morton: Kenny Wheeler. Acclaimed trumpeter and composer who was equally at home in the avant-garde and in mainstream jazz, in: The Independent, 23.Sep.2014 (F/O) [digi.copy]

Works Cited

- Abercrombie, John. Interview by the author, 23 April 2015, Newark. Tape recording.
- Andrews, Jon. "Kenny Wheeler: A Long Time Ago." *Down Beat*. February 2000.
- Argue, Darcy James. "Everybody's Song But His Own." *Do the Math*. October 30, 2014. <http://dothemath.typepad.com/dtm/everybodys-song-but-his-own-by-darcy-james-argue.html>. Accessed March 24, 2016.
- Argue, Darcy James. "Introduction to a Particular Song." *Do the Math*. October 30, 2014. <http://dothemath.typepad.com/dtm/introduction-to-a-particular-song-by-darcy-james-argue.html>. Accessed March 24, 2016.
- Atkins, Ronald. "Kenny Wheeler Big Band." *Jazz Express*. February 1990.
- Bang, Derrick. *Vince Guaraldi at the Piano*. Jefferson, NC: McFarland & Company, 2012.
- Barfe, Louis. "Kenny Wheeler's 75th Birthday Concert, Queen Elizabeth Hall." *Crescendo*. February-March 2005.
- Barfe, Louis. "Wheeler's Diamond." *Crescendo*. February-March 2005.
- Berg, Chuck. "Deer Wan." *Down Beat*. 1978.
- Bird, Christopher. "Kenny Wheeler at JCS's Seven Dials." *Melody Maker*. December 21, 1974.
- Carr, Ian. *Keith Jarrett: His Life and His Music*. London: Da Capo Press, 1991.
- Chilton, John. *Who's Who of British Jazz: Second Edition*. London: Continuum, 1997.
- Cotterrell, Roger. "Jumpin' In; Double, Double You." *Jazz Forum*. 1984.
- Cotterrell, Roger. "Kenny Wheeler: Speaking Softly But Carrying a Big Horn." *Jazz Forum*. 1979.
- D'Souza, Jerry. "Windmill Tilter Kenny Wheeler." *Coda*. November-December 1998.
- Detrick, Douglas. "Interview with Nick Smart: On Kenny Wheeler." *FONT*. October 10, 2011. <http://fontmusic.org/2011/10/interview-with-nick-smart-on-kenny-wheeler/>, Accessed February 7, 2016.
- Diliberto, John. "Kenny Wheeler—Around 6." *Down Beat*. November 1980.

- Eicher, Manfred. Interview by Gary Giddins at CUNY, November 19, 2009. *YouTube*, May 25, 2010. <https://www.youtube.com/watch?v=y2N61WR2L3I>. Accessed March 24, 2016.
- Ephland, John. "Marc Copland/John Abercrombie/Kenny Wheeler: *Brand New* and Kenny Wheeler: *What Now?*" *Down Beat*. August 2005.
- Eyles, John. "Kenny Wheeler, Ennio Morricone, and Wayne Shorter." *All About Jazz*. December 30, 2003. <http://www.allaboutjazz.com/kenny-wheeler-ennio-morricone-and-wayne-shorter-by-john-eyles.php?&pg=3>. Accessed October 24, 2015.
- Fine, Milo. "Kenny Wheeler: Double, Double You." *Cadence*. June 1984.
- Fordham, John. "Appleby Jazz Festival." *The Guardian*. July 29, 2003. <http://www.theguardian.com/music/2003/jul/29/jazz.artsfeatures>. Accessed February 4, 2016.
- Fordham, John. "The Windmill Tilter Dreams." *Jazz UK*. January-February 2005.
- Gilmore, Mikal "Kenny Wheeler—'Gnu High.'" *Down Beat*. October 21, 1976.
- Grime, Kitty. "Dick Hawdon." *Jazz News*. November 8, 1961.
- Grime, Kitty. "Kenny Wheeler." *Jazz News*. October 18, 1961.
- Grove Music Online. "Anthony Braxton." *Oxford Music Online*. January 31, 2014. http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2256091?q=Anthony+Braxton&search=quick&pos=1&_start=1#firsthit. Accessed February 1, 2016.
- Grove Music Online. "Gene Lees," *Oxford Music Online*. September 16, 2010. http://www.oxfordmusiconline.com/subscriber/article/grove/music/J263800?q=Gene+Lees&search=quick&pos=1&_start=1#firsthit Accessed February 1, 2016.
- Grove Music Online. "Roy Fox." *Oxford Music Online*. June 21, 2006. http://www.oxfordmusiconline.com/subscriber/article/epm/9299?q=roy+fox&search=quick&pos=2&_start=1#firsthit. Accessed October 19, 2014.
- Grove Music Online. "Tommy Whittle." *Oxford Music Online*. April 7, 2006. http://www.oxfordmusiconline.com/subscriber/article/epm/30251?q=tommy+whittle&search=quick&pos=2&_start=1#firsthit. Accessed March 3, 2015.
- Hale, James. "In a Melancholy Tone." *Down Beat*. August 1997.

- Hamilton, Andy. *Lee Konitz: Conversations on the Improviser's Art*. Ann Arbor, MI: University of Michigan Press, 2007.
- Heining, Duncan. "Kenny Wheeler: An Inspiring Player." *Jazzwise*. November 2006.
- Heining, Duncan. *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*. Sheffield: Equinox Publishing, 2012.
- Hersch, Fred. Interview by the author. 17 December 2015, Newark. Tape recording.
- Hinely, Patrick. "Kenny Wheeler/John Abercrombie/Marc Copland: Blues Alley, Washington D.C." *Coda*. September-October 2002.
- Himes, Geoffrey. "Dave Holland is Back." *The Washington Post*. May 11, 1984.
- Hindemith, Paul. *The Craft of Musical Composition: Book I-The Theoretical Part*. New York, NY: Associated Music Publishers, Inc., 1937.
- Holland, Dave. "Ask Dave: Kenny Wheeler." *Dave Holland*. January 18, 2010. <http://daveholland.com/blog/kenny-wheeler>. Accessed May 5, 2015
- Hum, Peter. "Andrew Rathbun Explains Why He's Paying Tribute to Kenny Wheeler in New York." *Ottawa Citizen*. November 9, 2014. <http://ottawacitizen.com/entertainment/jazzblog/andrew-rathbun-explains-why-hes-paying-tribute-to-kenny-wheeler-in-new-york>. Accessed April 14, 2016.
- Hum, Peter. "RIP, Kenny Wheeler." *Ottawa Citizen*. September 19, 2014. <http://ottawacitizen.com/entertainment/jazzblog/rip-kenny-wheeler>. Accessed February 7, 2016.
- Husby, Per. "Kenny Wheeler: Interview." *Cadence*, May 1981.
- Jazz Night in America. "A Tribute to Kenny Wheeler." *National Public Radio*. May 19, 2015. <http://www.npr.org/event/music/406618614/a-tribute-to-kenny-wheeler>, Accessed March 5, 2016.
- Jensen, Ingrid. "Marked, Time." *Do the Math*. October 30, 2014. <http://dothemath.typepad.com/dtm/time-marked-by-ingrid-jensen.html>, Accessed March 24, 2016.
- Joyce, Mike. "Kenny Wheeler, Rolling On." *The Washington Post*. January 9, 1991.
- Joyce, Mike. "On Record: Jazz, Imported and Home-Grown." *The Washington Post*. June 30, 1989.

- Kremer, Nicola (Content Editor). "Kenny Wheeler: Songs For Quintet: Artist." ECM, January, 2015. <http://player.ecmrecords.com/wheeler-2388/artist>. Accessed October 19, 2015.
- Kremer, Nicola (Content Editor). "Kenny Wheeler: Songs For Quintet: Home." ECM, January, 2015. <http://player.ecmrecords.com/wheeler-2388>. Accessed March 24, 2016.
- Lake, Steve. Liner notes to Kenny Wheeler, *Music for Large and Small Ensemble*. ECM 1415/16, 1990. Compact disc.
- Lees, Gene. "An Absolute Original: A Profile on Kenny Wheeler." *The Jazz Report*. Spring 1995.
- Lees, Gene. "Kenny Wheeler: Evolved Simplicity." *Jazz Times*. December 1999.
- Martin, Peter. "Kenny Wheeler: Playing With Angels." *Jazz UK*. March-April 1997.
- McLellan, Archibald (Editor). *The Christian Science Journal*. October, 1905.
- Miller Mark, *Boogie, Pete and The Senator: Canadian Musicians in Jazz: The Eighties*. Toronto, ON: Nightwood Editions, 1987.
- Miller Mark. "Kenny Wheeler's Many Vehicles." *Down Beat*. April 1980.
- Miller, Mark. "Profile: Kenny Wheeler." *Down Beat*. March 11, 1976.
- Omnibus: Kenny Wheeler*. Directed by Tony Stavearcre. BBC. 1977.
- Palmer, Robert. "Jazz: Gruntz Concert Band on Tour." *New York Times*. October 14, 1987.
- Chris Parker. "Interview: Kenny Wheeler in 1990." *London Jazz News*. September 19, 2014. <http://www.londonjazznews.com/2014/09/interview-kenny-wheeler-in-1990.html>. Accessed January 28, 2016.
- Parker, Evan. Interview by the author. 13 January 2016, Newark. Email.
- Quinn, Peter. "Line By Line." *Jazzwise*. February 2013.
- Randall, Mac. "Kenny Wheeler/John Taylor: On the Way to Two." *Jazz Times*. March 2016.
- Remark, Vic. "Kenny Wheeler, Toronto Percussion Centre." *Coda*. October 1978.
- Rohter, Larry. "Lots of Brass." *The Washington Post*. October 10, 1976.

Royal Academy of Music. "Kenny Wheeler Jazz Prize Winner." *The Royal Academy of Music*, June 18, 2014. <http://www.ram.ac.uk/about-us/news/kenny-wheeler-jazz-prize-winner>. Accessed March 5, 2016.

Salzman, Eric. "Armstrong, Back After Illness, Plays and Sings at the Stadium." *The New York Times*. July 5, 1959.

Sheridan, Chris. "Jazz Live!" *Jazz Journal*. December 1977.

Shipton, Alyn. Liner notes to Kenny Wheeler & the John Dankworth Orchestra, *Windmill Tilter, The Story of Don Quixote*. Beat Goes On (E) BGOCD944, 2010. Compact disc.

Shoemaker, Bill. "Kenny Wheeler–Flutter By, Butterfly." *Down Beat*. January 1989.

Smart, Nick. "Kenny Wheeler, 1930-2014." The Royal Academy of Music. September 18, 2014. <https://www.ram.ac.uk/about-us/news/kenny-wheeler-19302014>. Accessed February 7, 2016.

Smart, Nick. "Round-up Kenny Wheeler in New York." *London Jazz News*. October 31, 2011. <http://www.londonjazznews.com/2011/10/round-up-kenny-wheeler-in-new-york.html>. Accessed April 13, 2016.

Smith, Bill. "Kenny Wheeler: Windmill Tilter." *Coda*. April-May 1986.

Speake, Martin. "Jazz Interviews-Kenny Wheeler 4/4/2012." *Martin Speake*. After April 4, 2012. <http://www.martinspeake.com/#!/kenny-wheeler/c1o8n>. Accessed October 16, 2014

Spillett, Simon. "Getting Them Together." *Jazz Journal*. August 2005.

Sturm, Fred. "Kenny Wheeler, Evolved Simplicity." *Jazz Educators Journal*. March, 1998.

Sturm, Fred. *Kenny Wheeler: Collected Works on ECM*. Vienna: Universal Edition, 1997.

Tinder, Cliff. "Jumpin' In and Double, Double You." *Musician*. 1984.

Wheeler, Kenny. Interview by Eddie Harvey, June 2003. Disc 2, *Island*, by Kenny Wheeler and Bob Brookmeyer, Artists House DVD AH0006, 2003.

Wheeler, Kenny. Liner notes to Kenny Wheeler, *Song For Someone*. psi (E)04.01, 2010. Compact disc.

Whitehead, Kevin. "Kenny Wheeler: Double, Double You." *Cadence*. June 1984.

Whitehead, Kevin. "Kenny Wheeler—The Widow in the Window; Double, Double You." *Down Beat*. October 1990.

Wickes, John. *Innovations in British Jazz: Volume One 1960-1980*. Chelmsford, Essex: Soundworld Publishers, 1999.

Wilson, John S. "2 Big Jazz Bands Play At Newport: Groups of Johnny Dankworth and Maynard Ferguson Add Zest to Festival." *New York Times*. July 4, 1959.