

JOE MORELLO

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ABSTRACT OF THE THESIS

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This thesis explores legendary jazz drummer Joe Morello's early years and musical training as well as a portion of his body of recorded drum solos. It also examines his breadth of influence across genres as well as his influence as an educator.

Joe's approach to teaching is also explored. Although hand development was one of his primary areas of focus, he also taught drum set coordination as well as the more musical aspects of drumming such as understanding song form and approaches to improvisation.

This thesis also provides a unique glimpse into Joe's drum equipment and set-up as well as his approach to tuning. The history of his drum and cymbal endorsements is also explored.

The information found in this thesis is based on my more than twenty years as his pupil and drum technician. I currently serve as archivist for all of Joe's personal effects from throughout his long and illustrious career.

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This thesis is dedicated in loving memory of my dear brother Myron and my dear parents Peter and Anna.

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BIOGRAPHICAL OVERVIEW

Joe Morello was born on July 17, 1928 in Springfield, Massachusetts. Having impaired vision since birth, he devoted himself to indoor activities. At the age of six, his family's encouragement led him to studying the violin. Three years later, he was featured with the Boston Symphony Orchestra as soloist in the Mendelssohn Violin Concerto. At the age of twelve he made a second solo appearance with this orchestra. But upon meeting and hearing his idol, the great Heifetz, Joe felt he could never achieve "that sound." So, at the age of fifteen his musical endeavors changed their course. Joe began to study drums.

Joe's first drum teacher, Joe Sefcik, was a pit drummer for all of the shows in the Springfield area. He was an excellent teacher and gave Joe much encouragement. Joe began sitting in with any group that would allow it. When he was not sitting in, he and his friends, including Terry Cohen, Chuck Andrus, Hal Sera, Phil Woods, and Sal Salvador, would get together and jam in any place they could find. Joe would play any job he was called for. As a result, his musical experiences ranged from rudimentary military playing to weddings and social occasions. Eventually, Sefcik decided it was time for Joe to move on. He recommended a teacher in Boston, the great George Lawrence Stone.

Stone did many things for Joe. He gave him most of the tools for developing technique. But probably most important of all, Stone made Joe realize his future was in jazz, not legitimate percussion as he had hoped. Through his studies with Stone, Joe became known as the best drummer in Springfield.

Joe's playing activity increased and he soon found himself on the road with several

groups. First, there was Hank Garland and the Grand Ole Opry, and then Whitey Bernard. After much consideration, Joe left Whitey Bernard to go to New York City.

A difficult year followed, but with Joe's determination and the help of friends like Sal Salvador, he began to be noticed. Soon Joe found himself playing with an impressive cast of musicians that included Gil Mellé, Johnny Smith, Tal Farlow, Jimmy Raney, Stan Kenton, and Marian McPartland. After leaving Marian McPartland's trio, he turned down offers from the Benny Goodman band and the Tommy Dorsey band. The offer he chose to accept was a two-month temporary tour with the Dave Brubeck Quartet, which ended up lasting twelve-and-a-half years. It was during this period that Joe's technique received its finishing touches from Billy Gladstone of Radio City Music Hall fame.

After 1968, when the Dave Brubeck Quartet disbanded, Joe spread his talents over a wide variety of areas. He maintained a very active private teaching practice. Through his association with the Ludwig drum company, and later with DW drums and Sabian cymbals, Joe made great educational contributions to drumming, as well as the entire field of jazz by way of his clinics, lectures, and guest solo appearances. Joe also performed with his own trio and quartet.

Joe appeared on over one hundred twenty-five albums, of which sixty were with the Dave Brubeck Quartet. He won the *DownBeat* award for five years in a row, the *Playboy* award for seven years in a row, and is the only drummer to win every music poll for five years in a row, including Japan, England, Europe, Australia, and South America. He is mentioned in *Who's Who in the East* and the *Blue Book*, which is a listing of persons in the United Kingdom, Ireland, Canada, Australia, New Zealand, and the United States who have achieved distinction in the arts, sciences, business, or the professions. Joe was

also a recipient of the Modern Drummer, American Jazz, and Percussive Arts Society Hall of Fame Awards, as well as the Thomas A. Edison, Berklee College of Music, KoSA International Percussion, Sabian Lifetime Achievement, and Hudson Music's first TIP (Teacher Integration Program) Lifetime Achievement Awards. Revered by fans and musicians alike, Joe was one of the finest and most celebrated drummers in the history of jazz. He passed away on March 12, 2011 at age 82.¹

¹ Joe Morello *Master Studies II* ed. Marvin Burock (New Jersey: Modern Drummer Publications 2006), 86-87.

EARLY YEARS AND MUSICAL TRAINING

In conversations that I had had with Joe over the years, he would always cite his mother Lilia as his first musical influence. She was of French-Canadian ancestry and played the piano. Sadly, Joe's mother passed away in the 1940s when he was still quite young. However, his mother's influence remained with him throughout his life. Marian McPartland's book *All in Good Time* reflected on the influence with which Joe's mother as well as a neighbor had on his early musical development.

A gentle, music-loving woman who taught him as a small boy the rudiments of piano playing, she encouraged and fostered his obvious love for music. She saw that many of the pleasures others find in life would be impossible for Joe: his extremely poor vision prevented him from participating in most of the games and sports other children enjoyed. Music, she seemed to feel, was the best compensation—and perhaps much more than mere compensation. When Joe was seven, his parents bought him a violin, and he began to show a precocious talent for and interest in music. Moody and withdrawn, he disliked school and made few friends. One friendship he did form, however, was with a neighbor, Lucien Montmany, a man who, crippled and confined to his home much of the time, took a great interest in the boy. He would play piano for him by the hour, and encouraged him to pursue music.

“Bless his soul, he was such a wonderful guy,” Morello said. “And he helped me so much. He gave me confidence in myself, and after I had started studying drums, he used to say to me, ‘Joe, you’ve got to practice all you can now, because you won’t have the time later on.’”

“And you know, he was right.”

But Joe did not become interested in drums until he was about fifteen. Until that time, he remained preoccupied with piano and violin—which explains in part the musicality in his work and his extreme sensitivity to other instruments.²

Joe commented on his early years in the following *Modern Drummer* magazine interview from 2006.

I used to go to the shows held at the Court Square Theater in Springfield, Massachusetts. There'd always be one movie and six great acts—a tap dancer, a singer, a juggler, and a magician sawing people in half! So I used to sit right in the front row next to the pit. The drummer, Joe Sefcik, would be right there in front of me. I could reach over and touch his hi-hats. It was a real swinging band. They'd open up with a little overture and Joe would play the hats. I used to sit and watch this and think, “Man, that sounds great. I want to do that someday.” So I memorized all his brush beats, and I learned the swing beat because that was popular too. I bought a pair of drumsticks for thirty-five cents and I'd practice, playing on anything I could—until my father came home and would get mad. That's when I'd have to go practice out in the garage. I kept going to the theater and watched the shows, but the acts got bugged because I kept watching the drummer. They'd say, “Hey kid, the show's up here, not down there.” I told my mother I'd like to study the drums, so she talked to Joe at the show. She told him she didn't know how I'd do because I couldn't see well, but Joe said, “Let's try it

² Marian McPartland *All in Good Time* (New York: Oxford University Press 1987), 31-32.

and see how he does.” Joe taught me how to hold the sticks, how to read, and the whole thing. We used the *Bower* book and *Stick Control*. He was charging \$1.50 a lesson and I was with him for two or three years. Then he went up to \$2 a lesson, and I was crushed. I had to sell Christmas cards to help make a little extra money for the lessons. Little by little, I got better, and eventually he said, “I don’t think I can do much more for you. Why don’t you go to another teacher?” Around that time, I went to see Buddy Rich play, and I really got into all of that power like all the kids did. So I went to see Henry Adler, because people thought he had something to do with Buddy since they wrote that book together. Years later, Buddy told me that he just posed for the photos for that book, Henry wrote it. Anyway, Henry told me, “You don’t need me. I think you should go see [J.] Burns Moore in New Haven.” He was the old rudimental guy. But I didn’t go to him. I went to Sanford Moeller, because he taught Krupa. But Moeller didn’t want to teach me either. So I went to see George Lawrence Stone, and he said, “Yeah, I’ll teach you.” Stone taught that everything should involve natural body movements. You have to learn the way your body works. Everybody else had some cockamamie story that the hands should be up in the air, or the elbows should be in, or the elbows should be out. But Stone said your playing should be natural, as if you brought your hands up from hanging at your side. Sefcik gave me a good start, but Stone took me a little further. We went through the rudiments and *Stick Control*. The *Podemski* book, and a book by Simon Sternberg. I remember Joe Raiche and I used to go together to study with Stone. The trouble with Stone’s *Stick Control* is that there’s not one accent in the book,

and it never tells you what to play or how to play it, so people get bored. When I was studying with Stone, I started to add accents and make variations based on the swinging phrases I heard Krupa play. One time, on the bus to Boston, I showed Joe Raiche the stuff I was doing, like playing these vamps with accents in one hand and playing with the right hand against it. Joe said, “Oh man, the old man is not going to like that.” Later, Stone came out with his book, *Accents and Rebounds*, where he’s doing all of that stuff. Stone said, “I wrote this because this is the material you like to play.” Stone was a great teacher and the nicest man to work with. If I did something dumb he’d say, “You know...um...did you notice something wrong?” I knew I’d done something wrong, but he had a great way of teaching. It was worth the three-hour bus trip down to Boston. Everything was a natural approach with Stone, and he also introduced me to the level system. Henry Adler had this thing where everything was parallel motion or a piston-like action. I think it’s a good approach for a young kid, just to get them to hold the sticks and not have their hands moving all over the place. But you’ve got to move past that.³

Here is another interview from 2003 where Joe sheds light on his early training.

My first teacher was Joe Sefcik in Springfield, Massachusetts. He played in the theater, in vaudeville. He was very, very good. He was a good teacher and all-around percussionist. I went with him for about three years. He was really great and became a very close friend. Then I went to see Larry [George Lawrence]

³ Joe Morello interview *Modern Drummer Magazine* Nov 2006.

Stone. I wanted to see Sanford Moeller, [but] he didn't want to teach me. He said, "It's too far for you to come to New York." So, I went to see Stone in Boston and was with him for two and a half to three years. Then I ran into Billy Gladstone. Again, he didn't want to teach me. He said, "You don't need it." I said, "Yeah I do, I want to learn *that* technique." I took a few lessons with him in New York. When he went to San Francisco—he was playing *My Fair Lady* at the opera house—so, I was seeing him every night during the month off that I had. He'd come to the apartment...and he was great, technically. He put the whole thing together for me. It was a very relaxed way of playing. I was getting good results with the teaching. Billy was the most soft-spoken guy and kindest little man you ever wanted to meet. He was really a gentleman. You would never think that he could play like that, but he could play. He had better chops than anybody on a snare drum—I'm not talking about the jazz thing. I'm talking about a fast single stroke roll. It was just beautiful the way he could do it. He was incredible. It was just effortless. He kept saying, "You don't need it." And I'd say, "Yes, I do."⁴

⁴ *Vintage Drummer Magazine* Vol 3 Issue 2 April, May, June 2003 page 9-10.

BODY OF RECORDED DRUM SOLOS

In Joe's instructional books *Master Studies* and *Master Studies II*, renowned drummer/author/educator Jim Chapin (father of singer/songwriter Harry Chapin) is quoted as saying "During the Brubeck years, Joe produced a body of recorded solos that has no parallel in jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, and of theme and variation that they stand on their own as drum compositions."⁵

The following is a list of some of the landmark drum solos that were recorded during Joe's tenure with the Dave Brubeck Quartet. Of all the solos noted below, "Shim Wha" was the only one for which Joe was given a songwriting credit.

1. **"Sounds of the Loop"** (*Jazz Impressions of the USA* 1957) songwriting credit Dave Brubeck

Here is a quote from Dave Brubeck in the *Dave Brubeck Jazz Impressions of the USA* liner notes. "Sounds of the Loop" introduces the remarkable melodic drumming of Joe Morello. His forceful, individual style of drumming has notably influenced the overall "sound" of the quartet since he joined us in the fall of '56. From the hoof beats and whinnys of "Ode to a Cowboy" to the military cadences of "History of a Boy Scout", Joe has contributed mightily to these jazz impressions, but the "Sounds of the Loop" are

⁵ Joe Morello *Master Studies* forward by Jim Chapin (New Jersey: Modern Drummer Publications 1983).

strictly Morello's—the clanging of the El train, the roar of the traffic, the hubbub of Chicago at the rush hour are all reproduced by this one-man battery."⁶

In Joe's *Off the Record* book, editor Marvin Dahlgren describes some of the mechanics surrounding the drum part for this tune. "In "Sounds of the Loop," Joe Morello proves that he has a fantastic left hand. When this record was first released, many drummers believed the snare drum was recorded over the right hand cymbal beat. This, of course, is not the case, for Joe is capable of maintaining triplets with his left hand at a tempo of nearly 200. This is the equivalent of nearly 600 notes a minute with just his left hand. The interplay of Joe's left hand between the snare drum and tom toms is also worth studying, and the bass drum patterns on 8th notes against the 16th notes in the hands shows off the speed and dexterity of his right foot."⁷

2. "Short'nin' Bread" (*Gone with the Wind* 1959) Public Domain

Based on a conversation that I had with Joe years ago, the idea to record "Short'nin' Bread" began with Joe in 1958 at the Newport Jazz Festival. He was one of the last drummers to use calf drum heads. Calf heads are very susceptible to changes in weather. It was a damp day in Newport which caused the drums to go out of tune. Joe was playing a drum solo on the Duke Ellington tune "C Jam Blues" and began quoting the theme from "Short'nin' Bread", almost by accident, because of how the drums were tuned due to the weather.

⁶ *Dave Brubeck Jazz Impressions of the USA* album liner notes by Dave Brubeck.

⁷ *Joe Morello Off the Record – A Collection of Famous Drum Solos* liner notes by Marvin Dahlgren.

Here are the liner notes from the album. They were written by Irving Townsend.

“The Newport set ends with Duke’s “C Jam Blues”, a jumping blues based on two notes and a favorite of jazz players for years. And it’s time for Joe Morello to have his say. He introduces the number and then takes over most of the way in another of his fascinating drum solos. Morello has done more to justify the drums as a solo instrument than anyone in jazz, and he has done it by playing music on drums. His playing combines music and rhythm, with improvisatory freshness and brilliant dynamics, all played on a collection of drums and cymbals with such good humor.”⁸

Marvin Dahlgren, editor of Joe’s *Off the Record* book, had this to say in the liner notes. “Short’nin’ Bread” is a good example of how a great jazz drummer can improvise around a musical statement. The melody can be followed very easily throughout the entire solo, and yet Joe uses complex rhythms and extended phrases around the entire drum set. Notice how steady the hi-hat cymbals sound on two and four of every measure, except where Joe chooses to use them as part of the solo. This solo is played with the snares off, thereby enabling Joe to approximate the melody of ‘Short’nin’ Bread’ as well as the rhythm on the three tom toms and bass drum.”⁹

Columbia producer Teo Macero had this to say in the liner notes of the *Dave Brubeck Quartet – Gone with The Wind* album. “Joe Morello contributed to this album about the South by lengthening a quote from Dave’s last album, *Newport 1958*, where he quoted

⁸ *Newport 1958 The Dave Brubeck Quartet* album liner notes by Irving Townsend.

⁹ Marvin Dahlgren – editor of *Joe Morello Off the Record – A Collection of Famous Drum Solos*.

“Short’nin’ Bread” on the drum solo of “C Jam Blues.” He lengthened that quote into a track for this album—added yeast to the original “Short’nin’ Bread”, I guess.”¹⁰

3. **“Take Five”** (*Time Out* 1959, *Live at Carnegie Hall* 1963) songwriting credit Paul Desmond

Here is a quote from Dave Brubeck about Joe’s contribution to “Take Five.” “We credit Paul Desmond as composer. But I know the whole story, and I’d have to credit Joe Morello with coming up with that beat. I used to say to Paul, ‘Why don’t you put a melody to this rhythm Joe is playing?’ So they’d mess around backstage. And I’d say, ‘Now write something, Paul, that goes with it.’ So he came in with some themes, but he didn’t have a completed composition. I put two of Paul’s themes together, so we gave the composition credit to him. But when people want to know the full story, they should talk to Joe. Because Joe said ‘Take Five’ was basically his 5/4 beat. And I have to agree with him.”¹¹

Here is another Brubeck quote from the liner notes of *The Dave Brubeck Quartet – Buried Treasures* album from 1998. “Take Five” was originally created as a vehicle for a Joe Morello drum solo, based on the 5/4 pattern Joe had conceived in warm-up periods backstage. Paul used to enjoy playing over this pattern as they warmed up before a concert, so I asked him to write a tune using that beat for our next recording.”¹²

¹⁰ Teo Macero - Liner notes from *Dave Brubeck Quartet – Gone with The Wind*.

¹¹ *It’s About Time – The Dave Brubeck Story* page 62.

¹² Dave’s liner notes from *The Dave Brubeck Quartet – Buried Treasures* CD – 1998.

The following *DownBeat* magazine interview with Dave from September 2003 sheds some additional light on the origin of the tune.

Interviewer, “Did you say to Paul Desmond, “Let’s do something in 5?” Brubeck, “Yes, but it was Joe Morello’s beat. “Take Five” was supposed to be a drum solo. I heard Paul backstage at times when Joe would start that beat, just playing against it. I said to Paul, “I’ve got this album ready to go, but being that Joe’s got this beat and you’ve played against it, you do the tune in 5.”¹³

Finally, in the Dave Brubeck *Time Signatures A Career Retrospective* CD box set booklet, Dave had this to say, “The original beat—oom-chuckachucka-oomcha/oom-chuckachucka-oomcha—that’s Joe Morello’s beat. I knew I was going to do an album of all different time signatures, and I wanted Paul and Joe to do the five-four. See they’d be warming up backstage before a concert, and Joe would say, “Come on, Des, let’s play in five!” which is very difficult to do when you’ve never played in five. You’re always stuck with that extra beat. But Paul could do it. So I said to Paul, “Joe’s got this five-four beat, can you put a melody over it? Write it for our next rehearsal.”¹⁴

A quote attributed to Paul Desmond appeared in the liner notes of a reissue version of *Time Out*. “It was never supposed to be a hit. It was supposed to be a Joe Morello drum solo.”¹⁵

In the *Time Out 50th Anniversary* CD liner notes, author Ted Gioia commented on Joe Morello’s contribution to the group. “But it would take a dynamo from the East Coast to

¹³ *Downbeat Magazine* September 2003 Dave Brubeck Interview page 46.

¹⁴ Dave Brubeck *Time Signatures A Career Retrospective* CD box set booklet page 12.

¹⁵ *Time Out* CD liner notes page 9.

serve as the catalyst who made *Time Out* possible, and drummer Joe Morello filled this role to perfection. This virtuoso percussionist, born in Springfield, Massachusetts in 1928, was a dramatic performer whose flamboyant style was out of character with the previous drummers in Brubeck's various ensembles. His arrival in the quartet completely changed the sound of the group – so much so that Desmond threatened to quit unless Morello were fired. The two eventually reconciled and became close friends...Before *Time Out*, Joe Morello had been toying with 5/4 rhythms, slipping them into his solo work to add a different flavor to the music.”¹⁶

4. “**Far More Drums**” (*Time Further Out* 1961) songwriting credit Dave Brubeck

Here are Dave's comments from the liner notes of *Time Further Out* in August 1961. “Desmond and Morello are now almost as free in 5/4 as in 4/4, yet the average jazz musician, inexperienced in 5/4 time could scarcely get past the first few bars without getting lost. Watching the development of Paul and Joe in this time signature has convinced me that there is no reason why jazz should have ever been limited to 2/4, 4/4 and an occasional 3/4 meter. Musicologists have recorded 5/4 field hollers in the South and other odd tempo drumming of the American Negro. This African heritage of jazz deserves far more attention. It has been said that no matter how complex the African rhythm becomes, there is always an underlying rhythm which can be divided by two. This seems to be true of Morello's solo, as well as our other forays in *Time Further Out*, but in its complexity one hears the distant African echo of “Far More Drums”. ”¹⁷

¹⁶ *Time Out 50th Anniversary* CD liner notes author Ted Gioia (founding editor of www.jazz.com).

¹⁷ Dave Brubeck - Liner Notes *Time Further Out* August 1961.

5. **“Castilian Drums”** (*Time in Outer Space* 1962, *Live at Carnegie Hall* 1963)

songwriting credit Dave Brubeck

George T. Simon—Jazz Commentator of *The New York Herald Tribune* and author of *The Feeling of Jazz*—describes “Castilian Drums” in the liner notes of *The Dave Brubeck Quartet at Carnegie Hall*. “Another emotional highlight of the concert was about to come up. This was Joe Morello’s lengthy drum solo on “Castilian Drums”, a magnificent tour de force that literally brought the crowd to its feet. As Dave points out, “This was actually a whole series of drum solos. Joe builds up from one climax to another. And what’s so amazing about all this is that he’s playing mostly in 5/4. You know, a lot of drummers are going to learn a lot of things from that solo for a lot of years!”¹⁸

Renowned drummer Carl Palmer had this to say about “Castilian Drums”. “The drum solo on a track recorded live in New York called “Castilian Drums” is still the blueprint for how we should all look at the instrument. This was history in the making.”¹⁹

6. **“Shim Wha”** (*Time Changes* 1964) songwriting credit Joe Morello

Here is how Teo Macero describes “Shim Wha” in the liner notes of *Time Changes*. “Shim Wah [*sic*], by Joe Morello, is in 3/4 time. This is the first time I have ever recorded a piece by Joe with the quartet. The composition shows that he is not only a

¹⁸ *Dave Brubeck Quartet at Carnegie Hall* liner notes by George T. Simon - Jazz Commentator of *The New York Herald Tribune* and author of *The Feeling of Jazz*.

¹⁹ Carl Palmer’s commentary on “Castilian Drums” - *Modern Drummer Magazine* July 2011.

great percussionist, but also a composer of great melodic force and depth. We'd all like to hear more from Joe Morello the composer!"²⁰

7. **"Watusi Drums"** (*The Dave Brubeck Quartet in Europe*) songwriting credit Dave Brubeck

Dave describes *Watusi Drums* in the liner notes from *The Dave Brubeck Quartet in Europe* album in May 1958.

"Just before we left on tour I had written a number for Joe Morello, based on rhythmic ideas I had heard ten years before on an African recording. We originally called it "Drums Along the Thames," because it was first performed in London at the Royal Festival Hall which is on the Thames. When we went to Poland it became "Drums Along the Oder" or the "Vistula" or whatever river happened to be running near the town. Later, in Iraq I heard the same recordings from Africa I had heard years before and discovered the source—the Watusi tribe. So we changed titles to give credit where credit is due."²¹

Marvin Dahlgren describes the mechanics of the drum part in Joe's *Off the Record* book. "Watusi Drums" is another solo that uses three tom toms and bass drum. Therefore, the snares must be off on the snare drum. Joe makes use of the left hand playing one rhythm, while the right hand plays another rhythm against it. In this case the left hand first plays quarter note triplets; later plays 8th note triplets; finally, when the time signature changes to 6/4 time, plays 8th notes. Notice Joe's smooth transition from 4/4 to 6/4 time. This is accomplished by having the speed of the left hand remain constant as it

²⁰ Teo Macero - liner notes from the Dave Brubeck Quartet's *Time Changes*.

²¹ Dave Brubeck - liner notes from *The Dave Brubeck Quartet in Europe*. May 1958.

shifts from 8th note triplets in 4/4 time to straight 8th notes in 6/4 time. The bass drum enters solidly in six at the moment of transition and remains in six until near the end of the solo when everything returns to 4/4 time. This solo is a masterpiece of invention.”²²

²² Marvin Dahlgren - editor of *Joe Morello Off the Record – A Collection of Famous Drum Solos*.

BREADTH OF INFLUENCE

Joe Morello's place in the pantheon of jazz drumming greats is a rather unique one on a couple of fronts. First and foremost, Joe did not set out to be a jazz drummer or even a drum set player. He was trained as a classical snare drummer by legendary teacher, George Lawrence Stone, author of the iconic snare drum instruction book, *Stick Control*. In fact, it was Stone who convinced Joe that his future lay in jazz rather than classical percussion as he had hoped.¹ Second, Joe's influence on the world of drumming was so far-reaching that it transcended genres. His artistry was held in high esteem by fellow jazz drummers, rudimental greats such as Frank Arsenault and Charley Wilcoxon, legendary orchestral players such as Elden C. "Buster" Bailey of the New York Philharmonic and Fred D. Hinger of the Metropolitan Opera, as well as a myriad of pop and rock drumming icons.

Pop and rock drummers as diverse as Charlie Watts (The Rolling Stones), John Bonham (Led Zeppelin), Keith Moon (The Who), Mitch Mitchell (Jimi Hendrix), Mickey Hart (The Grateful Dead), Neil Peart (Rush), Bill Ward (Black Sabbath), Carmine Appice (Vanilla Fudge, Jeff Beck, Rod Stewart), Karen Carpenter (The Carpenters), Nicko McBrain (Iron Maiden), Carl Palmer (ELP, Asia), Simon Phillips (Toto, The Who), Don Brewer (Grand Funk Railroad, Bob Seger), Bill Bruford (Yes, King Crimson), Rod Morgenstein (Winger, Dixie Dregs), Butch Trucks (The Allman Brothers Band), Tommy Aldridge (Black Oak Arkansas, Ozzy Osbourne, Whitesnake), and Larrie Londin (The Carpenters, Elvis Presley, Journey, Nashville studio great) to name but a few, have cited Joe as a major influence or, in some cases, the very reason they began playing the drums.

Rolling Stones drummer Charlie Watts is such a big fan of Joe's playing that back in

1989, Bruce Springsteen and the E Street Band drummer, Max Weinberg brought Joe along with drummers Mel Lewis and Danny Gottlieb to a Rolling Stones concert at Shea Stadium so that Charlie could meet him. A few weeks later, Charlie sent Joe a letter thanking him for coming to the show. Here are the contents of that letter:

Dear Sir,

I cannot tell you how and what an honour it was to meet you backstage at Shea Stadium last month.

As you know I have admired you from afar for too many years to mention. You and Mel Lewis are such fine examples to follow both on and off the stage. I do hope that you enjoyed yourselves.

Yours, C.R. Watts (Drummer of the Rolling Stones)²³

Charlie also had this to say about Joe's playing in an interview from the 1990s.

When I was young, my favorite drummer was a guy called Joe Morello. And Joe Morello was all taste and elegance in his playing – superb ears and technique.²⁴

Joe was greatly admired by drummers who have worked in the fusion genre such as Peter Erskine, Billy Cobham, Vinnie Colaiuta, and Steve Smith. Here is what Peter Erskine had to say about Joe's influence.

I bet that most of us first met Joe Morello by way of "Take Five." His effortless swing in the then-unheard-of jazz time signature of 5/4 was mesmerizing, and his melodic drum solo on the tune—a solo that owed much to

²³ Letter from Charlie Watts to Joe - see Appendix B.

²⁴ Charlie Watts interview <http://jasobrecht.com/the-rolling-stones-charlie-watts-interview/>.

traditions both old and new but stood on its own as *the way* to play musical drums—taught us all a thing or two about music and about what was possible on the drum set.

Joe Morello was the “modern drummer” who transitioned the music from the old to the new, from relatively obscure to the cover of *Time* magazine (Dave Brubeck’s picture, anyway). His overwhelming technique never overwhelmed the music. There was more melody in one of his solos than in all of the “Old MacDonald”s and “Mary Had a Little Lamb”s put together, at least for me, anyway.

In the age of the Berlin Wall, the Cuban Missile Crisis, Sputnik, *Walt Disney’s Wonderful World of Color*, *Davy Crockett*, and *My Favorite Martian*, *Time Out* pointed the way to the future where music ruled the spheres, art was king, and jazz was hip. Swing was cool. Joe was the thinking man’s drummer, but he made the thinking man’s band swing. It’s simply impossible to imagine our world without his musical contributions. Thank you, Joe. I’ll think of that silver sparkle Ludwig kit of yours every time I look up at the stars.²⁵

Billy Cobham paid a beautiful tribute to Joe by placing him among the pantheon of jazz drumming greats.

Joe represents a part of the history of modern-day drumming, much in the same way as Tony Williams, Philly Joe Jones, Louie Bellson, Buddy Rich, Elvin Jones, Max Roach, Art Blakey, Papa Jo Jones, Chick Webb, and Sid Catlett, just

²⁵ *Modern Drummer Magazine* - July 2011.

to name a few. Without his contribution, where would the rest of us gain inspiration?²⁶

Vinnie Colaiuta paid a lovely tribute to Joe by emphasizing aspects of his drumming in addition to his oft-mentioned ability to negotiate odd meters.

Joe Morello was a true artist and master. He epitomized “grace” and “effortlessness” in his touch and was like a virtuoso violinist or ballet dancer. His phrasing was sheer musical brilliance as well as being on the cutting edge of odd times. A giant has passed, but his legacy is forever. We’ll miss you, Joe. Thank you.²⁷

Steve Smith also paid a wonderful tribute to Joe. Steve produced a fantastic instructional video called *The Art of Brushes* on which he asked Joe to appear.

Joe Morello was one the first drummers I listened to while growing up and my appreciation of him, and his playing has grown over the years. He was a trailblazer and one of the most influential drummers of the 20th century.²⁸

Hard rock and heavy metal drummers such as Tommy Aldridge, Carmine Appice, John Bonham, Nicko McBrain, and Keith Moon were also in awe of Joe’s drumming prowess. Tommy Aldridge was inspired by Joe’s hand drumming on “Castilian Drums” and has made it a part of his drum solos for decades.

After being inspired as a young boy by hearing Joe Morello’s solo in “Take Five” by the Brubeck Quartet, I started like most everyone else I should

²⁶ *Modern Drummer Magazine* - July 2011.

²⁷ *Drummer Magazine* - June 2011.

²⁸ *DrumScene Magazine* - July/August/September 2011.

imagine... sticks, practice pad and the book of rudiments.²⁹

Carmine Appice was a friend of Joe's for years and spoke of his influence as both an artist and educator.

Joe Morello was an idol of mine who influenced me quite a bit when I was growing as a drummer. He taught me how to do a drum clinic—and was there at my first one! We were friends since 1971. I loved and respected him as a person and as a drummer. He will be missed. I had his albums with Brubeck as well as his solo albums. I learned all about odd time signatures from Joe. He was a very giving person. He loved teaching others and was a great joke teller. I'm really sad to see him go; he was a close friend. Love you, Joe RIP.³⁰

Jason Bonham, son of legendary Led Zeppelin drummer, John Bonham, said this about Joe's influence on his father's playing.

Dad was a huge jazz fan... Joe Morello was equally as important as Buddy [Rich]. If you listen to the solo on "Take Five" you can hear where Dad picked up his skills.³¹

Iron Maiden drummer Nicko McBrain might well be Joe's all-time biggest fan.

As far as inspiration goes, Nicko insists, "It was all Joe Morello's fault. I first saw Joe playing in 1961, when Dave Brubeck's 'Take Five' was number six in the charts. My father had an old black and white TV. I can remember it was bath night. We had to heat the water in a copper kettle, and it took forever. On the TV

²⁹ http://remo.com/portal/artists/4236/Tommy_Aldridge.html.

³⁰ *Modern Drummer Magazine* - July 2011.

³¹ <http://www.dailymail.co.uk/home/moslive/article-2236944/Phil-Collins-Keith-Moon-Five-greatest-drummers-Jason-Bonham.html>.

comes this great BBC show with Brubeck live. Joe Morello did this solo, and I could not believe what I was hearing. I shouted, “That’s what I want to do!” I was ten years old. I went out in the kitchen and started playing everything in sight with me mum's knives and forks. My parents went spare: “What do you think you're doing!” I asked my dad who the man was on the telly, and he told me it was Joe Morello. I said, “I want to be as good as him one day.” It took many years, but I finally met Joe at the Frankfurt Music Fair in 1992. We made friends and we got on famously.”³²

Finally, legendary rock drummer Keith Moon of The Who had this to say in the December 21, 1972 issue of *Rolling Stone*.

Technically, Joe Morello is perfect.³³

Joe’s playing also garnered accolades from members of the prog-rock drumming community such as Bill Bruford Ph.D., Rod Morgenstein, Carl Palmer, Neil Peart, Simon Phillips, and Mike Portnoy.

Yes and King Crimson drummer Bill Bruford Ph.D. is a great admirer of Joe’s artistry.

Joe was one of the three pillars of the drum world that got me into it in the first place—the others being Max Roach and Art Blakey. Joe had the odd-time thing, of course, which I sort of inhaled and brought over to the progressive rock we were doing. Like everyone else, I spent hours with his book *Master Studies*, hunting for the magic ingredient that would give me just something of his lightness of touch, his wicked turn of speed, or his effortless dynamic control. If I

³² <http://www.angelfire.com/mac/keepitlive/drummers/Mcbrain/mcbrain.htm>.

³³ *Rolling Stone* Magazine - December 21, 1972.

peered into the pages long enough, maybe some of it would rub off. There was a little bit of Joe in all my playing, studio or stage. I had a lot of fun recording a version of his classic showcase 5/4 solo from the Brubeck group's "Far More Drums," rebranded as "Some Other Time," on my CD *If Summer Had Its Ghosts*. We went to town trying to re-create that hugh Columbia Studios drum sound of the original. Sadly, I never met Joe, but I wouldn't have known what to say anyway. A simple "thank you" would have seemed woefully inadequate for all the hours of pleasure and inspiration he gave me.³⁴

Rod Morgenstein praised Joe for the "rare elegance" that he brought to drumming.

Joe Morello opened my eyes to the world of jazz drumming, and odd times, and the realization that a drummer could be a musician too. As a young drummer, I remember hearing "Take Five", "Blue Rondo a la Turk", and "Unsquare Dance" and being completely mesmerized by how rhythm could be manipulated in so many interesting ways and by the realization that drumming in these challenging settings could sound so effortless and musical. Joe Morello brought a rare elegance to drumming—a classy, often understated (despite his incredible chops!) approach to playing music, which we can all learn a great deal from.³⁵

Asia and Emerson, Lake, and Palmer (ELP) drummer Carl Palmer spoke of Joe's influence on his hometown of Birmingham, England. Interestingly, Black Sabbath drummer Bill Ward, also a great fan of Joe's playing hails from Birmingham as well.

I met Joe for the first time in the U.K. He was performing a drum clinic in the

³⁴ *Modern Drummer Magazine* - July 2011.

³⁵ *Modern Drummer Magazine* - July 2011.

London area, and of course I went along. It was 1969, round about—Lyceum Ballroom, Covent Garden. This was the very first time I'd seen the man in person—and *what* a player. In the town where I'm from, JM was king. He was the favorite, that's for sure. So much so, people even copied the glasses he wore. His whole deal was a very big influence on the drumming community in Birmingham, England, and that includes me! The drum solo on a track recorded live in New York called "Castilian Drums" is still the blueprint for how we should all look at the instrument. This was history in the making! Joe was one of the very first to deal with odd time signatures, "Take Five" by Paul Desmond being the first of many for JM to tackle, and tackle he did. Listen to the hi-hats on "Take Five" and you will see what I mean. The solo itself is devastating to this day. In 1989, I had the great privilege of being made a member of the *Modern Drummer* Hall of Fame. So, I went along to pick up my award at the MD Festival, and in my dressing room, by mistake, was Joe Morello. We talked and talked. And then the moment came when Joe and I started to practice on a pad together. It was Joe's idea. We had a great time. He then looked up and said he needed to practice more! What a great sense of humor he had. Later that day, Joe presented me with my Hall of Fame award, which for me was an honor in the first place, because at that time most of the guys in the Hall of Fame were dead. To get it from JM was the icing on the cake. Joe, you will always be remembered for pushing the drums into a more musical space in time—further than any of us had experienced

before.³⁶

Rush drummer Neil Peart was so enamored of Joe's playing that he decided to endorse Drum Workshop drums because Joe had used them on the *Burning for Buddy* sessions that Neil and Buddy Rich's daughter Cathy produced in the 1990s.

And I sat beside the great Joe Morello when he played a little solo, and he was just making those drums sing with his incredible touch and his beautiful veteran technique. He just passed away recently, too. But the beautiful music that he drew from those drums, just with that touch, it was such inspiration.³⁷

Simon Phillips praised Joe for showing him the way with respect to odd meters.

I first became aware of Joe Morello when "Take Five" was released as a single in the UK. Apart from learning to play in 5/8 and 7/8, it was Joe's drumming that showed me how to approach odd meters and his wonderfully smooth style made everything sound easy—although it certainly was not easy to play! His touch also made his drums sound amazing.³⁸

Dream Theater's Mike Portnoy was also influenced by Joe's adroit ability to negotiate odd meters.

Joe's drumming with the Dave Brubeck Quartet was my first introduction to odd time signatures, when I was a pre-prog teen. "Blue Rondo a la Turk" in particular was a huge inspiration to me in learning how to count odd meters in music.³⁹

³⁶ *Modern Drummer Magazine* - July 2011.

³⁷ musicradar.com - June 07, 2011.

³⁸ *DrumScene Magazine* - July /August/September 2011.

³⁹ *Modern Drummer Magazine* - July 2011.

Joe also received peer recognition over the years from a great number of jazz drummers. Louie Bellson and Jim Chapin are but two examples. I also recall meeting Max Roach for the first time at the Jewish Community Center in West Orange, New Jersey in the late 1980s. After telling Max that I was studying with Joe, he replied, “He’s one of the masters.” Joe’s longtime friend Louis Bellson had this to say about Joe’s love for the instrument back in the early 1990s.

He remains today the most dedicated drummer I ever met in my life.⁴⁰ Jim Chapin, another longtime friend of Joe’s, had this to say about his body of recorded drum solos back in the early 1980s.

Joe brought a new solo voice into the fray, along with the facility and flexibility to anticipate and compliment Brubeck’s search for new rhythmic directions in jazz. Many composers in the pop field learned their lessons well at the feet of these master experimenters. During the Brubeck years, Joe produced a body of recorded solos that have no parallel in all jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, of theme and variation, they stand on their own as drum compositions.⁴¹

Joe was also admired by a great many session drummers such as Muscle Shoals Studio legend Roger Hawkins and Wrecking Crew icon Hal Blaine. Like many drummers of his era, Roger became aware of Joe through the tune “Take Five.”

Although his first musical influences stemmed from the country music his dad

⁴⁰ *Modern Drummer Magazine* - January 1991.

⁴¹ *Master Studies* forward by Jim Chapin 1983.

mostly appreciated, when Hawkins's interest in the drums began, he began listening to jazz. Dave Brubeck's "Take Five" was a hit at the time, and Hawkins became excited by Joe Morello in addition to Buddy Rich and Gene Krupa.⁴² Hal Blaine was also a great admirer of Joe's playing. They both hailed from the same area of Massachusetts, Hal being from Holyoke and Joe being from Springfield.

I was very sad to hear about Joe Morello's passing. It's a huge loss...he was a friend to me. Mort Lewis, who was a fellow drummer in the early days and became a major manager at CBS for many years, managed the Dave Brubeck group in its heyday, as well as Simon & Garfunkel, Stan Kenton, and the Brothers Four. Mort and I speak at least once a month, and we always speak very fondly of Joe. I always admired his work. His legacy will live on.⁴³

Joe's ability to play the snare drum was greatly admired by both legendary orchestral and rudimental drummers such as George Lawrence Stone, Charley Wilcoxon, Elden C. "Buster" Bailey of the New York Philharmonic, and Fred D. Hinger of the Metropolitan Opera. The following are book inscriptions to Joe from each of these great artists. George Lawrence Stone, the legendary performer/educator and *Stick Control* author who had taught Lionel Hampton, Gene Krupa, Sid Catlett, George Wettling, Vic Firth, Ted Reed, and Joe had this to say about his playing.

To the wonder-man of the drums. The greatest of all. George Lawrence Stone

⁴² *Modern Drummer Magazine* – May 1981.

⁴³ *Modern Drummer Magazine* - July 2011.

Nov. 18, 1960.⁴⁴

Charley Wilcoxon, legendary performer/educator and *Modern Rudimental Swing Solos for the Advanced Drummer* (This book has been widely used by jazz drummers such as the legendary Philly Joe Jones.) author had this to say.

To Joe Morello: What an inspiration to every drummer. My sincere respect,
from Charley Wilcoxon.⁴⁵

Elden C. “Buster” Bailey was a legendary drummer/timpanist who spent nearly fifty years with the New York Philharmonic including under conductor Leonard Bernstein and taught at Juilliard as well wrote.

Hi Joe, Keep Swinging! With my admiration and very best wishes to an old
friend and one of my favorite tub thumpers! Buster B.⁴⁶

Fred D. “Dan” Hinger was a legendary timpanist with the Metropolitan Opera. He was also an inventor and headed the percussion department at Yale for many years wrote.

To Joe Morello with truly great admiration. You are a drummer musician
without a peer. Best wishes. Dan Hinger.⁴⁷

To Joe Morello with genuine admiration for your artistry—you are the best.
Sincerely, Dan Hinger.⁴⁸

Joe’s drumming was also admired by some of the great young players of today, such as avant-gardist Susie Ibarra. Susie shared a lovely tribute to Joe in *Modern Drummer*.

⁴⁴ Inscription from a book given to Joe by George Lawrence Stone.

⁴⁵ Inscription from a book given to Joe by Charley Wilcoxon.

⁴⁶ Inscription from a book given to Joe by Elden C. “Buster” Bailey.

⁴⁷ Inscription from a book given to Joe by Fred D. Hinger in 1984.

⁴⁸ Inscription from a book given to Joe by Fred D. Hinger in 1991.

I'm very grateful for the contribution and great artistry Joe Morello gave all of us with his amazing drumming. His musicianship as a rhythm section player and soloist was really beautiful. I especially love his solos on "Take Five" with Dave Brubeck, how melodic, hypnotic, and masterfully rhythmic they are. I also love his brushwork and his left-hand rolls. He will be missed. Our condolences to his loved ones.⁴⁹

With respect to Joe's influence on other drummers, I think Cheap Trick's Bun E. Carlos might have summed it up best.

We all did this Ludwig shoot in '84 for the 75th anniversary. There were about 75 rock drummers sitting around...and in came Joe Morello walking in the door. It was hilarious to watch all these guys suddenly get humble and shut up. It was really cool. All these guys talking themselves up, and all of a sudden, they got really quiet. That's what Joe Morello does when he walks into a room.

Drummers all stop what they're doing and jenuflect [*sic*].⁵⁰

As Joe's drum technician for many years, I had witnessed what Bun E. Carlos described on more than one occasion.

Joe also had a profound impact upon many of the musicians with whom he had worked throughout the years. The following is a letter that pianist Marian McPartland sent to *The Springfield Union* in February 1959 for "Joe Morello Day" in Springfield, Massachusetts. This letter would become the basis for an article that she had written for

⁴⁹ *Modern Drummer Magazine* - July 2011.

⁵⁰ *Vintage Drummer Magazine* - July/August/September 2003.

DownBeat magazine called “The Fabulous Joe Morello” which was published in 1960. That article was later featured in her book, *All in Good Time*.

There used to be a constant swarm of musicians crowded around the oval bar at New York’s Hickory House Restaurant, when I was working there with my trio in 1952. One night I was introduced to a young drummer from Springfield named Joe Morello. “I wish you’d let Joe sit in and play a set with you, Marian,” said Sal Salvador, a fine guitarist, also from Springfield, and a boyhood friend of Joe’s. “He’s a fantastic drummer, just wait till you hear him!” To me, Joe, a quiet, soft spoken boy about twenty-three years old, looked less like a drummer than a student of nuclear physics. However, it was always interesting to hear new people play, and to play with them, and I was impressed by Sal’s enthusiasm for his friend.

I shall always remember what happened next. Joe sat down at the drums, deftly adjusted the stool and cymbals to his liking, and we started to play. I really don’t remember what we played, and it isn’t too important. The important thing is that it took everyone in the room only a second to realize that the rather serious looking boy with the diffident air was undoubtedly a phenomenal drummer. His precise blending of touch, taste and an almost unbelievable technique, unequalled I think, by even the great Buddy Rich, was a joy to listen to, and through it all, he played with a loose, easy feeling, interspersed with subtle flashes of humor reminiscent of the late Sid Catlett. (Note that Marian states, “His technique was certainly as great (though differently applied) as that of Buddy Rich.” in the 1960 *DownBeat* article.) That is the way Joe sounded then, and he sounds even better

today. I can't imagine him ever not playing well.

Word of Joe Morello's amazing ability spread like a forest fire among musicians, and soon he was inundated with offers of work, and it was not too long afterwards, that, following a short stint with Stan Kenton's band and some dates with Johnny Smith's group, he joined my trio. We opened at the Blue Note in Chicago in May 1953, and then began a long and happy association, which, with Bill Crow on bass, lasted until Joe left to join Dave Brubeck in October 1956.

We played mostly at the Hickory House, and every night the place was crowded with drummers who had come to hear Joe. He practiced unceasingly between sets, usually on a table top (with a folded napkin to deaden the sound and prevent the customers from getting annoyed!) He always gave generously of his time to the young drummers who came to talk with him, and later took on some of them as pupils. "I remember going up to speak to a drummer once, years ago, and he wasn't too friendly," Joe recalls. "Consequently, I want to give these kids all the help and encouragement I can."

Wherever we played, it was always the same. Young drummers appeared to listen to Joe and to talk to him and to study with him. They arrived at all hours, in night clubs, television studios and hotels! "The entourage" I called them. Incidentally, several of these same drummers are now playing with top groups in various parts of the country.

To me, Joe Morello is a performer of the highest caliber, and he seems to have the power of enhancing the playing of people he works with. I'm sure Dave Brubeck will concede that the quality of his music has been improved

considerably (Note that Marian originally had the words “a thousandfold” but crossed them out.) since Joe joined his group and knowing this he gives Joe complete freedom. Actually, it’s impossible not to! He has so many original and interesting ideas, and they spill over into his solos with the explosive force of a genie being uncorked from the bottle! Nevertheless, I still believe that delicacy is Joe’s forte. No other drummer has his sensitive musical touch. When just the merest wisp of sound is needed to compliment a beautiful tune, he brushes the cymbals “as lightly,” as Dave Garroway (founding host and anchor of NBC’s *Today*) once said, “as a butterfly’s wing,” and with as much feeling as if he himself were playing the melody. It is unusual for a musician to have such a wide range of expression but Joe Morello is an unusual musician.

I would like to have been able to be in Springfield on Saturday and to give my personal congratulations to Joe on this special day, but my thoughts will be with him, and I wish him, as always, health and happiness, along with continued success in all his endeavors. In the language of the musician, he has “made it” but being a man whose whole life is devoted, not only to perfecting his art, but to self-improvement, he has “made it” in the true sense as a warm, sincere and honest human being. This is Joe Morello.⁵¹

The following is the unedited version of Jim Chapin’s introduction to Joe’s *Master Studies* book. It includes several lines of redacted text from Jim’s original manuscript. The redacted text relates primarily to drumming educator Sanford Moeller.

⁵¹ Handwritten letter from Marian McPartland to “Joe Morello Day” organizers - February 1959.

Quite a complicated recipe, this making of a drummer: The ability to maintain an even tempo; a firm sense of meter; good coordination between hands and feet; quick reflexes; the self-discipline that enables one to practice hard, and with concentration.

These are fundamental building blocks, and any young drummer should consider himself blessed if he starts his career with a sizeable chunk of even one of them. Even the greatest players make it clear that, in spite of their success, the preponderance of their talent usually lies in but one or two of the above areas.

This is what makes Joe Morello so amazing. He has no visible [*sic*] weaknesses. His time is impeccable; his taste is unerringly correct with reflexes like lightning. And his coordination, on many different levels, is unique.

On top of what must have been an outstanding original talent, the fact that Joe is one of the world's champion practicers, is also largely responsible. Many drummers have conditioned themselves, sometimes grudgingly, to be with their drums for some appreciable portion of their waking hours. Joe, who has been playing drums for over thirty years, is still in the first flush of a great love affair with the instrument.

Joe first studied with Joe Sefcick [*sic*] in his hometown of Springfield, Massachusetts. Sefcick [*sic*] was a remarkable teacher who gave him a fine background, and then suggested Joe study with George Lawrence Stone, a delightful man, who was overjoyed with Joe. Of course, the lessons proved to be just as rewarding for the teacher, as for the pupil.

When I spent a day with Mr. Stone in 1951, he talked about "the outstanding

kid from Springfield” a good part of the time. Of course, I didn’t connect the “drum monster” I met at the Valley Arena that very next year, with Stone’s prize pupil.

As far back as the mid 50s, Joe was far along in the process of developing his own special and devastating technique, a skill which has given rise to some marvelous drum mythology: “Man, I never heard anything like it! That cat was rolling with his left hand!” This technique might be characterized as a sort of perpetual motion of evenly divided three or four note phrases.

Many drummers make a rough attempt at this effect by first dragging the stick, in a kind of repeated buzz, and then opening it, trying vainly to produce evenly divided accented taps. Superficially, it might be said that Joe does the same thing, but in contrast, his sound is perfectly “round”, with no breaks in continuity.

Probably, it is Joe’s most amazing invention, but perhaps some credit belongs to the late Billy Gladstone and his theory of “catching the bounce”. Joe took only a few lessons from Gladstone, but all he has ever needed was the spark of an idea from which to build an imposing edifice.

Speed? He can perform with one hand, what others need two or more to achieve. How did he arrive at this pinnacle? Talent, energy—and an analytical mind.

New York’s Hickory House was a jazz and steak house for about forty years. From late 1952, until 1955, when he left Marion [*sic*] McPartland to join Dave Brubeck, Joe held open drum clinics there. Sitting at the oval bar that enclosed the bandstand entitled a young drummer to more than the trio. During the

intermissions, one could follow Joe to a rear table to watch him perform miracles on a folded napkin.

In his first few months in New York, Joe's intense interest in drums, and his natural modesty, often conspired to get him in trouble. In perfect innocence and admiration, Joe would ask some respectable, though perhaps not overwhelming technician, to demonstrate a facet of his learning. Falling into the trap, and without any idea of Joe's capabilities, the "master" would display his technique to the new disciple. In all sincerity, Joe would enthusiastically ask—"Is this right?", and then proceed to reproduce whatever had been demonstrated—twice as fast, and much cleaner!

Until the pecking order had been established, and Joe's original position as, "new boy in town" had turned into unchallenged "king of the hill", his sincere thirst for knowledge made some unwary drummers quite nervous.

The Dave Brubeck Quartet had acquired a respectable following of jazz fans well before Joe joined the group. Their concerts were sell-outs all over the country. However, Joe brought a new solo voice into the fray, along with the facility and flexibility to anticipate and compliment Brubeck's search for new rhythmic directions in jazz. Many composers in the pop field learned their lessons well at the feet of these master experimenters.

During the Brubeck years, Joe produced a body of recorded solos that have no parallel in all jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, of theme and variation, they stand on their own as drum

compositions.

And even though he has maintained a lower profile recently, concentrating on teaching and cutting down on personal appearances, his reputation is such that he has been forced to do several European tours each year, in addition to his demanding clinic and concert schedule.

Hearing Joe today is a real revelation. He is a veritable powerhouse. Part of this relatively recent step forward is his increased use and understanding of the Moeller system, which he was forced to achieve from a distance, and almost by intuition.

Sanford Moeller, through years of observation, had discovered that there was a common trait that “swift” drummers seemed to share: The look of the hands and arms in relationship to the sticks. The action of the “thrown” accents made it appear as though the sticks had a secret power of their own. The exercises that Moeller invented and complied, utilized the extraordinary acceleration of whipping accents, and an axiom of physics: “An object in motion (in this case the tip of the stick) when allowed to move freely, tends to stay in motion.” Moeller claimed no origination of the system, and he believed that really gifted students would eventually develop it naturally through trial and error.

Joe never studied with Moeller. [Three lines of redacted text – unintelligible.] In later years, Moeller developed a habit of discouraging students from enrolling for lessons. [Additional redacted text: He must have meant it as a test to make sure the young drummer was truly dedicated. And even when he had accepted the task of bringing wisdom to the understudy, Moeller would start the first lesson by

making it clear that as far as he was concerned, the new boy was totally ignorant. “You don’t know anything yet,” was his opening line. He was usually right.

Unlike a few vastly less competent teachers who blunder into some relative gems of pupils, Moeller could have used even some semi-precious stones.] His rejection of Joe seems tragic in retrospect. Moeller would have been very proud to see what Joe has accomplished with his system, even if from a distance.

[Additional redacted text: Joe has done more than just absorb the Moeller system. He has improved on it in several ways, and incorporated it into his own inventions. In the process,] He has achieved standards of speed and dexterity that “the old man” could never have possibly anticipated.

The student of this present work will find real challenge here, but realistic challenge. For shining out from each exercise, is the light from the lively intelligence of Joe Morello—an all-time drumming genius.⁵²

⁵² Handwritten manuscript by Jim Chapin that would become the basis for the forward to Joe’s *Master Studies* book published in 1983.

INFLUENCE AS AN EDUCATOR

Turning now to Joe's considerable influence through his work as an educator, I thought it appropriate to include testimonials from a few of his students. My friend, drummer Danny Gottlieb, one of Joe's longtime students, recalls his first lesson with him.

At the first lesson, Joe asked me to play some paradiddles. We started slowly and then got faster until I couldn't go any faster. Then I realized he was playing with one hand! He told me he was doing that just to show me what was possible.

Joe had really studied technique, and he could spot a student's problems in a second. He never forced his method on anyone. He just gave you the option to try it, and he could explain and define every aspect of it. For example, the way you hold the sticks is based on how the hand and wrist move naturally. It was not the only way to make a stroke but the only one I had ever heard that could be defined and had a reason for every move. Joe also explained that it was not a stylistic approach and that it had no musical limits. You could apply this to legitimate snare drum, rudimental drumming, jazz, rock, whatever. I felt, and still feel, that I had found the Holy Grail of drum technique—a feeling that I believe was shared by most of Joe's students.⁵³

Another longtime student of Joe's, my friend drummer John Riley, discusses his methods.

I met Joe Morello when I was sixteen and knew immediately that he had insight

⁵³ *Modern Drummer Magazine* - July 2011 page 36.

into the physics of playing the drums, could guide me toward getting a more beautiful sound on the instrument, and would inspire me to gain a deeper understanding of music.

We've all been awed by Joe's amazing technical prowess—of course that's what most grabbed me as a kid—but he was also a superb accompanist. He had an amazing touch on the instrument, and his playing was infused with a unique sense of melodic development, drama, and wit. Joe was also a most giving teacher and a mentor to drummers all over the world. His methods were very clear, the approach was firm but caring, and he was willing to share his knowledge with anyone at any time. Little did I know that my drum, and life, lessons with Joe would continue to challenge, inspire, and yield positive results all these years later.⁵⁴

Jon Fishman of the jam band Phish had this to say about his lessons with Joe.

I had three drum lessons when I was 13 to learn how to read from a guy named Dave Hanlon in Syracuse. The only other lessons I've ever had were from Joe and they were 15 years apart. I went to him in '09 for the second one. I kind of knew this was coming after leaving that lesson. I'm very sad about this. My entire rudimentary practice routine has come from him. The last lesson I had with him was basically a confirmation that everything he had told me 15 years earlier was right and that I should stay on that track. What he taught me was literally the foundation of everything I will ever do on the drums and the value of having the

⁵⁴ *Modern Drummer Magazine* - July 2011 page 40.

confidence of knowing the instruction I received from him is as sound as it is cannot be overstated. I owe him for correcting my mistakes, putting me on a right path and keeping me on it. Amazing. I am so grateful!⁵⁵

Max Weinberg of the E Street Band expressed his thoughts on Joe's teaching to the *Los Angeles Times* shortly after he had passed away.

I sought Joe out. He was a drum guru who took me from a very talented amateur to a pro who could field any kind of musical question asked of me.⁵⁶

Joe's pioneering work as a clinician for the Ludwig Drum Company is well-documented in pianist Marian McPartland's book *All in Good Time*.

According to [Ludwig Drum Company President] William F. "Bill" Ludwig Jr., "Joe is an apostle—someone who can preach the word to all the kids coming up, show them how to play the drums properly, how to play cleanly, to direct their studies and their talents to the most musical approach to the drums possible."

In the last few years, he has had the opportunity to talk with novice and would-be drummers and to show them some of his ideas. They crowd around him after concerts. They dog his footsteps in hotels. They gather in dining rooms and coffee shops. Joe also gets three months a year off from the Brubeck group and travels the country to appear at drum clinics in schools, music stores, and auditoriums for the benefit of the local drummers, students, and teachers.

The clinic idea is not new, but Joe has brought a different dimension to it.

From being a comparatively small operation, in which possibly a hundred persons

⁵⁵ <http://www.jambands.com/news/2011/03/15/jon-fishman-remembers-joe-morello>.

⁵⁶ <http://articles.latimes.com/2011/mar/14/local/la-me-joe-morello-20110314>.

would come to see a name drummer play a solo and perhaps give a short talk, clinics are now getting to be big business. When Joe appears at one, the hall is invariably jammed; if the room holds five hundred, another two hundred are turned away. Last year, Joe pioneered the clinic idea in several European countries—England, Holland, Germany, and Denmark. More recently he has brought drum clinics to Puerto Rico. This year, he will give clinics in new territory—when the Brubeck Quartet goes to Australia, New Zealand, and Japan.

Everyone associated with the clinics is happy. “For every one that he does, I could book ten,” said Dick Schory of the Ludwig Drum Company. “There has never been a drummer who can draw people like he does, and he can keep them on the edge of their seats for two hours. He’s a very good extemporaneous speaker, and he’s such a ham that I’m sure he’d rather do this than play drums. He razzles and dazzles them with his playing, and he has this fantastic sense of humor—it’s not dry-as-dust lecturing—he makes it interesting, and he believes in it.”

Joe usually divides the two-hour lecture into several parts—first describing his drum setup, what size the drums are and why he uses them. Once in a while, he will do impressions of well-known drummers with devilish accuracy. Sometimes he plays a short but hilarious solo, doing everything wrong, to expose areas in which a drummer could improve. He answers questions tirelessly and takes great pains to make sure that everyone has understood his meaning, going over a point several times if necessary.

“I’d like to have him do these clinics all the time,” Bill Ludwig said. “He’s a

natural teacher, and he's at his best with kids. Nothing is too much trouble—he loses himself in it. This is the answer to the uneducated drummers of today—show them what real study is.

As far as actual talent is concerned, there hasn't been anyone quite like him—no one who has this devotion to the instrument. And he's such a gentleman.

He has brought realism to the clinics; he's not just a performer who will pass the two hours giving a technical demonstration. This guy opens his heart and says, 'Here it is, use it, free.' I've seen clinicians who would spend two hours showing off their dexterity, but Joe does things that are useful to the students."⁵⁷

The influence of Joe's work as a clinician is further documented by Jethro Tull drummer Barriemore Barlow.

I saw him at a clinic about four months after I started playing and he was just unbelievable. So totally into just the basic drum kit, and drawing so much music out of so little, without any flashy effects. That was one of the most amazing things I've ever seen. That's what it's really all about.⁵⁸

⁵⁷ Marian McParland *All in Good Time* (New York: Oxford University Press 1987), 44-46.

⁵⁸ *Modern Drummer Magazine* - December/January 1979.

TEACHING APPROACH

As a long-time student of Joe's, I believe that I can provide a unique insight into his teaching approach. Although hand development was one of his primary areas of focus, Joe also taught drum set coordination, as well as the more musical aspects of drumming such as understanding song form and approaches to improvisation. Joe was not an advocate of playing along to records. He believed that it trained you to be a follower which, in his view, is not a very desirable trait for a drummer to have. In addition, Joe was not a believer in practicing on certain surfaces such as pillows, as many drummers advocate. He believed that by practicing in this manner, you are training yourself to play into the drum rather than off of the drum. Playing off of the drum tends to give you a more musical sound and also creates a natural lilt, i.e., swing, to the time. Some of the drum books that Joe had used include George Lawrence Stone's *Stick Control* and *Accents & Rebounds*, his own *Master Studies & Master Studies II* (Joe always liked to point out that the titles were not his idea but rather the publishers.) For drum set coordination, he would use Jim Chapin's *Advanced Techniques for the Modern Drummer*, Carmine Appice's *Realistic Rock*, Ted Reed's *Progressive Steps to Syncopation*, as well as his own book *Rudimental Jazz*. For classical reading, Joe would use Anthony Cirrone's *Portraits in Rhythm*. He would also use books by Charlie Wilcoxon and Joe Cusatis among others.

Here is an explanation Joe's teaching approach in his own words.

George Lawrence Stone introduced me to the three stages of development:

Wrist turns: the motor. Forearms: for power. Fingers-very subtle-the "fine polish." and The Level System which includes the following: Full Stroke: 18" off

the drum—The stick starts in an upright position with the tips towards the ceiling. Snap, or throw, the stick using the wrist towards the drum. Allow the stick to rebound back up to its starting position. Work slowly and keep your arms loose. The movement has three benefits: 1. It loosens all the muscles of the wrist and forearm. 2. It develops a reflex action because, if allowed, the stick will rebound faster than you can pick it up. 3. It develops a good sound because the rebounding stick gets off the drumhead and allows the drum to sing. The Half Stroke: 6” off the drum—This is used for a softer volume. Don’t squeeze the sticks by closing the fingers; allow the stick to breathe. Try to hear the resonance of the stick in each stroke. Control Strokes: They are used to produce flowing movements when accenting. The down stroke is used to transition from loud or accented strokes to soft or unaccented strokes. Stop the natural rebound of the stroke by simply closing the fingers around the stick immediately after the stick strikes the drum. The up stroke is used to transition from soft to loud. Strike the drum, accept the rebound, and assist the stick up to the height needed for its next note. For more power, incorporate the forearms: 1. In a whipping motion for single accents (Moeller). 2. In a straight forearm throw. Add the weight of the forearm to generate multiple accents. Maintain good form, practice slowly, and strive for accuracy. Don’t focus on speed. Speed results from slow, accurate practice. Finger Control: Everybody who has good technique uses their wrists, forearms, and fingers. Isolate the fingers using a French-style timpani stroke with the thumb up and pulling in with the fingers. The fingers cannot achieve as loud a

note as the wrist can, because the muscles are smaller.⁵⁹

Joe discussed the history behind his becoming familiar with finger control in a 2003 interview that he had done for *Vintage Drummer* magazine.

Billy Gladstone was instrumental in that. Louie Bellson used to use it a lot, but just a little differently than I did. We became good friends. When he would come to Springfield with Ellington, he'd come over to the house. Louie was a sweet guy. Buddy was very influential. I was very fortunate to work out with him a few times. It's so strange because I never asked him how do you do anything.⁶⁰

Here is an alternate explanation of the level system that can be found in the updated version of George Lawrence Stone's *Stick Control*.

The premise behind this method is a simple one: a louder note can be produced by having the drumstick starting from a position which is farther, rather than closer, to the drumhead, allowing the stick to develop enough speed to produce a loud sound—the faster the speed, the louder the tone. If a drum is struck from a low position, a softer sound can be produced. Free Strokes are strokes that begin at one position and rebound back to the same position. To play a full stroke, start with the stick straight up and down, with the tip pointing to the ceiling, about 18" from the drum. Strike the drum or pad, accepting the rebound and allowing the stick to return to the starting position. The full stroke will do three things: Loosen the muscles, provide for consistent sound, and develop reflexes (your hand must return as fast as the stick does). A half stroke will start and finish

⁵⁹ *Modern Drummer* Magazine November 2006 page 77.

⁶⁰ *Vintage Drummer* Magazine Vol 3 Issue 2 April, May, June 2003 page 13.

about 9" from the drum, and a lower stroke (tap), about 3". Controlled strokes are combinations of the three free strokes and are used to prepare for accenting. The down stroke will start at the same place a full stroke does, but the stick is stopped from rebounding all the way back up, stopping at the half-stroke position, in readiness to play a softer sound. The up stroke is the opposite of a down stroke, starting from a low position and going to a higher one, in preparation to play a loud or accented note. A down stroke will be used for playing an accent when the following note to be played is unaccented. An up stroke will be used when the next note played is accented. For example, down strokes may be played 18" to 9", 18" to 3" or 9" to 3". Up strokes are played 9" to 18", 3" to 18" or 3" to 9". For example, if four loud strokes were to be played followed by four soft strokes, you would play: Full, Full, Down, Down, Tap, Tap, Up, Up. Paradiddles with the accent on the beat would be: Down, Up, Tap, Tap, Down, Up, Tap, Tap.⁶¹

Turning now to the concept of the three pressures, based on my studies with Joe, the word pressure is somewhat of a misnomer since the objective is not to squeeze the stick but rather to pull in with the fingers. This is a subtle but very important distinction. Here is an explanation of the concept in Joe's own words.

Going from single strokes to double strokes to buzz (multiple rebound) strokes involves different pressures on the sticks. You must be able to change the pressure your fingers are putting on the sticks without tension developing in the

⁶¹ Danny Gottlieb and Steve Forster from George Lawrence Stone's *Accents & Rebounds* Updated Edition 2012 page iii-c.

wrists. When going between single strokes and double strokes, the idea is to get the same sound, even though your hands are only moving half as fast when playing the doubles. When moving between doubles and buzz strokes, the important thing is not to tighten up during the buzz notes. The hands will be moving at the same speed; the difference is the pressure you apply with your fingers. When going from singles to buzz strokes, again, the hands will be going only half as fast on the bounce notes. The idea is to get as many rebounds as possible. Practice slowly at first so that you can concentrate on making the sticks rebound, even though at a slow tempo, the roll will not sound smooth. After you develop the ability to get a good rebound from the stick, you can increase the tempo and close the roll.⁶²

Here is an additional explanation of the three pressures also in Joe's own words.

Going from single strokes to buzz (multiple rebound) strokes requires a different pressure, which is controlled primarily with the fingers. The important thing to remember here is that "pressure" does not mean "rigidity" or "tension." So these exercises, then, will help develop the sensitivity in the fingers that is necessary to control this pressure. You must be able to immediately apply the pressure when needed for a buzz, and then be able to immediately release it for single strokes.⁶³

Turning now to drum set coordination, Joe was a strong advocate of using the drum rudiments as a way of building mobility on the drum set. Per Joe, by altering their

⁶² *Master Studies* page 30.

⁶³ *Master Studies* page 20.

rhythmic structure, many interesting patterns can emerge. Drummers such as Philly Joe Jones, Billy Cobham, and Steve Gadd have used rudiments in a very effective manner. Here is an explanation that Joe gave in his book *Rudimental Jazz*.

There has been much discussion and argument—pro and con—among the drumming fraternity as to the real value of the drum rudiments. The main argument raised by those opposed to the rudiments is that they were intended for marching drummers and have no application in modern rock or jazz. I cannot go along with this argument at all, for my early training was based on a rudimental approach to my instrument, and I feel this foundation helped a great deal in my later technical development. The rudiments are exercises for developing control and technique for the solo drummer. They should be part of every drummer's early training. Their study is a foundation on which to build complete technical and musical command of the instrument. The basic rudiments were established by the N.A.R.D. (the National Association for Rudimental Drummers) in 1933. Drummers shouldn't restrict their rudimental study to just the basic thirteen or twenty-six "standard American" rudiments. Drummers should explore the endless possible variations of each rudiment or create some new ones. Drum rudiments are simply combinations of the three stick movements: the single stroke, the double stroke (stroke and rebound), and the flam. With these three basic movements, you can create thousands of interesting rhythmic patterns or exercise.⁶⁴

⁶⁴ *Rudimental Jazz* page 4.

Danny Gottlieb provided an in-depth explanation of Joe's teaching approach in the following interview for *Drum!* Magazine back in 2011.

For the past 41 years, I was lucky enough to have had Joe Morello in my life. He was like a second father, and I discussed pretty much every event in my life with him. And I'm not the only one. Joe had developed close relationships to many of his students, and while we all miss him terribly, we all feel incredibly fortunate to have experienced his greatness, as a player and a human being, firsthand.

As Joe's students, we were especially fortunate to benefit from his deep connection to *Stick Control* author George Lawrence Stone. After studying with Joe Sefcik, in Springfield, Massachusetts, Joe studied with Mr. Stone in Boston, and became his most prolific student. The techniques that Stone taught allow for incredible dynamic control without tension and a system that, if practiced correctly, offers unlimited possibilities. Practicing to the point of obsession, Joe mastered Stone's exercises, and started to create variations on the material. He worked on hand development and control at all dynamic levels, incredible speed, touch, the ability to shift dynamics at will, accents in odd and unusual places, triplet variations of eighth-note exercises, polyrhythms, and odd time experiments.

The incredible technical possibilities of the Stone system are dramatically illustrated in Joe's performances. When we examine any of his videos or recordings, we are treated to some amazing musicality. The touch, dynamic range, brush sound, and unbelievable technical command are everywhere evident.

We find Joe playing things with one hand, or polyrhythmic combinations that no other jazz drummer had played before, or since.

The one-hand band—If you discuss the “first lesson” with any of Joe’s students, everyone has the same story: Joe would ask you to play some rudiments, eventually getting to the paradiddle, asking you to move up the tempo, play it faster than you could ever imagine, and then watch your reaction when you realized he was playing the exercise with one hand! He would then explain how his technique was based on the teachings of three teachers: Joe Sefcik, George Lawrence Stone, and Billy Gladstone. But it was Stone’s system that seemed to hold the strongest sway in his playing.

Joe explained that Stone divided the development of playing the drum into three areas: the wrist, arms, and fingers. But it all began with an examination on how and why to hold the stick. In my lessons, Joe would constantly express that you could hold the stick anyway you wanted, but what he liked about Stone’s system was that there was a *real* explanation. It had everything to do with holding the stick in a way that utilized the most natural movement of the hand—in other words, making no change in how the hand moved with a drum stick versus without one.

He also felt that the real cause of tension came from squeezing the fulcrum between the thumb and the first finger in matched grip. This tension was to be avoided at all costs. Balance point was another crucial consideration, as it is virtually impossible to reach peak technical speed and control without finding the optimum balance position between the front of the stick and the back.

Other Stone concepts included correcting the tendency to begin a stroke low and then raise the stick up before making the stroke, or dropping one stick while raising the other at the same time. Joe illustrated that this would be a source of tension, and that with Stone's method you could have much better control and precision by starting at a specific height from the drum, throwing the stick down, and "accepting the rebound" back to the starting position.

Joe also illustrated Stone's level system, where when you wanted to change dynamics, you would stop the stick in a lower position, and not accept the rebound. Conversely, if you needed to go from a softer to a louder sound, you would raise the stick back to the higher position after striking the pad. And on it would go. But it is a specific system, applicable to any style, and one that seemingly achieves great results with anyone who practices it.⁶⁵

⁶⁵ *Drum!* Magazine June 2011 – "A Legacy Set in Stone" – Danny Gottlieb page 58-59.

DRUM EQUIPMENT, SET-UP, AND TUNING

As Joe's long-time drum technician and now archivist of his personal effects from throughout his long and illustrious career, I can provide a unique glimpse into his drum equipment and set-up as well as his approach to tuning. In addition, I will shed light on the history of his drum and cymbal endorsements. As far as drumsticks are concerned, Joe preferred hickory wood rather than oak or other woods. He also preferred wood tip sticks to nylon or other materials. His first signature stick was a WFL Ludwig Morello Model from the late 1950s. These sticks are rather scarce today and are highly prized among collectors. Joe's ear was so good that he used to pitch pair the sticks himself. He would do so by tapping the shoulder area of each stick with his index finger or the nail on his index finger. He would also clap the sticks together near the shoulder area, both right on left and vice versa, and then pair them based on the results of these tests. Joe had often said that if your sticks have different pitches, it will affect the sound of both the drums and the cymbals. In recent years, many drumstick manufacturers now pitch pair them at the factory. In spite of this, Joe still preferred to pair them himself if time permitted. The next drumstick that Joe had used was a Ludwig Morello Model (Ludwig had dropped the WFL designation by then). In the early 1960s, Ludwig began using letter designations on their sticks so Joe's signature stick became the Ludwig Joe Morello Model 11A. Interestingly, Ludwig also offered a Ringo Starr Model drumstick to which they had assigned a 13A designation. On one occasion when the Dave Brubeck Quartet was performing in London, Ringo Starr came to the show to see and meet Joe. At that meeting, they exchanged drumsticks. This gives you an idea of just how popular a drummer Joe was during that time. Imagine that, a Beatle coming back stage to meet Joe

and exchange sticks with him. In the early days of the ProMark drumstick company, founder Herb Brochstein had approached Joe about becoming an endorser. Since he was already established with Ludwig, Joe respectfully declined Herb's invitation. At that time, ProMark used Japanese Oak wood exclusively. As I mentioned earlier, Joe preferred hickory wood. ProMark did manufacture a few pair of prototype sticks for Joe but they were never made available to the public. These sticks remain in Joe's archives to this very day. When his association with Ludwig ended in the early 1990s, he made the decision to endorse Cappella drumsticks. These were larger in diameter than the Ludwig sticks had been. In fact, his Ludwig signature stick had become larger in diameter as early as the 1970s despite having the same 11A designation. After Cappella, Joe endorsed ProMark sticks but by this time, they were manufacturing them from hickory wood as he had always preferred.

Turning now to drums, Joe became a Ludwig endorser while he was a member of the Marian McParland Trio. In fact, both Marian and bassist Bill Crow accompanied him to the Ludwig Drum Company on Damen Avenue in Chicago, Illinois to pick up his new set of drums when they were out on tour and playing the Chicago Blue Note. Joe normally used a 22" x 14" (22" x 16" much later) bass drum and later in his career would occasionally use a 20" drum. He was not an advocate of the 18" bass drum as some of the bebop players had been. His rationale was that you might as well play a floor tom tom at that point. Other than using a felt strip inside the batter head of the bass drum, Joe never used any type of muffling devices, including pillows, in any of his drums. There are pictures such as Ludwig press photos or even the cover of *The Dave Brubeck Quartet at Carnegie Hall* album which show a felt strip on the front (resonant) head. I had asked

Joe specifically about this, and he indicated that those drum sets did not belong to him and were used only for the photographs. Joe also preferred to use a piece of Dr. Scholl's moleskin (normally used for foot care) on the batter head where the bass drum beater would strike. Unlike many drummers, he preferred to keep the bass drum flat rather than raised in the front. Joe's reasoning was that he could get a rounded rather than drier, more staccato sound, by having a larger contact patch when the bass drum beater would strike the drum head. During his time with Ludwig, he used a Speed King pedal with a wood beater. When Joe became a Drum Workshop endorser in 1992, he switched to one of their pedals with a composite beater. Joe preferred bass drum pedals with a solid footboard rather than with a heel plate because he normally played the bass drum with his heel down other than when playing accented notes. He also preferred not to have a carpet or rug of any kind under the drums on the stage because he believed that it absorbed the natural sound of the drums. As far as tom toms are concerned, Joe normally used a 13" x 9" or 12" x 8". On occasion, he would use both drums for different tonalities but for the most part, he preferred a single mounted tom tom so that he could have his ride cymbal directly over the bass drum. His floor tom tom was normally a 16" x 16" if using only one, or a 16" x 16" along with a 16" x 14" if using two. Joe would occasionally use a 14" x 14" floor tom tom as well. His snare drum was normally some type of metal, usually brass or bronze, with the dimensions being 14" x 5" or 14" x 5 1/2". This is interesting since Joe's teacher and mentor, Billy Gladstone, normally used deeper snare drums, 7" and greater, and even manufactured his own in these deeper sizes. Incidentally, Joe never had one of Billy's snares in his collection.

With respect to cymbals, Joe was a Zildjian endorser up until 1966 when he joined

Paiste. He generally preferred brighter sounding cymbals such as “A” Zildjians rather than darker sounding ones such as “K” Zildjians. He would normally use 13” or 14” hi-hats as well as two crash cymbals ranging in size from 15” through 18”, with the larger one on his left side. During the Brubeck years, Joe would often use a 14” bottom hi-hat and have them lathe down the 14” top hi-hat to a slightly smaller diameter to prevent airlock from the cymbals. These hi-hats can be seen in a few of the videos that were filmed at the Playboy mansion. Joe normally preferred a 20” or 21” ride cymbal. During his tenure as a Paiste cymbal endorser, Joe had worked with them to develop a flat, i.e., no bell, ride cymbal.

On the topic of drum tuning, Joe did not tune his drums to specific pitches. Initially, I was quite surprised by this given the amazing sound that he had always been able to draw from the instrument. But, deep down, I believe Joe felt when all is said and done, the trap drum set is still an instrument of indeterminate pitch. Buddy Rich appears to have held a similar view. I have heard both Joe and Buddy say that you tension, rather than tune, the drums on a trap set. That being said, Joe still preferred to “tune” his snare drum in a perfect fourth interval with the bottom (resonant) head being a fourth higher in pitch than the top (batter) head. He would use “Here Comes the Bride” (Wagner’s Bridal Chorus) to accomplish this tuning. Joe cared more about the interval on each lug between the top and bottom head rather than be concerned about the lug to lug tuning relationship on the same head. In general, Joe preferred to tune his tom toms with a slightly higher pitch. Normally, he would tension on the top and bottom heads of a mounted tom tom the same. Joe would sharpen the top head slightly to allow for slippage. On his floor tom tom, if he were using only one, Joe would make the top head looser than the bottom to give the

drum a “dirtier” sound. If he were using an additional floor tom tom, he would tension both heads the same, similar to a mounted tom tom, and then sharpen the top head. Joe would tension his bass drum similar to the floor tom with the “dirtier” sound by having the batter head looser and the resonant (front) head tighter. Under no circumstances would he cut holes in any of the drum heads or use gaffers tape on them. When I started out as his drum technician, I would use a device made by Tama called the Tension Watch. It is basically a low-budget durometer; a device used to measure a material’s resistance to indentation. It always worked quite well while out on tour. Joe, however, would always prefer to tune the snare drum himself.

INTERVIEW WITH JEAN MORELLO

The following interview was conducted with Joe Morello's widow, Jean Morello, on Wednesday, April 4th, 2018 via telephone.

Marvin Burock: Jean, thanks so much for allowing me to interview you for my thesis. I truly appreciate it.

Jean Morello: You're welcome, Marvin. It's my pleasure.

MB: You and Joe were married in June 1966. After that, you did some travelling with him whether for drum clinics or with the Dave Brubeck Quartet. Is that correct?

JM: Now that's right. Now the first time I met the group was when Joe had sent me a ticket to New Orleans where they were performing.

MB: Was that performance at a jazz festival or just a concert?

JM: I can't remember because I was so interested in Joe and the quartet that I don't remember where it was in New Orleans, but believe me, it was in a nice place. Anyway, this is when Dave met me. Paul Desmond and Gene Wright were there as well. Paul said to Joe "This girl will never leave you Joe. Don't worry about it."

MB: Were there other trips in addition to New Orleans?

JM: Yes. The gigs and the clinics were together. That's what made it hard because when Brubeck was off then Joe was working with the clinics. There was no free time. You couldn't see anything. In Italy, we went to this old dark place for the clinic and didn't think anyone was there but the place was crowded like crazy. And this is where the people almost choked Joe with his own tie. They got so excited and ran up on the stage. He could have been hurt.

MB: Did you go to Mexico with the quartet?

JM: No, I didn't go. I remember we were in Switzerland and Austria in October with the cold weather. The trains were very good. They were not fancy but had good food. Joe loved that. He loved the trains. Then there was the night train. He liked to go on the trains at night but I couldn't sleep on those bunk bed things. I remember they picked us up in a Rolls Royce in England and I said to Joe, "This thing doesn't ride any better than the Cadillac."

MB: When Joe did the clinics overseas, was Bill Ludwig ever there with you?

JM: I don't remember Bill being in England. I remember Ivor (Arbiter) taking charge of that. Graham Morley was in this thing too. He was helping Joe carry the drums.

MB: So he was like Joe's drum tech in England and in Europe?

JM: I can't remember if it was both or just England.

MB: When Joe was with the quartet, he really didn't have a drum tech, did he? Didn't Gene Wright used to help him set up the drums?

JM: Well I think Gene helped him. Somebody helped him.

MB: So he didn't have a dedicated drum tech who travelled with the band back then?

JM: No.

MB: Getting back to Ivor Arbiter, he was the guy who had a lot to do with The Beatles because he designed their logo and put it on Ringo's bass drum. He also put the "Ludwig" logo in larger letters on the bass drum. When The Beatles were on *The Ed Sullivan Show*, all of the kids in the United States saw this "Ludwig The Beatles" on the bass drum. As a result, Ludwig Drums was working two shifts a day and on Saturdays. It made Bill Ludwig a very rich man almost by accident.

JM: I'll tell you, Ivor did a lot of things businesswise, okay. He was more in England than Europe but he was in the casino gambling thing. These things are expensive. These buildings. This is not just like a square thing, you know, in town, a little square in the

corner. Extravagant things with extravagant food. People drank and wore fancy clothes. The place was all fancy, not plain. What can you say.

MB: Jean, did you have much interaction with Bill and Maggie Ludwig? Did you go to their home?

JM: Yes, we went to their home. They took us to this restaurant. They would go all the time. It was a neighborhood restaurant. There was a restaurant down where the boat (yacht) was as well. When we went to their house, there were other people there too. We would stay overnight. Their German Shepherd would jump all over us.

MB: That was in Oak Brook, Illinois, where they lived, right?

JM: That's right.

MB: Joe had told me that Ray and Joan Kroc of McDonald's fame lived nearby.

JM: Well, they lived in that neighborhood.

MB: Do you recall meeting them?

JM: No.

MB: I have seen pictures of the Ludwig's home in Joe's archives. Bill and Joe are playing chess in the backyard. You can tell it's a beautiful brick home that they had.

JM: Oh, they had a big home, almost two houses in it and people would be coming all the time. Maggie would go out and buy food. She took me to a department store and told me to pick up anything I wanted. I couldn't do that. I just couldn't do that. It was out of my range.

MB: Bill was your best man at the wedding, right?

JM: Yes. He kept saying "Now Joe, you can quit this if you want to. You can get out of this." He kept saying that.

MB: Where did you get married?

JM: In Springfield, Mass.

MB: How did you and Joe first meet?

JM: Well, you see, in Springfield, there was a guy who knew Joe and Claire [Joe's sister]. He was the boyfriend of a woman who I worked with as a nurse in Cincinnati, Ohio. Kathy was her name. Her boyfriend said to me, "We know a guy who's coming to town." That was Joe. They called Joe on the phone and said, "I have a blind date for

you. Do you want to have a blind date and have her come to the concert?” Joe was sleeping when they called. He was tired but he said, “Yes, bring her down.” I had to have a dress so I went to the shop that sells things cheap, a thrift store. There was this blue dress. So I got the blue dress and it fit fine. Joe liked the blue dress.

MB: You didn’t tell him it was from a thrift store, did you?

JM: It came from Good Will.

MB: So you got a dress from Good Will and you wore it on your first date with Joe.

JM: We went to this restaurant that had big chairs. It was like Hawaiian or Polynesian food. Then I had to go home. He called me every night and it always woke me up. I had to get up a 6 o’clock to go to work and, my gosh, he’d call me at 3 or 4 in the morning every night. I never said anything because already I’m awake. We talked. So then he would come down to Cincinnati to see me. I would pick him up at the airport. He met my family, my cousin Sally and her husband, Joe Porter. Joe Porter knew Joe by his playing. He had his records and was knocked out that I was going to marry this man. Joe Porter was a helicopter pilot in the service. He became an obstetrician and, sadly, was killed in an airplane crash.

MB: Years ago, Joe mentioned to me that Gene Krupa had contacted him about giving him some drum lessons.

JM: Yes, he did.

MB: Joe had mentioned that the two of you made several trips to Gene's home in Yonkers, New York. What can you tell me about those visits?

JM: I would go and read because I couldn't stand the drums (laughs) and all that rehearsing. I would go in the den and be alone and read. They would be together and do whatever they had to do with the drumming. They played down in the basement. It was a big place, a beautiful home.

MB: How many trips did you make to Gene's home that you can recall and how long were the visits?

JM: We made 4 or 5 trips. They were long because Joe and Gene loved to go and talk about the drums.

MB: Was there anybody else in the home when you were there?

JM: I think the maid because he didn't live alone. Joe said that I reminded Gene of his first wife, Ethel. Something about me made him comfortable and a reminder, some connection. I don't know what it was.

MB: What can you tell me about Gene? What was your impression of him as a person?

JM: He was a gentleman to me. He was a kind man, very kind.

MB: In 1973, Buddy Rich organized a testimonial dinner for Gene which was sometime in August. Comedian Jerry Lewis was the master of ceremonies.

JM: I was not there.

MB: Joe mentioned that Benny Goodman wanted him in his band at one point. What can you tell me about Benny?

JM: He wanted him in the band and he wanted him to go on the road. He wanted to pay him but he didn't want to pay him enough so Joe refused.

MB: This must have happened more than once because I think in the 50s before Joe joined Brubeck, he had an offer from Benny and I guess it didn't work out financially. I had listened to a radio show that Joe had done back in 2002. He mentioned that pianist Hank Jones was the one who recommended him to Benny. But, fast forward a number of years, Benny had invited you and Joe to his home in Connecticut to discuss joining his group. What year would that have been?

JM: I think maybe in the early 70s.

MB: Okay. What can you tell me about your trip to Benny's home?

JM: That was the trip that Joe would not accept Benny's offer. See, he said "That's not right."

MB: In other words, Benny still didn't want to pay him good money.

JM: He's a tight wad. See, now this is not nice. He's the one that brought the wine in and I said, "Well you didn't bring me anything."

MB: In other words, Benny brought a glass of wine for Joe and nothing for you.

JM: Yeah. I said to him, "Benny, that's not very nice of you. You didn't bring me anything. That's not nice."

MB: So he didn't offer you any kind of refreshment. Is that what you are saying?

JM: Yeah. So I balled him out.

MB: That's funny. Benny and his wife owned like three homes and his wife was a descendant of railroad magnate Cornelius Vanderbilt. Can you tell me anything about Benny's wife?

JM: She was charming, very sophisticated, very socialized. She told me all about her family. I didn't know a thing she was saying because I didn't know them. She was comfortable with me.

MB: What can you tell me about Joe's relationship with Buddy Rich?

JM: He got along so well with him. They respected each other humbly. Humble is the word. Both were humble to each other.

MB: When I was going through Joe's archives, there was a picture of him and Buddy together. I think it might have been when Joe was playing at that health club in West Orange, New Jersey and Buddy stopped by in his bus. Buddy had this big smile on his face and he didn't typically smile in photos. It's not the picture that's in Joe's *Master Studies* book. It's a wonderful picture with both of them smiling. When I look at that picture, it sums up the friendship that they had because you could just see how happy they were to be in each other's company.

JM: They could relate to each other and be honest with each other. Say it the way it was.

MB: When Buddy got sick, which would have been in early 1987, did Joe call him? Were there conversations between the two of them?

JM: Yes. He said he was dying. He said, “I’m finished.”

MB: I remember Joe telling me that they did one operation on Buddy’s brain and that he was unable to play again after that.

JM: No. No. He couldn’t play.

MB: At a certain point, I think sometimes people can lose their will to live especially if they’ve been doing something all of their life and can no longer do it.

JM: I think he was in a lot of pain, see. So he said, “It’s finished.” He accepted it anyway. And they talked a lot about things, you know, which is good. I think he [Buddy] got along with him better than anybody. They just respected each other’s identity, a love and respect for each other’s identity with harmonious friendship.

MB: Is there anything else that you’d like to add?

JM: I want to tell you one thing. In all of the years that I had been with Joe, he never refused a student to talk to, and that is very important. What can I say.

MB: Not only that but when we would do the clinics, he would sit there until the last person who wanted to say hello or get an autograph was acknowledged. He was always very accommodating to his fans and students, and that’s something rare.

JM: You can't buy that. Not too many people have that in their profession. They're too selfish. That's important because it's what builds the enthusiasm of the youth and that's what we need. That's what we are lacking.

MB: Thank you so much Jean.

Jean Morello: You're welcome Marvin.

APPENDIX A – SELECTED WORKS

1. Instructional Books

- a. *Rudimental Jazz* by Joe Morello – Modern Drummer Publications
- b. *Master Studies* by Joe Morello – Modern Drummer Publications
- c. *Master Studies II* by Joe Morello – Modern Drummer Publications
- d. *Off the Record* by Joe Morello – Jomor Publications
- e. *New Directions in Rhythm* by Joe Morello – Jomor Publications

2. Instructional Videos

- a. *Joe Morello – The Natural Approach to Technique* – Hotlicks Video
- b. *Joe Morello – Around the Kit* – Hotlicks Video
- c. *Joe Morello/Danny Gottlieb – Natural Drumming: Lesson 1&2* – Mel Bay
- d. *Joe Morello/Danny Gottlieb – Natural Drumming: Lesson 3&4* – Mel Bay
- e. *Joe Morello/Danny Gottlieb – Natural Drumming: Lesson 5&6* – Mel Bay

3. Recordings

- a. Dave Brubeck Quartet *Time Out* Columbia
- b. Dave Brubeck Quartet *Time Further Out* Columbia
- c. Dave Brubeck Quartet *Jazz Impressions of the U.S.A.* Columbia
- d. Dave Brubeck Quartet *Jazz Impressions of Japan* Columbia
- e. Dave Brubeck Quartet *At Carnegie Hall* Columbia
- f. Joe Morello *It's About Time* RCA
- g. Joe Morello *Going Places* DMP
- h. Joe Morello *Standard Time* DMP

APPENDIX B - LETTERS TO JOE MORELLO

1959 Western Union Telegram from President John F. Kennedy

1989 Letter from Rolling Stones drummer Charlie Watts

1963 Letter from Playboy Magazine founder Hugh Hefner

1964 Letter from Playboy Magazine founder Hugh Hefner

1962 Letter from RCA A&R manager George Avakian

1961 Letter from legendary drum teacher George Lawrence Stone

1963 Letter from Ludwig Drum Company's Dick Schory

1967 Letter from Ludwig Drum Company's William F. Ludwig Jr.

1973 Letter from Paiste Cymbal Company's Robert Paiste

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

(32).

SYMBOLS

DL = Day Letter

NL = Night Letter

I = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

BA 143 PA343

P WYP065 GOVT PD=SN WASHINGTON DC 28 126PME=

=JOE MORELLO TESTIMONIAL DINNER=

1959 FEB 28 PM 2 1/2

DLR DO NOT FONE 5:30 PM WAYSIDE INN

WEST SPRINGFIELD MASS=

=EXTREMELY SORRY THAT A PREVIOUS COMMITTMENT PREVENTS ME
FROM JOINING WITH HIS MANY FRIENDS TONIGHT IN PAYING
TRIBUTE TO THE NATION'S OUTSTANDING DRUMMER, JOE MORELLO.
MY WARMEST PERSONAL REGARDS TO HIM ON THIS HAPPY
OCCASION AND BEST WISHES TO THOSE PRESENT=

JOHN F KENNEDY USS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE




THE RITZ-CARLTON
NAPLES

Dear Sir,

I cannot tell you
how and what an honour it
was to meet you backstage at
Steak Stadium last month.

As you know I have admired
you from afar for too many
years to mention. You and
Mel Lewis are such fine
examples to follow both on
and off the stage.

I do hope you enjoyed your
self.

Yours


C. R. WATTS
(DRUMMER OF THE ROLLING STONES).

280 VANDERBILT BEACH ROAD, C.S. 413030, NAPLES, FLORIDA 33941-3030 (813) 598-3300 TELEX 522450

PLAYBOY

232 east ohio • chicago 11, illinois

January 7, 1963

Dear Joe:

Congratulations! I'm pleased to inform you that the readers of PLAYBOY magazine have voted you a winner in the 1963 Playboy All-Star Jazz Poll. You are featured in the article beginning on page 81 of the enclosed February issue.

As a winner, you will receive a Playboy All-Star Jazz Silver Medallion. It is eloquent testimony to your musicianship and popularity to be elected to the Playboy All-Star Jazz Band in this largest of all jazz polls.

Again, congratulations. You will be hearing from us shortly regarding the awarding of the Playboy Silver Medallion.

Cordially,

Hugh M. Hefner

Hugh M. Hefner

HMH:dl
encl.

michigan 2-1000

PLAYBOY

232 east ohio • chicago 11, illinois

22 January 1964

Mr. Joe Morello
Apartment 3-H
14 Marshall Street
Irvington 11, New Jersey

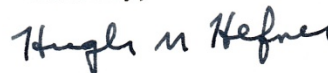
Dear Joe:

Congratulations! I am pleased to inform you that you have been voted a winner in the 1964 PLAYBOY JAZZ POLL. You are featured in the article beginning on page 59 of the enclosed February issue.

As a winner, you will be receiving the PLAYBOY Silver Medallion. It is eloquent testimony to your musicianship and popularity to be elected to the PLAYBOY Jazz Band, in this biggest of all jazz polls.

Again, congratulations. You'll be hearing from us shortly regarding the awarding of the PLAYBOY Silver Medallion.

Cordially,



Hugh M. Hefner
Editor and Publisher

HMH:CA

michigan 2-1000

RADIO CORPORATION OF AMERICA
RCA VICTOR RECORD DIVISION

155 E. 24TH STREET
NEW YORK 10, NEW YORK



March 16, 1962

Mr. Joseph Morello
14 Marshall Street
Irvington, New Jersey

Dear Joe,

Enclosed are some proofs of some of the ads which you will be in in the near future.

The big double page spread will be in this Sunday's New York Times Magazine and in Playboy in April. The portion which is just about you will be in the March issue of "Paperback Review", which has a proven "hipster" circulation.

The red and black ad has already appeared in Billboard, and the March issue of Record and Sound Retailing.

In addition, there are some dealer ad mats which include your album, and I am enclosing some samples. This is not all of the mats in which you are involved, but I have a complete selection of them on hand.

I understand that 25 albums were sent to you with our compliments, and if you want any more, there available in boxes of 25 at the rate of \$1.00 per album.

See you when you get back. Have a great trip!

Best regards,

George Avakian
George Avakian, Manager
Popular Artist & Repertoire

P.S. - You are also on the regular popular DJ list for the month, and you will, in addition, have been serviced to about 120 jazz disc jockeys. When we cover the scene, we really cover it!

RCA Pioneered and Developed Compatible Color Television

RCA VICTOR RECORDS

George B. Stone & Son, Inc.

GEORGE LAWRENCE STONE
PRESIDENT

DRUM MAKERS SINCE 1890
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MUSICAL INSTRUMENTS

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61 HANOVER STREET
BOSTON 8, MASSACHUSETTS

November 1, 1961

Mr. Joseph Morello
14 Marshall Street Apt. 38
Irvington, New Jersey

Dear Joe:

At last ACCENTS AND REBOUNDS is off the press and I send you herewith Number one copy.

I sincerely hope you like the book, and notice the first few pages, which although simple at first glance, will give the eager beaver something to do, and are following a suggestion you made while here on your last visit.

I cannot begin to tell you how grateful I am for the help you have extended to me. People like you are few and far between. I will see that my end of the bargain is properly fulfilled.

Am sending you in a few days a half-dozen copies - you might like to give them to some favored pupils.

Do write me and let me know how you like the book. More later.

Sincerely,

GEORGE LAWRENCE STONE

George.

By GEORGE LAWRENCE STONE

STICK CONTROL

For the Practicing drummer\$3.00

MALLET CONTROL

For the practicing vibe player.....\$3.00

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

INDIVIDUAL DRUM SOLOS

For Competitioneach \$.50

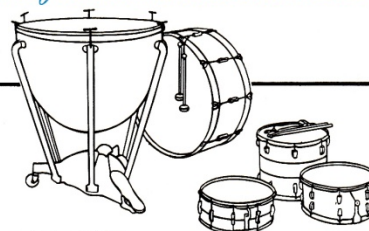
DODGE DRUM CHART

400 Measures Analyzed and
Fingered\$.75

Ludwig DRUM CO.

1728 NORTH DAMEN AVENUE
ARmitage 6-3360 • CHICAGO 47, ILLINOIS

most famous name on drums



September 17, 1963

cable: LUDRUM chicago

Mr. Joe Morello
14 Marshall Street
Irvington, New Jersey

Dear Joe:

We have had a request from one of your fans for an autographed picture to the "ghost" from Joe Morello. Enclosed you will find the photograph along with a label for forwarding on to the requesting party. Please sign and forward to John W. Coffey Music - 250 Huntington Ave. Boston 15, Mass. - Attn: Rick Connor.

I trust you have been quite busy as I have not heard from you for sometime. I've got several clinic dates that I've got to check out with you so would appreciate your calling as soon as you possibly can.

Shearing opens at the London House tomorrow night so Gary Burton will be in town for several weeks. He has finished his vibe book and will be bringing it out to me while he's in town. I will give you my honest opinion after I've had a chance to look it over.

The sale of your book continues fairly strong. Although, nothing to shout about. Mainly because no one has really been aware of the fact that it is out. We are making a special dealer mailing this week to advise all of our customers and should move quite a few books into their hands in the next thirty days. As yet, Ludwig has not paid for any part of the books but should within the next two weeks. Will keep you posted.

Cordially yours,

LUDWIG DRUM CO.

Dick Schory

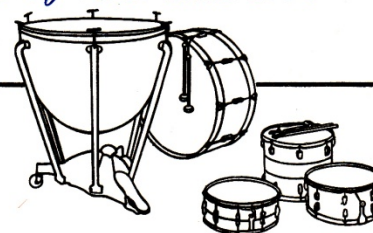
Dick Schory
Advertising Manager

DS:tt

Ludwig DRUM CO.

1728-44 NORTH DAMEN AVENUE
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most famous name on drums



cable: LUDRUM chicago

July 19th, 1967

Mr. Joe Morello
73 Myrtle Avenue, Apt. #B7
Irvington, New Jersey 07111

Dear Joe:

Thought you might be interested in the enclosed picture taken during your recent visit to Frank's Drum Shop. That's Chuck Lishon on the left with Maurie Lishon on the other side of me and, of course, Dick Richardson and Roy Knapp.

It was great of you to visit the shop particularly in view of the fact that Maurie feels you don't like him because you haven't done a clinic for him and have for his competitor. I sincerely hope you can work in a clinic at Frank's Drum Shop sometime this year in your busy schedule.

It was nice talking to you and Jean Ann last night and again Happy Birthday!

Sincerely yours,

Bill

William F. Ludwig, Jr.

WFL:scr

Enclosure

Cymbals Gongs

PAISTE

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Mr Joe Morello

73 Myrtle Ave. Apt. 7B

IRVINGTON, N.J. 07111

U.S.A.

Ihr Zeichen
Your ref.Ihre Nachricht vom
Your letter ofUnser Zeichen
Our ref.
RP/hf/dzDatum
Date
22.1.1973

Dear Joe,

After our strenuous meeting in Berne, I managed to recuperate somewhat, so that I can try writing you a letter.

Enclosed is the result of our combined efforts with regard to your Signature. How do you like it? Anyway, that's how it will look on the cymbals of the Joe Morello Set, from now on.

I expect that you will have received the commission accounts and checks that were due, in the meantime, and would be grateful for a brief acknowledgement.

Some time ago, I happened to be in Helsinki, where I heard you being mentioned, which goes to show that it's a small, intimate world, especially in music.

Concerning the Joe Morello Set, I could certainly imagine better publicity - and sales - if you would personally describe your ideas about sounds and about your cymbals. I would use this for a special folder, illustrated with pictures of you, which would be added to each set or each separate cymbal from the set, and which would also be distributed generally and internationally, through our Drummer-Mailing. Why don't you do it?



Mr Joe Morello, Irvington

22.1.1973

- 2 -

Ingeborg and I wish Jean and you all good things for 1973.
Looking forward to your news and comments.

Best regards,
M.M.PAISTE & SOHN KG

Robert Paiste
Robert Paiste

P.S. Could you use a quantity of the "Profiles" book, for instance for your students? How many copies?

PPS Will you be coming to the Frankfurt Fair, this year?

PPPS I enclose a photograph, which I received from our Drummer-Secret-Service, German Section, which (the photograph) was microdotted and smuggled across the border by an aging (less conspicuous, you know) strip-tease artist.

APPENDIX C – BIBLIOGRAPHY **(JAZZINSTITUT DARMSTADT)**

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Joe Morello: Strictly Technique. Rhythmic Rudimental Progressions. Part 7 - Paradiddle-Diddles, in: Modern Drummer, 14/12 (Dec.1990), p. 50 ("I"/T) [digi.copy]

Joe Morello: More Variations on Stick Control, part 1, in: Modern Drummer, 15/2 (Feb.1991), p. 80-81 ("I"/T) [digi.copy]; part 2, in: Modern Drummer, 15/3 (Mar.1991), p. 84-85 ("I"/T) [digi.copy]; part 3, in: Modern Drummer, 15/5 (May 1991), p. 88-89 ("I"/T) [digi.copy]

Joe Morello: Developing the Left Hand, in: Modern Drummer, 15/6 (Jun.1991), p. 70 ("I"/T) [digi.copy]

Coen de Jonge: Drummer Joe Morello was de schoenlepel van Dave Brubeck, in: Jazz Nu, #152 (Jul/Aug.1991), p. 475-477 (F/I)

Joe Morello: Strictly Technique. The Full Stroke, in: Modern Drummer, 15/7 (Jul.1991), p. 54 ("I") [digi.copy]

Joe Morello: Developing the Paradiddle with Progressive Accents, in: Modern Drummer, 15/8 (Aug.1991), p. 94-95 ("I"/T) [digi.copy]; part 2, in: Modern Drummer, 15/11 (Nov.1991), p. 62-63 ("I"/T) [digi.copy]; part 3, in: Modern Drummer, 15/12 (Dec.1991), p. 120-121 ("I"/T) [digi.copy]

Mitchell Seidel: Skinship. Danny Gottlieb & Joe Morello, in: Jazz Times, 21/8 (Nov.1991), p. 22-23 (F/I)

Joe Morello: Developing Coordination and Independence, part 2, in: Modern Drummer, 16/3 (Mar.1992), p. 58-59 ("I"/T) [digi.copy]

Joe Morello: Continuous Roll Study in 16th Notes, in: Modern Drummer, 16/6 (Jun.1992), p. 62-65 ("I"/T) [digi.copy]

Joe Morello: Continuous Roll Study in 12/8 Time, in: Modern Drummer, 16/7 (Jul.1992), p. 62-64 ("I"/T) [digi.copy]

Doug Rolfe: Joe Morello - "Charles Matthew Hallelujah", in: Modern Drummer, 16/8 (Aug.1992), p. 116-117 (T) [digi.copy]

Joe Morello: Progressive Single-Stroke. Endurance Exercise, part 2, in: Modern Drummer, 17/7 (Jul.1993), p. 96-97 ("I"/T) [digi.copy]

Joe Morello: Finger Control, in: Modern Drummer, 17/10 (Oct.1993), p. 102-104 ("I"/T) [digi.copy]

NN: Ask a Pro - Joe Morello, in: Modern Drummer, 17/10 (Oct.1993), p. 12 ("I") [digi.copy]

Rick Mattingly: Riffs - Joe Morello, in: Down Beat, 60/10 (Oct.1993), p. 14 (F/I) [digi.copy]

Joe Morello: Cross-Sticking, in: Modern Drummer, 17/11 (Nov.1993), p. 82-84 (Clinic) [digi.copy]

Joe Morello: The Hi-Hat, in: Modern Drummer, 17/12 (Dec.1993), p. 52-53 ("I"/T) [digi.copy]

Douglas Martin: Joe Morello is Going Places, in: Jazziz, 11/3 (May/Jun.1994), p. 106 (F/I)

Joe Morello: Creative Substitutions with the Bass Drum, in: Modern Drummer, 18/9 (Sep.1994), p. 86-87 (T) [digi.copy]

Joe Morello: Strictly Technique. Ostinato Studies, in: Modern Drummer, 18/9 (Sep.1994), p. 94 (T) [digi.copy]

Joe Morello: Developing the Left Hand, in: Modern Drummer, 10/11 (Nov.1994), p. 80 (T) [digi.copy]

Joe Morello: Strictly Technique. Study in Triplets, in: Modern Drummer, 19/5 (May 1995), p. 100-101 (Workshop) [digi.copy]

Joe Morello: Study in 16th, in: Modern Drummer, 19/6 (Jun.1995), p. 108-110 (T) [digi.copy]

Joe Morello: Advanced Studies for the Double-Stroke Roll, in: Modern Drummer, 19/7 (Jul.1995), p. 100-101 (T) [digi.copy]

Adam Ward Seligman: Eight Drummers Drumming, in: Jazziz, 3/1 (Dec/Jan.1985/86), p. 27-28, 30-31 (F: Louis Bellson, Bill Bruford, Billy Cobham, Peter Donald, Danny Gottlieb, Joe Morello, Rod Morgenstein, Steve Smith)

Joe Morello: Progressive Accents in 3/4, in: Modern Drummer, 20/3 (Mar.1996), p. 102-104 ("I"/T) [digi.copy]

Joe Morello: More Progressive Accents in 3/4, in: Modern Drummer, 20/5 (May 1996), p. 102-103 ("I"/T) [digi.copy]

Joe Morello: The Triplet Roll, in: Modern Drummer, 20/7 (Jul.1996), p. 104 ("I"/T) [digi.copy]

Brian Thurgood: Joe Morello's Melodic Drumset Solo in "Short'nin' Bread", in: Modern Drummer, 20/8 (Aug.1996), p. 72-73 (A/T) [digi.copy]

Joe Morello: Strictly Technique. Buzz Roll Combinations, in: Modern Drummer, 21/3 (Mar.1997), p. 136-137 ("I"/T) [digi.copy]

NN: Ask a Pro. Joe Morello, in: Modern Drummer, 21/3 (Mar.1997), p. 22 (short I) [digi.copy]

Joe Morello: Strictly Technique. A Warm-Up Exercise, in: Modern Drummer, 21/5 (May 1997), p. 112-113 ("I"/T) [digi.copy]

Joe Morello: Ostinato with Fill-Ins, in: Modern Drummer, 21/10 (Oct.1997), p. 106-107 ("I"/T) [digi.copy]

Joe Morello: Study in Triplets, in: Modern Drummer, 21/12 (Dec.1997), p. 106-107 ("I"/T) [digi.copy]

NN: Ask a Pro. Joe Morello, in: *Modern Drummer*, 21/12 (Dec.1997), p. 24 (short I) [digi.copy]

Cheech Iero: A Different View. What the Pros Look for in a Drummer, in: *Modern Drummer*, 22/2 (Feb.1998), p. 140 (short I) [digi.copy]

Joe Morello: Study in Rhythms, part 1, in: *Modern Drummer*, 22/3 (Mar.1998), p. 124 ("I"/T) [digi.copy]; part 2, in: *Modern Drummer*, 22/4 (Apr.1998), p. 114 ("I"/T) [digi.copy]

Joe Morello: Strictly Technique. Control Studies, in: *Modern Drummer*, 22/7 (Jul.1998), p. 116-117 ("I"/T) [digi.copy]

Berthold Möller: Joe Morello, in: *Jazz Podium*, 47/10 (Oct.1998), p. 22, 24 (I) [digi.copy]

Joe Morello: Metric Modulation, in: *Modern Drummer*, 23/3 (Mar.1999), p. 146 ("I"/T) [digi.copy]

Joe Morello: Study in Paradiddles, in: *Modern Drummer*, 23/7 (Jul.1999), p. 130 ("I"/T) [digi.copy]

Vince Giantomasi: Jazz Legend Joe Morello, in: *Jersey Jazz*, 27/11 (Dec.1999), p. 15-16 (F/I) [digi.copy]

Georges Paczynski: Une histoire de la batterie de jazz. Tome 2: Les années bebop. La voie royale et les chemins de traverse, Paris 2000 [book: Outre Mesure], p. 277-282 (F/A/T)

Joe Morello: Ostinato Studies, in: *Modern Drummer*, 24/8 (Aug.2000), p. 130-131 ("I"/T) [digi.copy]

Joe Morello: Super Control. Finger Pressure Is Key, in: *Modern Drummer*, 24/10 (Oct.2000), p. 142 ("I"/T) [digi.copy]

Rick Mattingly: Reflections. Joe Morello on..., in: *Modern Drummer*, 25/12 (Dec.2001), p. 30-32, 34, 36-38, 40, 42 (F/I about George Lawrence Stone, Billy Gladstone, Jo Jones, Buddy Rich, Gene Krupa, Louie Bellson, Max Roach, Roy Haynes, Shelly Manne, Mel Lewis, Alan Dawson, Jim Chapin, Art Blakey, Cozy Cole, Don Lamont, Tony Williams, Elvin Jones) [digi.copy]

NN: Ask a Pro. Joe Morello Takes Five, in: *Modern Drummer*, 26/4 (Apr.2002), p. 14, 16 (short I) [digi.copy]

Philip Clark: Sounds In and Out of the Loop. Philip Clark talks to veteran drummer Joe Morello about Brubeck, Mingus, and that 'Take Five' solo, in: *Jazz Review*, #33 (Jun.2002), p. 6-7 (F/I)

Joe Morello: Finger Control, in: Modern Drummer, 27/5 (May 2003), p. 82-84 ("I"/T)

Bill Donaldson: Joe Morello Interview, in: Cadence, 30/2 (Feb.2004), p. 5-15 (I)

Doug Ramsey: Take Five. The public and private lives of Paul Desmond, Seattle 2005 [book: Parkside Publications], passim (F)

Ken Micallef: Drum Solos. The Final Frontier Returns. Joe Morello, in: Modern Drummer, 30/4 (Apr.2006), p. 86 (F/I)

John Riley: Joe Morello. Revisiting a Master, in: Modern Drummer, 30/11 (Nov.2006), p. 64-66, 68-69, 71, 74-80 (F/I/A/T) [digi.copy]

Andrew Vélez: Encore. Back in the Spotlight. Joe Morello, in: All About Jazz, #67 (Nov.2007), p. 10 (F/I) [digi.copy]

Wolfgang Sandner: Take Five. Der Schlagzeuger Joe Morello wird achtzig, in: Frankfurter Allgemeine Zeitung, 17.Jul.2008 (F) [digi.copy]

Jean Levin & Franck Bergerot & Russell Gloyd: Dossier Dave Brubeck. Avant et après "Time Out". Quatre garçons dans le vent. "L'amour planait sur ce groupe", in: Jazz Magazine, #606 (Sep.2009), p. 22-29 (F/I with Dave Brubeck, Joe Morello)

Bruce Shipkowski: Legendary jazz drummer Joe Morello dies at 82, in: San Francisco Chronicle, 13.Mar.2011 (F/O) [digi.copy]

Steve Smith: Joe Morello, Drummer with Dave Brubeck Quartet, Dies at 82, in: New York Times, 13.Mar.2011 (F/O) [digi.copy]

John Fordham: Joe Morello obituary. Understated drummer who anchored the Dave Brubeck Quartet, in: The Guardian, 14.Mar.2011 (F/O) [digi.copy]

Keith Thursby: Joe Morello dies at 82; jazz drummer for Dave Brubeck Quartet. 'Drummers worldwide remember Joe as one of the greatest drummers we have known,' Brubeck says. '... His drum solo on "Take Five" is still being heard around the world', in: Los Angeles Times, 14.Mar.2011 (F/O) [digi.copy]

NN: Er erfand "Take Five". Jazz-Schlagzeuger Joe Morello gestorben, in: Berliner Morgenpost, 14.Mar.2011 (F/O) [digi.copy]

Steve Voce: Joe Morello. One of jazz's most celebrated drummers, who made 60 albums with Dave Brubeck, in: The Independent, 16.Mar.2011 (F/O) [digi.copy]

Bobby Reed: Joe Morello Made Timekeeping Creative, in: Down Beat, 78/5 (May 2011), p. 14 (F/O) [digi.copy]

NN: Farewells. Joe Morello, in: Jazz Times, 41/4 (May 2011), p. 30 (O)

Reiner Kobe: Joe Morello, in: Jazz 'n' More, May/Jun.2011, p. 7 (F/O)

Richard Palmer: Obituaries. Joe Morello, in: Jazz Journal, 64/5 (May 2011), p. 19 (F/O)

Ben Kragting & C.P. Vincentius: Afscheid van diernbare jazzmuzikanten. Joe Morello, in: Doctor Jazz Magazine, #213 (Jun.2011), p. 28-29 (O) [digi.copy]

Joe Cunniff: Chords & Discords. Gentleman Joe Morello, in: Down Beat, 78/6 (Jun.2011), p. 10 (letter) [digi.copy]

Marcus A. Woelfle: Take Five. Abschied vom Schlagzeuger Joe Morello, in: Jazz Zeitung, 36/3 (Jun/Aug.2011), p. 23 (F/O)

Ethan Iverson: 1. 2. 3. 4. (5?), in: <www.dothemathypepad.com>, 20.Jul.2011 (F/O) [digi.copy]

Paul de Barros: Shall We Play That One Together. The Life and Art of Jazz Piano Legend Marian McPartland, New York 2012 [book: St. Martin's Press], passim (F)

Dave Brubeck: In Memoriam of... Joe Morello, in: Jazz Times, 42/2 (Mar.2012), p. 44 (F/O)

Bob Baraldi: Chords & Discords. Not an Average Joe, in: Down Beat, 81/4 (Apr.2014), p. 12 (letter)

APPENDIX D - JOE MORELLO DISCOGRAPHY

(TOM LORD'S JAZZ DISCOGRAPHY)

[W8925] Phil Woods

Bird's Eyes, Last Unissued, Vol. 7 : Phil Woods & His Pals : Phil Woods (as,cl,vcl) Joe Raich (vib) Hal Serra (p) Sal Salvador (g) Chuck Andrus (b) Joe Morello (d,vcl)

Springfield, MA, late 1947

<u>Just you, just me (I)</u>	<u>Philology (It)W57-2 [CD]</u>
<u>I've found a new baby</u>	-
<u>Robbins' nest</u>	-
<u>That's a plenty</u>	-
<u>Just you, just me (II)</u>	-
<u>Nice work if you can</u>	-
<u>get it</u>	-
<u>(Medley :)</u>	-
<u>Yesterdays</u>	-
<u>Embraceable you</u>	-
<u>Lady be good</u>	-

Note: Other titles by other leaders.

For a session of August 11, 1954 reissued under Woods' name, see
Jimmy Raney.

[M5778] Gil Melle

Eddie Bert (tb) Gil Melle (ts) Tal Farlow (g) Clyde Lombardi (b) Joe Morello (d)

Hackensack, N.J., January 31, 1953

BN465-4	<u>Cyclotron (take 5)</u>	<u>Blue Note BLP5020, EMI (It)4788192 [CD]</u>
BN466-2	<u>October (take 8)</u>	-
BN467-0	<u>Under Capricorn (take</u>	-
	<u>10)</u>	
BN468-0	<u>Venus (take 13)</u>	-

Note: All above titles also on Blue Note BEP203, (Jap)K18P-9275, Blue Note 4-95718-2 [CD], Fresh Sound (Sp)FSRCD876-2 [CD].

[M5154] Marian McPartland

Lullaby Of Birdland : Marian McPartland (p) Bob Carter (b) Joe Morello (d)

New York, April 27, 1953

SMM4333	<u>What is this thing called love ?</u>	<u>Savoy XP8032, MG12005, SJL2248, ZDS4404</u> <u>[CD]</u>
SMM4334	<u>All my life</u>	- -
SMM4335	<u>A fine romance</u>	- - - -
SMM4336	<u>Willow, weep for me</u>	- - - -
SMM4337	<u>Lullaby in rhythm</u>	<u>XP8108</u> , - - -
SMM4338	<u>There will never be another you</u>	- - - -

Note: All above titles also on Savoy MG15022.

[K1440.60] Stan Kenton

Joe Morello (d) replaces Stan Levey

Glen Echo Park Ballroom, Glen Echo, MD, May 12, 1953

Everything happens to
me (cc vcl) Vintage Radio Classics 54368 [CD]

[M5155] Marian McPartland

In Concert : Marian McPartland's Hickory House Trio : Vinnie Burke (b) replaces Bob
Carter

Live "Hickory House", New York, October 8, 1953

SMC4438	<u>A foggy day (*)</u>	<u>Savoy MG12004, SJL2248, SV0202</u> <u>[CD], ZDS4404 [CD]</u>
SMC4439	<u>The lady is a tramp (*)</u>	- - -
SMC4440	<u>I've got the world on a string (*, !)</u>	- - -
SMC4441	<u>Manhattan (*)</u>	- - - -
SMC4442	<u>Aunt Hagar's blues</u>	- - - -
SMC4443	<u>Four brothers</u>	- - -
SMC4454	<u>Once in a while (!)</u>	- - - -
	<u>Love you madly</u>	<u>MG12043</u> , - <u>SV0224 [CD]</u> ,
	<u>Just squeeze me</u>	- - - -
	<u>Liza (*, !)</u>	- <u>SV0226 [CD]</u> , -
	<u>September song (!, #)</u>	<u>MG12097</u> , - - -
	<u>Embraceable you (*, !)</u>	- - - -
	<u>Laura (!)</u>	- - - -

Note: "Just squeeze me" issued as "Squeeze me".

Savoy MG12043 & SV0224 [CD] titled "The Jazz Keyboards", rest
of LP & CD by Bobby Scott, Joe Bushkin and Lennie Tristano.

Savoy MG12097 & SV0226 [CD] titled "Looking for a boy", rest of

LP & CD by Adelaide Robbins and Barbara Carroll.

First 6 titles also on Savoy MG15032.

(*) These titles also on Savoy Jazz SVY17117 [CD].

(!) These titles also on Savoy 93045-2 [CD].

(#) This title also on Not Now Music (E)NOT3CD137 [CD].

All titles from Savoy MG12004 also on Savoy (Jap)MGJ-12004, COCY-75783 [CD].

Both titles from Savoy MG12043 also on Savoy (Jap)MGJ-12043.

All titles from Savoy MG12097 also on Savoy (Jap)COCY-75435 [CD].

[M5779] Gil Melle

Gil Melle Quintet, Volume 2 : Urbie Green (tb) replaces Eddie Bert

Hackensack, N.J., October 25, 1953

BN526-2	<u>Lover man (take 3)</u>	<u>Blue Note BLP5033, Vogue (E)EPV1116</u>
BN528-2	<u>Spellbound (take 11)</u>	- <u>(E)V2347</u>
BN529-1	<u>Transition (take 14)</u>	-
BN530-3	<u>Time piece (take 19)</u>	- <u>(E)EPV1116</u>
BN531-0	<u>A lion lives here (take 22)</u>	-
BN527-5	<u>Ginger snap (take 23)</u>	- <u>(E)V2347, EPV1116</u>
BN532-0	<u>The nearness of you (ug out) (take 27) (*)</u>	<u>Blue Note 4-95718-2 [CD]</u>

Note: All titles, except (*), also on Blue Note (Jap)K18P-9275, Fresh Sound (Sp)FSRCD876-2 [CD].

All above titles also on Blue Note 4-95718-2 [CD].

[A2190] Bob Alexander

Bob Alexander (tb) Peanuts Hucko (cl.ts) Bernie Leighton (p) Bob Carter (b) Joe Morello (d)

New York, 1953-54

<u>Mambo</u>	<u>Grand-Award 33-325</u>
<u>Rush hour</u>	-
<u>Waltz</u>	-
<u>Chloe [Song of the swamp]</u>	-
<u>Miss print</u>	-
<u>The surrey with the fringe on top</u>	-

[L2095] Yank Lawson

Yank Lawson (tp) Lou McGarity (tb) Steve Allen (p-1) Joe Morello (d) + others
unknown

Broadcast "Gary Moore Show", New York, March 30, 1954

<u>St. Louis blues</u>	<u>Jazum 54</u>
(Medley :)	-
<u>I cover the waterfront</u>	-
(1)	
<u>Something to</u>	-
<u>remember you by (1)</u>	
<u>Just you, just me</u>	-
<u>(incomplete) (1)</u>	

[F259] Tal Farlow

Tal Farlow Quartet : Tal Farlow, Don Arnone (g) Clyde Lombardi (b) Joe Morello (d)
Hackensack, N.J., April 11, 1954

BN554-3	<u>Tina</u>	<u>Blue Note BLP5042, (Jap)CJ28-5127 [CD]</u>
BN555-1	<u>Splash</u>	- -
BN556-1	<u>Rock and rye</u>	- -
BN557-2	<u>Lover</u>	- -
BN558-2	<u>All through the night</u>	- - , <u>BN(Jap)W5511</u>
BN559-1	<u>Flamingo</u>	- - , <u>Liberty (Jap)</u>
		<u>K22P-6094/95</u>

Note: Blue Note (Jap)CJ28-5127 [CD] titled "The great guitars"; see under
Howard McGhee, May 20, 1953 for the rest of this CD.

All above titles also on Blue Note 4-95748-2 [CD] titled "Howard
McGhee, Vol. 2/Tal Farlow Quartet"; rest of CD by Howard
McGhee.

All above titles also on Blue Note (Jap)GXF-3171, (F)BNP25104.

[F260] Tal Farlow

The Tal Farlow Album : Tal Farlow, Barry Galbraith (g) Oscar Pettiford (b) Joe Morello
(d)

New York, June 2, 1954

1730-3	<u>If there is someone</u>	<u>Norgran MGN19, Verve MGV8138, (G)2584</u>
	<u>lovelier than you</u>	
1731-?	<u>With the wind and the</u>	-
	<u>rain in your hair (*)</u>	

1731-4	<u>With the wind and the rain in your hair (#)</u>	-	-	
1732-3	<u>My old flame (!)</u>	-	-	- , <u>Norgran EPN35</u>
1733-9	<u>Gibson boy</u>	-	-	- , <u>Norgran EPN35</u>
1734-5	<u>You and the night and the music</u>	-	-	- , <u>Norgran EPN36</u>
1735-13	<u>Love nest (#)</u>	-	-	- , <u>Norgran EPN36</u>
1736-2	<u>Blues in the closet</u>	-	-	- , <u>Norgran EPN36</u>
		<u>Verve 840037-2 [CD]</u>		
1737-5	<u>Everything I've got</u>	<u>Mosaic MD7-224 [CD]</u>		
1737-9	<u>Everything I've got (#)</u>	<u>Norgran MGN19, Verve</u> <u>MGV8138, (G)2584, Norgran</u> <u>EPN36</u>		

Note: Norgran EPN35 & EPN36 both titled "The Tal Farlow Album".

(*) This title also on Verve 547265-2 [CD] titled "Collector's Disc".

(#) These 3 titles also on Verve 314-527365-2 [CD] titled "Tal Farlow: Jazz Masters".

(!) This title also on Verve 314-549677-2 [CD].

Above titles from Verve MGV8138 also on Norgran

MGN1047, Verve (Jap)2584.

Verve 840037-2 [CD] titled "Jazz-Club : Bass"; rest of this CD by others.

All above titles also on Mosaic MD7-224 [CD] titled "The Complete Verve Tal Farlow Sessions"; see flwg sessions to December 15 & 16, 1959 for more titles; rest of this 7 CD set by Red Norvo.

All above titles also on Verve B0002992-02 [CD].

[M5654] John Mehegan

John Mehegan Quartet : John Mehegan (p) Chuck Wayne (g) Vinnie Burke (b) Joe Morello (d)

New York, June 10, 1954

SJM4573	<u>Taking a chance on love</u>	<u>Savoy MG15054, MG12077, XP8130, SV0253 [CD]</u>
SJM4574	<u>Sirod</u>	- - - -
SJM4575	<u>Uncus</u>	- - - -
SJM4576	<u>Stella by starlight</u>	- - - -

Note: Savoy SV0253 [CD] titled "Tasty Pudding"; rest of this CD by Chuck Wayne.

All above titles also on Byg (F)529165.

[S406] Sal Salvador

Kenton Presents Sal Salvador : Eddie Costa (p,vib) Sal Salvador (g) Kenny O'Brien (b) Joe Morello (d)

New York, July 21, 1954

20427	<u>Round trip</u>	<u>Cap H/T6505, (Jap)TOCJ-5375 [CD], Capitol CDP7-98931-2 [CD]</u>
20428	<u>Yesterdays</u>	<u>Cap H/T6505, (Jap)TOCJ-5375 [CD], Jazz Portraits (It)14538 [CD]</u>
20429	<u>Cabin in the sky</u>	<u>Cap H/T6505, (Jap)TOCJ-5375 [CD]</u>
20430	<u>See</u>	- -

Note: Affinity (E)AFF68 titled "Boo boo de doop".
 All above titles also on Lonehill Jazz (Sp)LHJ10171 [CD] titled "Eddie Costa & Sal Savador Quartet - Complete Studio Recordings"; see flwg sessions to October 1956 for more titles; rest of this 2 CD set by Frank Socolow.
 All above titles also on Blue Note 4-96548-2 [CD].

[R1024] Jimmy Raney

Jimmy Raney Quintet : John Wilson (tp) Phil Woods (as) Jimmy Raney (g) Bill Crow (b) Joe Morello (d)

Hackensack, NJ, August 11, 1954

602	<u>Stella by starlight</u>	<u>New Jazz NJLP1103, Prest 1359</u>
603	<u>Jo Anne</u>	-
604	<u>Back and blow</u>	- , <u>Prest 1359</u>
605	<u>Five</u>	-

Note: All above titles also on Fresh Sound (Sp)FSRCD423 [CD] titled "Jimmy Raney Quintet - Complete Recordings"; see flwg sessions to May 4, 1956 for rest of CD.
 All above titles also on OJC CD-1865-2 [CD] titled "Phil Woods - Early Quintets".
 All above titles also on Prestige PRLP203, PR7673, Bellaphon (G)BSJ4056, Membran (G)222470-444 [CD].

[M5156] Marian McPartland

At The Hickory House : Marian McPartland (p) Bill Crow (b) Joe Morello (d)

New York, September, 1954

20398	<u>Lush life</u>	<u>Cap T574, Jasmine (E)312 [CD]</u>
20399	<u>Moon song</u>	- -

20400	<u>Love you madly</u>	-	-
20401	<u>Tickle toe</u>	-	-

[M5157] Marian McPartland

New York, September, 1954

20414	<u>How long has this been going on ?</u>	<u>Cap T574, Jasmine (E)312 [CD]</u>
20415	<u>Ja-da</u>	-
20416	<u>Skylark</u>	-
20417	<u>I hear music</u>	-

[J5327] Thad Jones

Autobiography In Jazz : Thad Jones With Strings : Thad Jones (tp) John LaPorta (as) unknown woodwinds and strings, Jackson Wiley (cello) Billy Taylor (p) Milt Hinton (b) Joe Morello (d)

New York, September 17, 1954

<u>Portrait</u>	<u>Debut DEB198, OJC 115, Musica Jazz (It)MJCD1236 [CD]</u>
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Note: The rest of Debut 198, OJC 115 by others.
Musica Jazz (It)MJCD1236 [CD] titled "To You: Thad Jones".

[J5328] Thad Jones

Fred Zimmerman (b) added, Don Senay (vcl) Alonzo Levister (arr) rest same same date

<u>Edge of love</u>	<u>Debut 112</u>
<u>Fantasy (ds vcl)</u>	-

[B7279.10] Eddie Bert

Joe Morello (d) replaces Art Mardigan, Eddie Bert (tb,vcl)

New York, November 3, 1954

<u>Melting pot</u>	<u>Discovery DL3034, Savoy SJL1186</u>
<u>Ripples</u>	-
<u>Conversation</u>	-

<u>He ain't got rhythm (eb</u>	-	-
<u>vcl)</u>		
<u>Cherokee</u>	-	-

Note: Discovery DL3024 was scheduled for release as a 10" LP but never released.

All above titles also on Fresh Sound (Sp)FSRCD404 [CD].

[M5158] Marian McPartland

Ruth Negri (harp) George Koutzen (cello) added

New York, December, 1954

20577	<u>Street of dreams</u>	<u>Cap T574, Jasmine (E)312 [CD]</u>
20578	<u>Mad about the boy</u>	- -
20579	<u>Let's call the whole</u>	- -
	<u>thing off</u>	
20580	<u>I've told every little</u>	- -
	<u>star</u>	

Note: All titles from Capitol T574 also on Jasmine (E)JAS312, Capitol (Jap)TOCJ-5440 [CD].

[C142] Jackie Cain

Jackie & Roy : Jackie Cain (vcl) acc by Roy Kral (p,vcl) Barry Galbraith (g) Bill Crow (b) Joe Morello (d)

unknown location, 1955

<u>Mountain greenery</u>	<u>Storyville STLP322, STLP915</u>
<u>Yesterdays</u>	- -
<u>Season in the sun</u>	- -
<u>Hook line and snare</u>	- -
<u>I didn't know what</u>	
<u>time it was</u>	- -
<u>Cheerful little earful</u>	- -
<u>Slowly</u>	- -
<u>Thou swell</u>	- -

Note: Storyville STLP915 titled "Sing Baby, Sing !".

[S11875] Lou Stein

The Lou Stein 3, 4 And 5 : Lou Stein Trio : Lou Stein (p) Bob Carter (b) Joe Morello (d)
New York, 1955

<u>Jeepers creepers</u>	<u>Epic LN3148</u>
<u>Prelude to a kiss</u>	-
<u>Jobolou</u>	-
<u>Ming tree</u>	-

Note: All above titles also on Collectables COL-CD-7455 [CD].

[S11876] Lou Stein

Lou Stein Quartet : Peanuts Hucko (cl) added
New York, January 31, 1955

CO52934	<u>Love walked in</u>	<u>Epic LN3148</u>
	<u>I concentrate on you</u>	-
	<u>My baby just cares for</u>	-
	<u>me</u>	-
	<u>Gone with the wind</u>	-

Note: All above titles also on Collectables COL-CD-7455 [CD].

[S11877] Lou Stein

Lou Stein Quintet : John Barrows (fhr) Jimmy Buffington (fhr) added, Peanuts Hucko out
New York, February 9, 1955

CO53021	<u>Jim and Andy's</u>	<u>Epic LN3148</u>
	<u>Lullaby of rhythm</u>	-
	<u>East of Suez</u>	-
	<u>There's a small hotel</u>	-

Note: All above titles also on Collectables COL-CD-7455 [CD].

[B14592] Dave Brubeck

Dave Brubeck Quartet Plus Guests : Chet Baker, Clifford Brown (tp) Paul Desmond
(as) Gerry Mulligan (bar) Dave Brubeck (p) Bob Bates (b) Joe Morello, Max Roach (d)
Live, Newport Jazz Festival, Newport, R.I., July 16, 1955

<u>Tea for two</u> <u>(incomplete)</u>	<u>Philology (It)214W51, W51-2</u> <u>[CD], Proper/Retro</u> <u>(E)RCCD40-86 [CD], RLR Records</u> <u>(Sp)RLR88617 [CD],</u> <u>Jazz Dynamics (Sp)002 [CD], Lighthouse</u> <u>LAI009</u> <u>[CD], Solar (Sp)4569967 [CD]</u>
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Note: Philology (It)214W51, W51-2 [CD], both titled "Chet Baker Quartet Plus... The Newport Years, Vol. 1"; rest of releases by Chet Baker.
Proper/Retro (E)RCCD40-86 [CD] titled "Chet Baker Golden Collection"; rest of CD by Chet Baker.
RLR Records (Sp)RLR88617 [CD] titled "Clifford Brown/Max Roach Quintet - The Last Concert"; rest of this 2 CD set by Clifford Brown, July 16, 1955 & June 18, 1956.

[S4174] Don Senay

Don Senay Accompanied By Charles Mingus Orchestra : Don Senay (vcl) acc by Louis Mucci (tp) unknown (tb) unknown (fhr) Julius Baker (fl) John LaPorta (as,cl) unknown (oboe) Billy Taylor (p) unknown (harp) Jackson Wiley (cello) Milt Hinton, Fred Zimmerman (b) Joe Morello (d,perc) prob. Morris Lang (timpani) 5 unidentified strings, Alonzo Levister (arr-1,cond-2) Charles Mingus (arr-3)

New York, September 19, 1955

RM-512	<u>Edge of love (ds</u> <u>vcl,1,2)</u>	<u>Debut M112, Mythic Sound</u> <u>(It)MSLP002, Debut</u> <u>12DCD-4402-2 [CD], Carrere (F)100.012 [CD],</u> <u>ZYX-Music (G)12DCD-4402-2 [CD]</u>
RM-513	<u>Fanny (ds vcl,1,2)</u> <u>Fanny (alt) (ds vcl,1,2)</u> <u>Makin' whoopee (ds</u> <u>vcl,1,2)</u>	<u>Debut M112, Debut 12DCD-4402-2</u> <u>[CD], Carrere</u> <u>(F)100.012 [CD], ZYX-Music (G)12DCD-4402-</u> <u>2 [CD]</u> <u>Mythic Sound (It)MSLP002</u> <u>Debut DEB198, Design DLP29, Debut</u> <u>(Jap)DEB-198,</u> <u>OJC 115, Mythic Sound (It)MSLP002, Debut</u> <u>12DCD-4402-2 [CD], Carrere (F)100.012 [CD],</u> <u>ZYX-Music (G)12DCD-4402-2 [CD]</u>
	<u>Portrait (original</u> <u>master) (2,3)</u>	(unissued)

Note: The recording date was given on previous listings as well as liner notes of Debut DEB-198 as September 17, 1954, however, after research at Fantasy files, producer Ed Michel allocated the recording

date listed here.

According to Brian Priestly, author of "Mingus-A Critical Biography", the Don Senay (vcl) solos are overdubbed.

Most probably Charles Mingus did not participate as a bassist on this session. (Source: Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD]).

Debut (Jap)DEB-198 is a Special Issue limited edition. It was never sold but given as a bonus to the purchaser of a complete set of the Japanese Debut series.

(Source : The Debut Label Discography by Uwe Weiler).

Debut DEB198, (Jap)DEB-198, both titled "Autobiography in jazz"; rest of LP by others.

Mythic Sound (It)MSLP002 titled "The rarest on Debut - Charles Mingus Sideman"; rest of LP by others.

Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD], ZYX-Music (G)12DCD-4402-2 [CD], all titled "The complete Debut recordings"; rest of these 12 CD sets by others.

[S4174.10] Don Senay

Thad Jones (tp-solo) overdubbed on to track from previous session.

New York, prob. September 26, 1955

Portrait (overdubbed master) (2,3)

Debut DEB198, (Jap)DEB-198, OJC 115, Design DLP29, DLP242, SDLP242, International Award AK166, Gala (E)GLP37, GLP328, Allegro (E)ALL773, Spectrum (Swd)DLP29, Club des Amis du Disque (F)HF30, Debut 12DCD-4402-2 [CD], Carrere (F)100.1012 [CD], ZYX-Music (G)12DCD-4402-2 [CD]

Note: See footnote to previous session about Charles Mingus probably not participating on bass.

[M5159] Marian McPartland

After Dark : Ruth Negri, George Koutzen out

New York, October, 1955

20887	<u>Falling in love with love</u>	<u>Cap T699</u>
20888	<u>Royal garden blues</u>	-
20889	<u>Everything but you</u>	-
20890	<u>I could write a book</u>	-

[M5160] Marian McPartland
Betty Glamann (harp) Lucien Schmit (cello) added
 New York, October, 1955

20900	<u>Sand in my shoes</u>	<u>Cap T699</u>
20901	<u>Easy come, easy go</u>	-
20902	<u>For all we know</u>	-
20903	<u>Chelsea bridge</u>	-

[M5161] Marian McPartland
Margaret Ross (harp) replaces Betty Glamann
 New York, November, 1955

20919	<u>If I love again</u>	<u>Cap T699</u>
20920	<u>I'll be around</u>	-
20921	<u>Poor little rich girl</u>	-
20922	<u>Struttin' with some barbacue (mr,ls out)</u>	-

[F875] Victor Feldman
Vic Feldman Quartet : Victor Feldman (vib) Hank Jones (p) Bill Crow (b) Joe Morello (d)

New York, January 1, 1956

<u>Umf</u>	(unissued)	Keynote
<u>Fran</u>	-	
<u>Modesque</u>	-	
<u>Opus two</u>	-	
<u>Bizet baby</u>	-	
<u>Five brothers</u>	-	
<u>I fall in love everyday</u>	-	
<u>Jackpot</u>	-	

[K256] Richie Kamuca

Richie Kamuca Quartet : Richie Kamuca (ts) Vince Guaraldi (p) Monty Budwig (b) Joe Morello (d)

New York, January 11, 1956

<u>A gal in calico</u>	(unissued, Keynote)
<u>Ginza</u>	-
<u>It's you or no one</u>	-
<u>It had to be you</u>	-
<u>Lost April</u>	-
<u>Moonlight becomes</u>	-
<u>you</u>	
<u>The night has a</u>	-
<u>thousand eyes</u>	-
<u>One man's famine</u>	-

Note: For the tune "If I should lose you" from July 26, 1956 see Chet Baker.

[M5125] Jimmy McPartland

After Hours : Jimmy McPartland (tp) Marian McPartland (p) Jimmy Raney (g) Trigger Alpert (b) Joe Morello (d)

New York, February, 1956

<u>Star dust</u>	<u>Grand Award GA33-334</u>
<u>Rockin' chair</u>	-
<u>I get along without you</u>	-
<u>very well</u>	
<u>Georgia on my mind</u>	-
<u>New Orleans</u>	-
<u>Blue orchids</u>	-

Note: The rest of Grand Award 33-334 by Cozy Cole.
All above titles also on Disco-Club (G)DC3000, Columbia (F)FPX151.

[M5126] Jimmy McPartland

The Middle Road : Jimmy McPartland's Chicago Rompers : Jimmy McPartland (cnt) Vic Dickenson (tb) Bill Stegmeyer (cl) Bud Freeman (ts) Marian McPartland (p) Milt Hinton (b) Joe Morello (d)

New York, 1956

<u>My gal Sal</u>	<u>Jazztone J1227, J1241, Baronet B108</u>
<u>McBlues</u>	- -
<u>Sweet Adeline</u>	- -
<u>Shine on, harvest moon</u>	-
<u>Slic Vic</u>	-
<u>Stranger in the night</u>	- , <u>Hall of Fame JG608</u>
<u>Donna</u>	- -
<u>Decidely blues [Blues for David]</u>	- -
<u>Swanee river</u>	-
<u>Kerry dancers</u>	-
<u>Baby-O</u>	-

Note: Baronet B108 titled "The names of dixieland"; rest of LP by others.
Jazztone 1241 titled "Dixieland now and then".
All above titles also on Concert Hall Society CHJ-1227 titled "Down The Middle".
All above titles also on GB Private (Du)GBAJ-07 [CD] titled "Spotlight On Jimmy McPartland"; see Art Hodes, May 7, 1959, for the rest of this CD.

[M11373] Sam Most

Musically Yours : Sam Most (fl,cl) Bob Dorrough (p) Bill Crow (b) Joe Morello (d)
New York, July, 1956

<u>Autumn leaves</u>	<u>Bethlehem BCP6008, Parlo (E)GEP8747</u>
<u>Body and soul</u>	-
<u>Hush-a-bye</u>	- , <u>11042, Parlo (E)GEP8747</u>
<u>House of bread blues</u>	- , <u>BCP/6038, EXLP2</u>
<u>If I had you</u>	-
<u>Obvious conclusion</u>	-
<u>Stella by starlight</u>	- , <u>11042</u>
<u>Two for three</u>	- , <u>Parlo (E)GEP8747</u>

Note: All above titles also on Lonehill Jazz (Sp)LHJ10123 [CD], Avid (E)AMSC1245 [CD].

[M5162] Marian McPartland

The Marian McPartland Trio : Marian McPartland (p) William Britto (b) Joe Morello (d)
New York, July 25, 1956

21187	<u>Stompin' at the Savoy</u>	<u>Cap T785, T1034</u>
21188	<u>There'll be other times</u>	-
21189	<u>The baron</u>	-
21190	<u>Bohemia after dark</u>	-

[M5163] Marian McPartland

New York, July 26, 1956

21192	<u>This love of mine</u>	<u>Cap T785</u>
21193	<u>The things we did last summer</u>	-

[M6223] Helen Merrill

Dream Of You : Helen Merrill (vcl) acc by Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr,cond)

New York, July 26, 1956

13528-7	<u>He was too good to me</u> (*)	<u>EmArcy MG36078, 314-514074-2 [CD]</u>
13529-9	<u>I'm a fool to want you</u>	- - , <u>Mercury 832831-2 [CD]</u>
13530-4	<u>I've never seen</u>	- -
13531-4	<u>Troubled waters</u>	- -

Note: (*) This title also on Verve 314-526448-2 [CD] titled "My funny valentine/The Rogers & Hart songbook"; rest of CD by others.
All above titles also on Mercury 826340-2 [CD], EmArcy 838292-2 [CD].
All above titles also on Fresh Sound (Sp)FSRCD489 [CD] titled "Dream Of You + Merrill At Midnight".

[M6224] Helen Merrill

Helen Merrill (vcl) acc by prob. Art Farmer (tp) Joe Bennett (tb) John LaPorta (cl,as) Jerome Richardson (fl,sax) Danny Bank (bar) Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr,cond)

New York, July 27, 1956

13578-7	<u>Any place I hang my hat is home</u>	<u>EmArcy MG36078, 314-514074-2 [CD]</u>
13579-8	<u>Where flamingos fly</u>	- - , <u>Poll Winners (Sp)PWR27290 [CD]</u>

13580-8	<u>I'm just a lucky so and so</u>	-	-
13581-13	<u>A new town is a blue town</u>	-	-

Note: Noal Cohen's Art Farmer Discography gives June 27, 1956 as the date.

Poll Winners (Sp)PWR27290 [CD] titled "Gil Evans - Out Of The Cool".

All above titles also on Mercury 826340-2 [CD], Fresh Sound (Sp)FSRCD489 [CD].

[M5164] Marian McPartland

New York, July 28, 1956

21195	<u>Carioca</u>	<u>Cap T785</u>
21196	<u>Dream a little dream of me</u>	-
21197	<u>Hallelujah</u>	-
21198	<u>Symphony</u>	-

[M6225] Helen Merrill

Helen Merrill (vcl) acc by Art Farmer, Louis Mucci (tp) Jimmy Cleveland (tb) John LaPorta (cl.as) Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr,cond)

New York, July 29, 1956

13582-11	<u>By myself</u>	<u>EmArcy MG36078, 314-514074-2 [CD]</u>
13583-3	<u>People will say we're in love</u>	- -
13584-14	<u>You're lucky to me</u>	- -
13700	<u>Dream of you</u>	- -

Note: Noal Cohen's Art Farmer Discography gives June 29, 1956 as the date.

All titles from EmArcy MG36078 also on EmArcy (Jap)EJD-3026 [CD], PHCE-10027 [CD], PHCE-4146 [CD], 28JD-10137 [CD], Mercury 826340-1, 826340-2 [CD], (Jap)SMX-7101, EmArcy 838292-2 [CD], Fresh Sound (Sp)FSRCD489 [CD].

[B16016] Vinnie Burke

Eddie Costa (p) Jimmy Raney (g) Vinnie Burke (b) Joe Morello (d)

New York, August 20, 1956

5281	<u>Jordu</u>	<u>ABC-Paramount ABC139</u>
5307	<u>Vin-tin-tin</u>	-
5308	<u>Strike up the band</u>	-

[B16017] Vinnie Burke

Urbie Green (tb) Al Cohn (ts) Eddie Costa (p) Joe Puma, Jimmy Raney (g) Vinnie Burke (b) Joe Morello (d)

New York, August 20, 1956

5309	<u>Blue Jeans</u>	<u>ABC-Paramount ABC139</u>
5310	<u>I'm getting sentimental over you</u>	-
5311	<u>Lulu's back in town</u>	-
5312	<u>You don't know what love is</u>	-

Note: All titles from ABC-Paramount ABC139 also on HMV (E)CLP1217, King (Jap)SR3041, W&G (Aus)BJN590.

First 3 titles also on Jazzbeat (Sp)504 [CD] titled "Blues And Other Shades of Green By Urbie Green"; see Urbie Green for rest of CD.

[S410] Sal Salvador

Shades Of Sal Salvador : Eddie Costa (p,vib,arr) Sal Salvador (g,arr) Bill Crow (b) Joe Morello (d)

New York, October, 1956

<u>Flamingo (ec arr)</u>	<u>Bethlehem BCP39</u>
<u>Two sleepy people (ss arr)</u>	- , <u>BCP88</u>
<u>Joe and me (gr arr)</u>	- , <u>BCP89</u>
<u>They say it's wonderful (ss arr)</u>	-

Note: Some sources list date as July 1956.

All above titles also on Lonehill Jazz (Sp)LHJ10171 [CD].

[B14604] Dave Brubeck

Jazz Impressions Of The USA : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

New York, November 16, 1956

CO56745	<u>Tea down yonder for two</u>	<u>Columbia CL984, Avid (E)AMSC998 [CD]</u>
CO56746	<u>Curtain time</u>	- , <u>Avid (E)AMSC1002 [CD]</u>
CO56747	<u>History of a boy scout</u>	<u>Columbia CL984, Philips (Eu)429.407BE, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Avid (E)AMSC998 [CD]</u>
CO56748	<u>Summer song</u>	<u>Columbia CL984, Philips (Eu)429.417BE, Avid (E)AMSC998 [CD], American Jazz Classics (Sp)99111 [CD]</u>

Note: All above titles also on American Jazz Classics (Sp)99111 [CD] titled "The Dave Brubeck Quartet - Brandenburg Gate: Revisited".

All above titles also on Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD], Columbia Legacy 88697-93881-2 [CD], Real Gone Jazz (E)RGJCD222 [CD].

[B14605] Dave Brubeck

same pers.

New York, November 26, 1956

CO57101	<u>Plain song</u>	<u>Columbia CL984, Philips (Eu)429.517BE</u>
CO57102	<u>Sounds of the Loop</u>	- , <u>Philips (Eu)429.517BE</u>
CO57103	<u>Ode to a cowboy</u>	-

Note: All above titles also on Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD], Real Gone Jazz (E)RGJCD222 [CD].

[S412] Sal Salvador

Phil Woods (as) Ralph Martin (p,arr) Sal Salvador (g) Dante (Danny) Martucci (b) Joe Morello (d)

New York, January, 1957

I hadn't anyone till you (ss arr) Bethlehem BCP39

<u>You're driving me</u>	-	, <u>BCP85</u>
<u>crazy (rm arr)</u>		
<u>Carioca (ss arr)</u>	-	, <u>BCP86</u>
<u>I got it bad (head arr)</u>	-	, <u>BCP84</u>

Note: Some sources list date as July 1956.

All titles from Bethlehem BCP39 also on Bethlehem (Jap)TOCJ-62021 [CD], VICJ-61497 [CD].

All above titles also on Fresh Sound (Sp)FSR-CD182 [CD], Rockin' Chair (It) (no#) [CD].

[M10599] Joe Morello

Collections : Joe Morello Sextet : Art Pepper (as,ts) Red Norvo (vib) Gerald Wiggins (p) Ben Tucker (b) Joe Morello (d)

Los Angeles, January 3, 1957

IM-3845	<u>Tenor blooz</u>	<u>Intro ILP608</u> , <u>Blue Note BN-LA591-H2</u> , <u>CDP7-46863-2 [CD]</u>
IM-3846	<u>You're driving me crazy (#)</u>	(same issues)
IM-3849	<u>Pepper steak (*)</u>	-
	<u>Yardbird suite (rn out,#)</u>	-
	<u>Straight life (rn out,*)</u>	-

Note: Blue Note BN-LA591-H2 titled "Early Art"; rest of this 2 LP set by Art Pepper, January 14, 1957.

Blue Note CDP7-46863-2 [CD] titled "The complete Art Pepper Aladdin recordings, Vol. 1"; rest of CD by Art Pepper, August 1956. (#) These 2 titles also on Fremaux & Associes (F)FA288 [CD].

All titles, except (*), also on Giants of Jazz (It)CD53241 [CD] titled "Art Pepper - Straight Life".

All above titles also on Intro (Jap)TOCJ-50116 [CD] titled "Collections"; see following session for rest of CD.

All above titles also on Essential Jazz Classics (Sp)EJC55489 [CD] titled "Art Pepper - Intensity"; see Art Pepper, November 23 & 25, 1960 for rest of CD.

All above titles also on Mosaic Select MS-015 [CD].

[M10600] Joe Morello

Howard Roberts (g) added, Art Pepper out

Los Angeles, January 3, 1957

IM-3847	<u>Sweet Georgia Brown</u>	<u>Intro ILP608</u>
IM-3848	<u>Little girl</u>	-
IM-3774	<u>Have you met Miss Jones ?</u>	-
IM-3851	<u>Ghost of a chance</u>	-
IM-3850	<u>I've got the world on a string</u>	-

Note: All titles from Intro ILP608 also on Score SLP4031 titled "Art Pepper/Red Norvo - Collections".
 All titles from Intro ILP608 also on Intro (Jap)K18P-9251.
 All above titles also on Intro (Jap)TOCJ-50116 [CD], Fresh Sound (Sp)FSRCD478 [CD].

[B14608] Dave Brubeck

Reunion : Paul Desmond (as) Dave Van Kriedt (ts) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

San Francisco, CA, February 1957

<u>Chorale</u>	<u>Fantasy LP3268</u>
<u>Prelude</u>	-
<u>Divertimendo</u>	-
<u>Shouts</u>	- , <u>Vocalion (E)EPV-F1272, Karusell (Swd)KSEP3187</u>
<u>Leo's place</u>	<u>Fantasy LP3268, Karusell (Swd)KSEP3187</u>
<u>Darien mode</u>	- , <u>Vocalion (E)EPV-F1272</u>
<u>Pieta</u>	-
<u>Strollin'</u>	-

Note: All above titles also on Fantasy LPS8007, Vogue (E)LAE/SAE551, OJC 150, OJC CD-150-2 [CD].

[B14609] Dave Brubeck

Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

Live "Blue Note", Chicago, IL, March, 1957

<u>The Duke (theme)</u>	<u>Jazz Band EB402, EBCD2102-2 [CD]</u>
<u>(Introduction)</u>	

I'm in a dancing mood - -
The song is you - -

Note: See February 1956 for rest of this LP and the CD.
 Last 2 titles also on Going For A Song (E)GFS532 [CD].
 All above titles also on Acrobat AMACD015 [CD].

[B14610] Dave Brubeck

Jazz Goes To Junior College : Paul Desmond (as) Dave Brubeck (p) Norman Bates
(b) Joe Morello (d)

Live, prob. Fullerton Junior College, CA, May 1, 1957

CO58211	<u>Bru's blues</u>	<u>Columbia B10341, CL1034, Fontana</u> <u>(E)TFE17032,</u> <u>(Eu)46202, 462.028TE</u>
CO58212	<u>These foolish things</u>	<u>Columbia B10342, CL1034, Fontana</u> <u>(Eu)462.029TE,</u> <u>Columbia/Legacy CK66029 [CD]</u>
CO58213	<u>One moment worth</u> <u>years</u>	<u>Columbia CL1034</u>

Note: All above titles also on Essential Jazz Classics (Sp)EJC55516
[CD], Avid (E)AMSC982 [CD].

[B14611] Dave Brubeck

same pers

Live, prob. Long Beach Junior College, CA, May 2, 1957

HCO40231	<u>St. Louis blues</u>	<u>Columbia B10343, CL1034, 476148-2 [CD],</u> <u>SMM5096132 [CD]</u>
HCO40234	<u>I'm afraid the</u> <u>masquerade is over</u>	<u>Columbia B10343, CL1034</u>

Note: All titles from Columbia CL1034 also on Columbia
KG21298, (Jap)SONP-50402, 32DP-665 [CD], Fontana
(E)TFL5002, (Eu)682.007TL, CBS (Eu)S67246, Coronet
(Aus)KLP622.

Both above titles also on Fontana
(E)TFE17021, (Eu)462.030TE, Coronet (Aus)KEP156, Essential Jazz
Classics (Sp)EJC55516 [CD], Avid (E)AMSC982 [CD].

[B14612] Dave Brubeck

Dave Digs Disney : same pers

New York, June 29, 1957

CO58214	<u>Alice in Wonderland</u>	<u>Columbia B10591, CL1059, Fontana (E)TFE17230, (Eu)462.092TE</u>
CO58215	<u>Give a little whistle</u>	<u>Columbia B10591, CL1059, Fontana (E)TFE17074, (Eu)462.062TE</u>

Note: Both above titles also on Columbia COL471250-2 [CD], CK48820 [CD], both titled "Dave Digs Disney"; see flwg sessions to August 29, 1957 for rest of CDs.

Both above titles also on Columbia/Legacy 91250 [CD] titled "Dave Digs Disney"; this CD has both mono and stereo takes of above tunes.

Both above titles also on Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

Both above titles also on Poll Winners (Sp)PWR27327 [CD] titled "Dave Digs Disney".

Both above titles also on Real Gone Jazz (E)RGJCD222 [CD].

[B14613] Dave Brubeck

same pers.

New York, June 29 & 30, 1957

<u>Very good advice</u>	<u>Columbia COL471250-2 [CD], CK48820 [CD], Columbia/Legacy 91250 [CD], Columbia Legacy 88697-93881-2 [CD], Poll Winners (Sp)PWR27327 [CD]</u>
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Note: Columbia/Legacy 91250 [CD] has both mono and stereo takes of above tune.

[B14614] Dave Brubeck

same pers

New York, June 30, 1957

CO58243	<u>Someday my prince will come</u>	<u>Columbia B10593, CL1059, (Jap)23AP- 663, 32DP-785</u> <u>[CD], Fontana</u> <u>(E)TFE17074, TFL5136, (Eu)462.062TE,</u> <u>662.039TR, Columbia COL471250-2</u> <u>[CD], Columbia</u> <u>Legacy CK65450, Columbia 467148-2</u> <u>[CD], SMM5096132</u> <u>[CD], 510594-2 [CD], CK48820</u> <u>[CD], Columbia Legacy</u> <u>C4K-52945 [CD], C2K-64160 [CD], Columbia</u> <u>CK64616</u> <u>[CD], Columbia/Legacy 91250 [CD], Columbia</u> <u>Legacy</u> <u>88697-93881-2 [CD], Avid (E)AMSC1002</u> <u>[CD], Real</u> <u>Gone Jazz (E)RGJCD222 [CD]</u>
CO58243-alt	<u>Someday my prince will come</u>	<u>Columbia/Legacy 91250 [CD]</u>
CO58245	<u>One song</u>	(rejected)

Note: Columbia/Legacy 91250 [CD] has both mono and stereo takes of
above master take.

Both issued titles also on Poll Winners (Sp)PWR27327 [CD].

[B14615] Dave Brubeck
same pers

Los Angeles, August 3, 1957

HCO40178	<u>One song</u>	<u>Columbia B10593, CL1059, 467148-2</u> <u>[CD], SMM5096132</u> <u>[CD]</u>
HCO41078- alt	<u>One song</u>	<u>Columbia/Legacy 91250 [CD]</u>
HCO40179	<u>Heigh-ho</u>	<u>Columbia B10592, CL1059, Fontana</u> <u>(E)TFL5136,</u> <u>Columbia 467148-2 [CD], SMM5096132 [CD]</u>
HCO40179- alt	<u>Heigh-ho</u>	<u>Columbia/Legacy 91250 [CD]</u>
HCO40183	<u>When you wish upon a star</u>	<u>Columbia B10592, CL1059, Fontana</u> <u>(E)TFE17230,</u> <u>(Eu)462.092TE, Columbia CK64616 [CD]</u>
HCO40183- alt	<u>When you wish upon a star</u>	<u>Columbia/Legacy 91250 [CD]</u>

Note: All titles from Columbia CL1059 also on Columbia CS8090, (Jap)SONP-50383, 20AP-1455, SOPM-143, 32DP-664 [CD], Fontana (E)TFL5017, (Eu)682.018TL, CBS (Eu)21060, Coronet (Aus)KLP659, Avid (E)AMSC1002 [CD], Columbia COL471250-2 [CD], CK48820 [CD]; incorrect dates are listed in the CD booklet for the last 2 CDs.
 All titles from Columbia CL1059 also on Real Gone Jazz (E)RGJCD222 [CD].
 All above titles also on Columbia/Legacy 91250 [CD], Poll Winners (Sp)PWR27327 [CD].

[B14616] Dave Brubeck
 same pers.

New York, August 29, 1957

<u>So this is love</u>	<u>Columbia COL471250-2 [CD], CK48820 [CD], Columbia Legacy 88697-93881-2 [CD], 91250 [CD]</u>
<u>So this is love (alt 1)</u>	<u>Columbia/Legacy 91250 [CD]</u>
<u>So this is love (alt 2)</u>	-

Note: The master take of "So this is love" and one of the alternate takes also on Poll Winners (Sp)PWR27327 [CD].

[B14617] Dave Brubeck
 same pers

Los Angeles, October 24, 1957

<u>Two sleepy people</u>	<u>Playboy PB1958, Columbia (Jap)SL-3010, Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD]</u>
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Note:
 For a session from December 30, 1957 see Timex All Star Jazz Show.

[T3632] Timex All Star Jazz Show
 Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

NBC Telecast, New York, December 30, 1957

St. Louis blues

Timex CS-1, Sounds Great SG8005, Kings of Jazz
(It)KLJ20030, Jasmine (E)JASM2530, Mr. Music
MMCD-9001 [CD], Avid (E)AMSC982 [CD]

[T3638] Timex All Star Jazz Show

Full New York Cast : *** Woody Herman Studio Orchestra : Burt Collins, Bernie Glow, Doug Mettome (tp) others unknown (tp), Jim Dahl, Willie Dennis, Bill Harris (tb) Woody Herman (cl,vcl) Al Cohn, Paul Quinichette, Zoot Sims (ts) Sol Schlinger (bar) Nat Pierce (p) Chubby Jackson (b) Don Lamond (d) June Christy (vcl) *** Louis Armstrong Allstars : Louis Armstrong (tp,vcl) Trummy Young (tb) Edmond Hall (cl) Billy Kyle, Steve Allen (p) Arvell Shaw (b) Barrett Deems (d) *** Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d) *** Gene Krupa Trio : Charlie Ventura (ts) Bobby Scott (p) Gene Krupa (d) *** Jack Teagarden Allstars : Bobby Hackett (tp) Jack Teagarden (tb,vcl) Peanuts Hucko (cl) Marty Napoleon (p) Arvell Shaw (b) Cozy Cole (d)

NBC Telecast, New York, December 30, 1957

When the saints go

marching in (rehearsal) (unissued)

When the saints go
marching in

Timex CS-1, Sounds Great SG8005, Kings of Jazz
(It)KLJ-20030, Mr. Music MMCD-9001 [CD]

[B14618] Dave Brubeck

At The Free Trade Hall 1958 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Free Trade Hall", Manchester, England, prob. c.
 February 20, 1958

Introduction

Solar (Sp)4569900 [CD]

Gone with the wind

-

One moment worth

-

years

Watusi drums

-

For all we know

-

God save the Queen

-

In your own sweet way

-

The Wright groove

-

The Duke

-

<u>Take the "A" train</u>	-
<u>St. Louis blues</u>	-
<u>Audrey (incomplete)</u>	-

[B14619] Dave Brubeck

Sweet Paul - Vol. 1 : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Berlin, Germany, February 22, 1958

<u>The Duke</u>	<u>RLR Records (Sp)RLR88636 [CD]</u>
<u>Take the "A" train</u>	<u>Philology (It)W72-2 [CD], Gambit (And)69322 [CD],</u> <u>Phoenix Records (Sp)131590 [CD]</u>
<u>Two part contention</u>	<u>Philology (It)W72-2 [CD]</u>
<u>One moment worth</u> <u>years</u>	<u>RLR Records (Sp)RLR88636 [CD]</u>
<u>These foolish things</u>	<u>Philology (It)W72-2 [CD]</u>
<u>St. Louis blues</u>	-

Note: Philology (It)W72-2 [CD] titled "Sweet Paul - Vol. 1".
Gambit (And)69322 [CD] titled "Newport 1958: Brubeck Plays Ellington".
Phoenix Records (Sp)131590 [CD] titled "Newport 1958: Brubeck Plays Ellington".
 All above titles also on RLR Records (Sp)RLR88636 [CD] titled "Dave Brubeck Quartet - Complete 1958 Berlin Concert".

[B14620] Dave Brubeck

same pers

Live "Niedersachsenhalle", Hannover, Germany, February 28, 1958

<u>Out of nowhere</u>	<u>Philology (It)W72-2 [CD], Moosicus (G)2CDN1302-2 [CD]</u>
<u>These foolish things</u>	<u>Philology (It)W72-2 [CD], Moosicus (G)2CDN1302-2 [CD]</u>
<u>Gone with the wind</u>	<u>Moosicus (G)2CDN1302-2 [CD]</u>
<u>One moment worth</u> <u>years</u>	-
<u>Someday my prince</u> <u>will come</u>	-

<u>The Wright groove</u>	-
<u>For all we know</u>	-
<u>The Duke</u>	-
<u>Take the "A" train</u>	-
<u>Two part contention</u>	-
<u>I'm in a dancing mood</u>	-
<u>Drums along the</u>	
<u>Thames [Watusi</u>	-
<u>drums]</u>	
<u>St. Louis blues</u>	-

Note: Further titles from Philology (It)W72-2 [CD] by Jack Sheedy, January 1950 and Paul Desmond.
Moosicus (G)2CDN1302-2 [CD] titled "Dave Brubeck Quartet - February 18, 1958, Niedersachsenhalle, Hannover"; a 2 CD set.
 First 2 titles also on Jazzbeat (Sp)528 [CD], Phoenix Records (Sp)131516 [CD].

[B14621] Dave Brubeck

In Europe : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
 Live "KB Hallen", Copenhagen, Denmark, March 5, 1958

<u>Tangerine</u>	<u>Columbia 4-42446 (ed.), 3-42446 (ed.), CL1168, CJ44215, Columbia 510594-2 [CD], Columbia Legacy C2K-64120 [CD], C4K-52945 [CD]</u>
<u>Wonderful Copenhagen</u>	<u>Columbia CL1168, CJ44215, J2C.45037, Fontana (E)TFE17196, TFL5136, (Eu)467.030TE, Coronet (Aus)KEP210, CBS (Eu)465192-2 [CD], Stunt (Dan)STUCD12132 [CD]</u>
<u>The Wright groove</u>	<u>Columbia CL1168</u>
<u>My one bad habbit is falling in love (no as)</u>	- , <u>Fontana (Eu)662.039TR</u>
<u>Like someone in love</u>	- , <u>CJ44215, Fontana (E)TFE17196, (Eu)467.030TE, Columbia Legacy CK65450 [CD], Columbia/Legacy CK66029 [CD]</u>
<u>Watusi drums</u>	<u>Columbia CL1168, Coronet (Aus)KEP210</u>

Note: Some issues of the above titles give an incorrect recording date of March 5, 1957.

Columbia Legacy C2K-64120 [CD] titled "In Europe".

All above titles also on Columbia CS8128, (Jap)YL-110, 32DP-905

[CD], Fontana
(E)TFL5034, STFL514, (Eu)885.106TY, 682.031TL, 885.110TY, Cor
onet (Aus)KLP710, Lonehill Jazz (Sp)LHJ10366 [CD], Phoenix
Records (Sp)131570 [CD], Avid (E)AMSC1002 [CD].

[B14622] Dave Brubeck
 same pers

Live, Paris, France, 1958

<u>Castillian drums</u>	<u>I Giganti del Jazz (It)40, Deja Vu</u> <u>(It)DVRECD58</u> <u>[CD]</u>
<u>Three to get ready</u>	<u>I Giganti del Jazz (It)40, Giants of Jazz</u> <u>(It)LPJT3, Deja Vu (It)DVRECD58 [CD]</u>
<u>St. Louis blues</u>	<u>I Giganti del Jazz (It)40, Giants of Jazz</u> <u>(It)LPJT3, Deja Vu (It)DVRECD58 [CD]</u>
<u>Forty days</u>	<u>I Giganti del Jazz (It)40, Giants of Jazz</u> <u>(It)LPJT3, Deja Vu (It)DVRECD58 [CD]</u>
<u>Summer song</u>	<u>I Giganti del Jazz (It)40</u>
<u>Someday my prince</u> <u>will come</u>	- , <u>Deja Vu (It)DVRECD58</u> <u>[CD]</u>

Note: Some sources list date of this session as 1961.
 All above titles also on Europa Jazz (It)EJ1032 (titled "The
 Quartet"), Denon (Jap)YX-7361, 86.3.31 [CD], 33C38-7681
[CD] (all titled "The Quartet"), Drive (Swi)8510 (titled "These
 Foolish Things").
 See 1974 for 2 more titles from Denon (Jap)86.3.31 [CD], 33C38-
 7681 [CD].

[B14623] Dave Brubeck
 Newport '58 : Joe Benjamin (b) replaces Eugene Wright

Live, Newport Jazz Festival, Newport, R.I., July 3, 1958

<u>Things ain't what they</u> <u>used to be</u>	<u>Columbia CL1249, JJ/JS-1, Fontana</u> <u>(E)TFE17245,</u> <u>Avid (E)AMSC982 [CD]</u>
<u>Jump for joy</u>	<u>Columbia CL1249, Fontana</u> <u>(Eu)467.210TE, Columbia</u> <u>Legacy C4K-52945 [CD], Columbia/Legacy</u> <u>C3K89076</u>

	[CD], <u>Avid (E)AMSC982 [CD]</u>
<u>Perdido</u>	<u>Columbia CL1249, CBS</u> <u>(Eu)S52976, SPR55, 467.210TE,</u> <u>662.039TR, S63517, Avid (E)AMSC982 [CD]</u>
<u>The Duke</u>	<u>CBS (E)31769</u>
<u>C jam blues (into)</u>	<u>Columbia CL1249, CBS</u> <u>(Eu)S52988, 88136, Avid</u> <u>(E)AMSC982 [CD]</u>
<u>Take the "A" train</u>	<u>Columbia CL1249, CBS</u> <u>(Eu)S52988, 88136, Avid</u> <u>(E)AMSC982 [CD]</u>

Note: All above titles also on Gambit (And)69322 [CD], Phoenix Records
(Sp)131590 [CD].

[B14625] Dave Brubeck
same pers

New York, July 28, 1958

CO61316	<u>The Duke</u>	<u>Columbia 4-42445 (ed.?), 3-42445 (ed.?),</u> <u>CL1249, CL2484, CBS (Eu)S68288, Melodija</u> <u>(Rus)60-07229/30</u>
CO61317	<u>Liberian suite, dance</u> <u>no. 3</u>	<u>Columbia CL1249, Fontana</u> <u>(E)TFE17245, TFL5136,</u> <u>(Eu)467.211TE, Gambit (And)69322 [CD]</u>
CO61318	<u>Flamingo</u>	<u>Columbia CL1249, Fontana</u> <u>(Eu)467.211TE, Columbia</u> <u>467148-2 [CD], SMM5096132 [CD], Gambit</u> <u>(And)69322</u> <u>[CD]</u>

Note: All titles from Columbia CL1249 also on Columbia
CS8082, (Jap)YL-149, SONP-50418, Fontana
(E)TFL5059, STFL501, (Eu)682.046TL, 885.108TY, Coronet
(Aus)KLP780.
All above titles also on Avid (E)AMSC982 [CD].

[B14625.10] Dave Brubeck
The Navy Swings : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Joe
Benjamin (b) Joe Morello (d)

The Navy Swings, Programs 41, 42, 43 & 44, summer 1958

<u>The Navy Swings</u>	<u>Sounds Of Yester Year (E)DSOY830 [CD]</u>
<u>Program 41 :</u>	
<u>(Introduction:) The</u>	
<u>Duke (*)</u>	-
<u>Take the "A" train</u>	-
<u>I'm in a dancing mood</u>	-
<u>St. Louis blues</u>	-
<u>The Navy Swings</u>	-
<u>Program 42 :</u>	
<u>(Introduction:) The</u>	
<u>Duke (*)</u>	-
<u>Gone with the wind</u>	-
<u>For all we know</u>	-
<u>Sounds of the loop</u>	-
<u>The Navy Swings</u>	-
<u>Program 43 :</u>	
<u>(Introduction:) The</u>	
<u>Duke (*)</u>	-
<u>Someday my prince</u>	-
<u>will come</u>	-
<u>In your own sweet way</u>	-
<u>Tangerine</u>	-
<u>The Navy Swings</u>	-
<u>Program 44 :</u>	
<u>(Introduction:) The</u>	
<u>Duke (*)</u>	-
<u>Watusi drums</u>	-
<u>Thank you</u>	-
<u>Nomad</u>	-

Note: The liner notes give the date as "1948" but the cover correctly states "1958".

All titles, except (*), also on Avid (E)AMSC901 [CD].

[B14625.20] Dave Brubeck

Dave Brubeck Quartet Concert (French Lick Jazz Festival, French Lick, IN Aug 17, 1958) : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "French Lick Jazz Festival", French Lick, IN, August 17, 1958

<u>Nomad</u>	<u>Wolfgang's Vault (No #335) [DL]</u>
<u>Thank you (Dziekuje)</u>	-
<u>The golden horn</u>	-
<u>Brandenburg Gate</u>	-
<u>Sounds of the loop</u>	-

Outro/audience

-

[B14626] Dave Brubeck

same pers

New York, August 23, 1958

CO61320	<u>Nomad</u>	<u>Columbia CL1251, D(S)288, Fontana (E)117135</u>
CO61321	<u>Thank you [Dziekuje]</u>	<u>Columbia CL1251, Fontana (Eu)662.034TR, Storyville (Dan)101-8527 [CD]</u>
CO61322	<u>Golden horn</u>	<u>Columbia CL1251, Fontana (E)TFE17199, Playboy PB1959B, Columbia Legacy C4K-52945 [CD], C2K-64120 [CD], Storyville (Dan)101-8527 [CD]</u>
CO61323	<u>Brandenburg gate</u>	<u>Columbia CL1251, Fontana (E)TFE17199, (Eu)467.031TE, Columbia 510594-2 [CD], American Jazz Classics (Sp)99111 [CD]</u>
CO61324	<u>Marble arch</u>	<u>Columbia B12511, CL1251, Fontana (E)117135, (Eu)467.031TE, Columbia Legacy C4K-52945 [CD]</u>
CO61325	<u>Calcutta blues</u>	<u>Columbia CL1251</u>

Note: Columbia CK48531 [CD] titled "Jazz Impressions of Eurasia".

All titles from Columbia CL1251 also on Columbia CS8058, (Jap)SONP-50248, 25DP-5315 [CD], Fontana (E)TFL5051, STFL508, (Eu)682.038TL, 885.107TY, Coronet (Aus)KLP747, Columbia CK48531 [CD].

All above titles also on Poll Winners (Eu)PWR27216 [CD] titled "Gone With The Wind + Jazz Impressions of Eurasia"; see April 22 & 23, 1959 for rest of CD.

All above titles also on Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC998 [CD], Real Gone Jazz (E)RGJCD222 [CD].

[B14626.10] Dave Brubeck

50 Years of Dave Brubeck: Live at the Monterey Jazz Festival : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live at the Monterey Jazz Festival, Monterey, CA,
September, 1958

<u>Two part contention</u>	<u>Monterey Jazz Festival MJFR-30680 [CD]</u>
<u>Someday my prince</u>	-
<u>will come</u>	-
<u>Take five</u>	-

Note: See various flwg sessions to September 2007 for rest of Monterey MJFR-30680 [CD].

[B14627] Dave Brubeck
 Monterey Jazz Festival - 40 Legendary Years : Dave Brubeck Quartet : Paul Desmond
 (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
 Live, Monterey Jazz Festival, Monterey, CA, October 5,
 1958

<u>For all we know</u>	<u>Malpaso/Warner Bros. 9-46703-2 [CD]</u>
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Note: Other titles from the above 3 CD set by other leaders.

[B14627.10] Dave Brubeck
 Live in Portland 1959 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck
 (p) Eugene Wright (b) Joe Morello (d)
 Live, Portland, Oregon, April, 1959

<u>Two part contention</u>	<u>Domino (Sp)891204 [CD]</u>
<u>The lonesome road</u>	-
<u>Take the "A" train</u>	-
<u>When the saints go</u>	-
<u>marching in</u>	-
<u>I'm in a dancing mood</u>	-
<u>Someday my prince</u>	-
<u>will come</u>	-
<u>Drum feature</u>	-

[B14628] Dave Brubeck
 Gone With The Wind : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe
Morello (d)

American Legion Hall, Hollywood, CA, April 22, 1959

RHCO46192	<u>Gone with the wind</u>	<u>Columbia 4-42446 (ed.), 3-42446</u> <u>(ed.), CL1347,</u>
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		<u>Fontana (E)TFE17305, (Eu)467.130TE, Columbia CK64616 [CD]</u>
RHCO46193	<u>The lonesome road</u>	<u>Columbia CL1347, Fontana (E)TFE17304, (Eu)467.129TE</u>
RHCO46194	<u>Swanee River</u>	<u>Columbia CL1347, D(S)288, Fontana (E)TFE17304, (Eu)467.129TE</u>
RHCO46195	<u>Basin Street blues</u>	<u>Columbia CL1347, Fontana (E)TFE17303, (Eu)467.131TE, 780.004TV</u>
RHCO46196	<u>Georgia on my mind</u>	<u>Columbia CL1347, Fontana (E)TFE17305, (Eu)467.130TE, Columbia Legacy CK65450 [CD], C4K-52945 [CD], C2K-64160 [CD], C4K-52945 [CD], C2K-64160 [CD]</u>
RHCO46198	<u>Ol' man river (pd out)</u>	<u>Columbia CL1347, Fontana (E)TFE17303, (Eu)467.131TE, 780.004TV</u>

Note: All above titles also on Poll Winners (Eu)PWR27216 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14629] Dave Brubeck
same pers

American Legion Hall, Hollywood, CA, April 23, 1959

RHCO46213	<u>Camptown races</u>	<u>Columbia 4-41485, 4-42447, 4-42675, 3-42447, CL1347, CL2484, Fontana (E)TFE17303, AAG1202, (Eu)467.131TE, 662.039TR, 780.004TV, CBS (Eu)S68288, Melodija (Rus)S60-07229/30</u>
RHCO46213	<u>Camptown races (alt take) (*)</u>	<u>Columbia CL1347</u>
RHCO46214	<u>Short'nin' bread (pd out)</u>	<u>4-41485, CL1347, Fontana (E)TFE17303, (Eu)467.131TE, 780.004TV</u>

Note: Columbia CL1347 (and equivalents) includes both takes of Master RHCO46213.

All titles from Columbia CL1347 also on Columbia CS8156, CG33666, CJ49627, LE10013, (Jap)YS-507, Fontana (E)TFL5071, STFL521, Eu)682.060TL, 885.114TY, CBS (Eu)(S)BPG62065, 450984-1, Coronet (Au)KLP823, Rec. Bazaar (It)RB45, Columbia CK40627 [CD], all titled "Gone With The Wind".

All titles, except (*), also on Columbia Legacy 88697-93881-2 [CD].
 All above titles also on Poll Winners (Eu)PWR27216 [CD],

[B14630] Dave Brubeck

Time Out : same pers

New York, June 25, 1959

CO62555	<u>Kathy's waltz</u>	<u>Columbia CL1397, G30625, Fontana (E)TFL5136, TFL5085, CBS (E)31769, American Jazz Classics (Sp)99111 [CD]</u>
CO62556	<u>Three to get ready</u>	<u>Columbia CL1397, G30625, D(S)288, Fontana (E)TFL5085, Columbia 510594-2 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]</u>
CO62558	<u>Everybody's jumpin'</u>	<u>Columbia CL1397, Fontana (E)TFL5085</u>

Note: Fontana (E)TFL5085 titled "Time Out".

All above titles also on Columbia Legacy CK65122 [CD] titled "Time Out"; a 2 CD set plus a 30 minute DVD containing an interview with Dave Brubeck on the making of Take Five; an interactive, multi-camera-angle piano lesson and an animated photo gallery.

All above titles also on Columbia Legacy 88697-39852-2 [CD] titled "Time Out - 50th Anniversary Edition"; a 2 CD set plus a 30 minute DVD with exclusive Dave Brubeck interview on the making of Time Out plus interactive, multi-camera-angle piano lesson and animated photo gallery.

All above titles also on CBS 62068, Essential Jazz Classics (Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC998 [CD], Real Gone Jazz (E)RGJCD222 [CD], State Of Art 81166 [CD].

All above titles also on Columbia Legacy C5K87161 [CD] titled "For All Time"; a 5 CD set.

[B14631] Dave Brubeck

same pers

New York, July 1, 1959

CO62578	<u>Take five</u>	<u>Columbia 4-41479, CL1397, CL2484, Fontana</u>
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(E)TFL5085, (Eu)467.177TE, CBS
 (E)31769,
 (Eu)S66238, S68288, (Jap)SONX-60138, SOP-
 M47,
 23AP-663, 26AP-1321, Franklin Mint GJR074,
 Melodija (Rus)S60-07229/30, Supraphon
 (Cz)015/115.1029, Fontana
 (E)H339, (Eu)271.168TF,
 CBS (Jap)32D-P785 [CD], Columbia Legacy
 CK65122
 [CD], Columbia 476148-2 [CD], SMM5096132
 [CD],
 510594-2 [CD], Columbia Legacy C4K-52945
 [CD],
 C2K-64160 [CD], Columbia CK64616
 [CD], CSK7708
 [CD], Jackpot (Sp)48729 [CD], Ace
 (E)CDCHD1188
 [CD]
 Columbia CL1397, Fontana
 (E)TFL5136, TFL5085,
 Columbia Legacy CK65122 [CD], C4K-52945
 [CD]

CO62580 Strange meadow lark

Note: Columbia 4-41479, Fontana (E)H339, (Eu)271.168TF are all edited on Mx CO62578.

Both above titles also on CBS 62068, Essential Jazz Classics
 (Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2
 [CD], Columbia Legacy 88697-39852-2 [CD], Avid (E)AMSC998
 [CD], Real Gone Jazz (E)RGJCD222 [CD], State Of Art 81166
 [CD], Columbia Legacy C5K87161 [CD].

See August 18, 1959 for further titles from releases.

[B14632] Dave Brubeck

St. Louis Blues : Dave Brubeck Feat. Paul Desmond : Paul Desmond (as) Dave Brubeck
 (p) Eugene Wright (b) Joe Morello (d)

Live, Newport Jazz Festival, Newport, R.I., July 5, 1959

<u>Gone with the wind</u>	<u>Moon</u> (It)MCD028-2 [CD], <u>Bandstand</u> (It)BD CD1538 [CD]
<u>The lonesome road</u>	(same issues)
<u>Blues [Three to get ready]</u>	-
<u>Blue Rondo a la Turk</u>	-

Note: Moon (It)MCD028-2 [CD] titled "St. Louis Blues"; see January 14, 1962 for rest of this CD.

All above titles also on Jazzbeat (Sp)528 [CD], Phoenix Records (Sp)131516 [CD].

[B14633] Dave Brubeck

Dave Brubeck Trio : Paul Desmond out

unidentified city, prob. 1959-1961

Royalty blues

Columbia GB-7, GS-7

[B14634] Dave Brubeck

The Riddle : Dave Brubeck Quartet : Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, August 12, 1959

CO62736	<u>Hey, ho, anybody home</u>	<u>Columbia CL1454, Fontana (E)TFE17357</u>
CO62737	<u>The twig</u>	-
CO62738	<u>Blue ground</u>	-
CO62739	<u>Offshoot</u>	- , <u>Fontana (E)TFE17357, Columbia Legacy C4K-52945 [CD]</u>
CO62740	<u>Swingin' round</u>	<u>Columbia CL1454</u>
CO62741	<u>Quiet mood</u>	-
CO62742	<u>The riddle</u>	-

Note: All above titles also on Solar (Sp)4569872 [CD] titled "Southern Scene & The Riddle".

[B14635] Dave Brubeck

same pers

New York, August 13, 1959

CO62743	<u>Yet we shall be merry</u>	<u>Columbia CL1454, Fontana (E)TFE17357, Solar (Sp)4569872 [CD]</u>
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Note: All titles from Columbia CL1454 also on Columbia CS8248, Fontana (E)TFL5101, STFL532, (Eu)682.078TL, 885.121TY, Coronet (Aus)KLP876.

[B14636] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
 New York, August 18, 1959

CO62752	<u>Blue rondo a la turk</u>	<u>Columbia</u> <u>41479, CL1397, CL1610, CS8410, CL2484,</u> <u>Fontana</u> <u>(E)TFL5136, H339, TFL5085, (Eu)271.168TF,</u> <u>CBS</u> <u>(E)31769, (Eu)S67209, S68288, (Jap)SONP-</u> <u>50003,</u> <u>SONX-60138, 32DP-785 [CD], SOPM-</u> <u>47, 23AP-663,</u> <u>23AP-1321, Franklin Mint GJR062, Melodija</u> <u>(Rus)S60-07229/30, Supraphon</u> <u>(Cz)015/115.1029,</u> <u>Columbia Legacy CK65122 [CD], Columbia</u> <u>467148-2</u> <u>[CD], SMM5096132 [CD], 510594-2</u> <u>[CD], Columbia</u> <u>Legacy C4K-52945 [CD], C2K-64160</u> <u>[CD], Columbia</u> <u>CK64616 [CD], CBS (Eu)465192-2 [CD]</u> <u>Columbia CL1397, Fontana</u> <u>(E)TFL5085, Columbia</u> <u>Legacy CK65122 [CD]</u>
CO62753	<u>Pick up sticks</u>	<u>Columbia CL1397, Fontana</u> <u>(E)TFL5085, Columbia</u> <u>Legacy CK65122 [CD]</u>

Note: Columbia 41479, Fontana (E)H339, (Eu)271.168TF are all edited on Mx CO62752.

All titles from Columbia CL1397 also on Columbia
CS8156, CG33666, CJ40585, CK40585 [CD], (Jap)SONP-
50129, 20AP-1459, SOPM-510, CK8192, 25DP-5315 [CD], Philips
(E)TFL5085, STFL523, Philips (Eu)682.065TL, 885.115TY, CBS
(Eu)22013, BPG62068, Coronet (Au)KLP835.
 Both above titles also on CBS 62068, Essential Jazz Classics
(Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2
[CD], Columbia Legacy 88697-39852-2 [CD], Avid (E)AMSC998
[CD], Real Gone Jazz (E)RGJCD222 [CD], State Of Art 81166
[CD], Columbia Legacy C5K87161 [CD].

[B14637] Dave Brubeck
 Southern Scene : same pers
 New York, September 10, 1959

CO62968	<u>At the darktown strutters ball (pd,jm out)</u>	<u>Columbia CL1439, Fontana (E)TFE17306, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]</u>
CO62970	<u>When it's sleepy time down south</u>	<u>Columbia CL1439, Fontana (E)TFE17363</u>
CO62972	<u>Southern scene [Briar bush]</u>	-
CO62973	<u>Nobody knows the trouble I've seen</u>	-

Note: "Nobody Knows The Trouble I've Seen" may be from the next session.

All above titles also on Sony SRCS9363 [CD] titled "Southern Scene"; see September 11 & October 29, 1959 for rest of CD.

All above titles also on Solar (Sp)4569872 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

[B14638] Dave Brubeck
same pers

New York, September 11, 1959

CO62975	<u>Little rock getaway</u>	<u>Columbia CL1439, Fontana (E)TFE17306</u>
CO62976	<u>Darling Nellie Gray</u>	- , <u>Fontana (E)TFE17363</u>

Note: Both above titles also on Sony SRCS9363 [CD], Solar (Sp)4569872 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

[B14639] Dave Brubeck

Take The "Five" Train : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck
(p) Eugene Wright (b) Joe Morello (d)

Live, Rome, Italy, October, 1959

<u>Take the "A" train</u>	<u>Moon (It)MCD052-2 [CD]</u>
<u>These foolish things</u>	-
<u>Brandenburg Gate</u>	-

Note: See c. 1961 and June 9, 1964 for rest of Moon (It)MCD052-2 [CD].
All above titles also on American Jazz Classics (Sp)99111 [CD].

[B14640] Dave Brubeck
same pers

Los Angeles, October 29, 1959

HCO46373	<u>Oh ! Susanna</u>	<u>Columbia CL1439, Fontana (E)TFL5136</u>
HCO46374	<u>Deep in the heart of Texas</u>	- , <u>Fontana (E)TFE17307</u>
HCO46375	<u>Jeannie with the light brown hair</u>	- -
HCO46376	<u>Happy times</u>	-

Note: All titles from Columbia CL1439 also on Columbia CS8235, Fontana (E)TFL5099, STFL530, (Eu)682.075TL, 885.120TY, CBS (Eu)(S)BPG62069, Coronet (Aus)KLP870.
All above titles also on Sony SRCS9363 [CD], Solar (Sp)4569872 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

[B14641] Dave Brubeck
New York Philharmonic Orchestra, Leonard Bernstein (cond) Howard Brubeck (arr)
added

Broadcast, New York, December 12, 1959

<u>Dialogues for jazz</u>	<u>Ozone 14</u>
<u>combo and orchestra</u>	
<u>Allegro</u>	-
<u>Andante - ballad</u>	-
<u>Adagio - ballad</u>	-
<u>Allegro - blues</u>	-

[S2476] Dick Schory
Movin' On : coll. pers. : Ed Shedowski, Rudy Stauber, Guy Fricano (tp) Bill Porter, John Avant, Mark McDunn (tb) John Pyszka (tu) Art Lauer, Kenny Soderblom, Bud Doty (woodwinds) Ethel Merker, Paul Tervelt (hrn) Les Hooper (p) Ron Steele, Earl Backus, Pat Ferreri (g) Jim Atlas (b) Tom Radtke (d) Bobby Christian, Frank Rullo, Ruane Thamm, Roger Petersen (perc) special guest artists : Gary Burton (vib) Joe Morello (d)

Chicago, prob 1960's

<u>Classical drag</u>	<u>Ovation OV/14-03</u>
<u>Jungle root</u>	-
<u>Song for a small boy</u>	-

<u>The bad guys</u>	-
<u>Aquarius</u>	-
<u>In the mode</u>	-
<u>Promises, promises</u>	-
<u>Melody for Melinda</u>	-
<u>Quiet places</u>	-
<u>Leo</u>	-

Note: Gary Burton is probably playing on two titles only; "Classical drag" and "Song for a small boy". This session included because of the presence of Gary Burton and Joe Morello.

[B14642] Dave Brubeck

Brubeck & Rushing : Dave Brubeck/Jimmy Rushing : Paul Desmond (as) Dave Brubeck
(p) Eugene Wright (b) Joe Morello (d) Jimmy Rushing (vcl)

New York, January 29, 1960

CO64695	<u>Am I blue</u>	<u>Columbia CL1553, Fontana (E)TFE17358</u>
CO64696	<u>Shine on, harvest moon</u>	<u>Columbia Legacy CK65727 [CD]</u>
CO64697	<u>There'll be some changes made</u>	<u>Columbia CL1553, Fontana (E)TFE17358, Columbia 510594-2 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]</u>
CO64698	<u>Blues in the dark</u>	<u>Columbia CL1553, C30522, Fontana (E)TFE17358</u>
	<u>Take me back baby</u>	(unissued)

Note: See February 16, 1960 and August 4, 1960 for more titles from releases.
First 3 titles also on Columbia C2-36419 titled "Mr. Five By Five"; see February 16, 1960 & Jimmy Rushing for rest of this 2 LP set.
All issued titles also on Columbia Legacy CK65727 [CD] titled "Brubeck & Rushing"; see February 16 & August 4, 1960 for rest of CD.
All issued titles also on Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].

[B14643] Dave Brubeck

Brubeck Plays Bernstein : David Brubeck/New York Philharmonic Orchestra : Jimmy Rushing out, New York Philharmonic Orchestra, Leonard Bernstein (cond) Howard Brubeck (arr) added

New York, January 30, 1960

<u>Dialogues for jazz</u>		<u>Columbia CL1466</u>
<u>combo and orchestra</u>		
<u>Allegro</u>	-	
<u>Andante - ballad</u>	-	, <u>7-8257</u>
<u>Adagio - ballad</u>	-	
<u>Allegro - blues</u>	-	, <u>C30522</u> , <u>Columbia Legacy</u>
		<u>C4K-52945 [CD]</u>

Note: See February 14 & 17, 1960 for further titles from releases.
 All above titles also on Essential Jazz Classics (Sp)EJC55487 [CD] titled "Brubeck Plays Bernstein".
 All above titles also on Columbia Legacy 88697-93881-2 [CD], Sony Classical SMK60566 [CD].

[B14644] Dave Brubeck

Jazz Impressions Of Japan : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, January 31, 1960

CO63967	<u>Zen is when</u>	<u>Columbia CL2212</u> , <u>Columbia Legacy CK65726 [CD]</u> , <u>Essential Jazz Classics (Sp)EJC55487 [CD]</u> , <u>Columbia Legacy 88697-93881-2 [CD]</u>
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Note: See June 16 & 17, 1964 for rest of Columbia CL2212.
Columbia Legacy CK65726 [CD] titled "Jazz Impressions of Japan".

[B14645] Dave Brubeck

Dave Brubeck Quartet : Paul Desmond (as) added

New York, February 14, 1960

CO64115	<u>Tonight</u>	<u>Columbia CL1466</u>
CO64116	<u>I feel pretty</u>	- , <u>7-8257</u> , <u>Columbia Legacy CK65450 [CD]</u>
CO64117	<u>Maria</u>	<u>Columbia CL1466</u> , <u>7-8257</u> , <u>CBS (Eu)21120</u> , <u>Columbia 510594-2 [CD]</u>

CO64118 Somewhere Columbia CL1466, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Columbia/Legacy CK66029 [CD]

Note: All above titles also on Columbia CK40455 [CD] titled "Plays Music From West Side Story and Other Works"; see February 17, 1960, June 11, 1962, July 12, 1962 & December 8, 1965 for rest of CD.
All above titles also on CBS CJ40455, (Eu)21065, 450410-2 [CD], Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14646] Dave Brubeck
Dave Brubeck/Jimmy Rushing : Jimmy Rushing (vcl) added
New York, February 16, 1960

CO63074 I never knew Columbia CL1553
CO63076 My melancholy baby Columbia CL1553, Fontana (E)TFE167358, Columbia C2-36419
CO63077 You can depend on me Columbia CL1553

Note: All above titles also on Columbia Legacy CK65727 [CD], Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].

[B14647] Dave Brubeck
Paul Desmond, Jimmy Rushing out
New York, February 17, 1960

CO64543 A quiet girl Columbia CL1466, 7-8257, CBS CJ40455, CK40455 [CD], (Eu)21065, 450410-2 [CD], Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy 88697-93881-2 [CD]

Note: All titles from Columbia CL1466 also on Columbia CS8257, Fontana (E)TFL5144, STFL542, (Eu)885.124TY, Coronet (Au)KLP895, Amiga (G)8.55.196.

[B14647.10] Dave Brubeck
1960 - Essen Grugahalle : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Grugahalle", Essen, Germany, April 2 & 3, 1960

<u>St. Louis blues</u>	<u>WDR/Jazzline (G)N77003 [CD]</u>
<u>One moment worth</u>	-
<u>years</u>	-
<u>In a dancing mood</u>	-
<u>Blue rondo a la turk</u>	-
<u>These foolish things</u>	-
<u>Sound of the loop</u>	-

[B14648] Dave Brubeck

Brubeck A La Mode : Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, May-June, 1960

1934	<u>The piper</u>	<u>Fantasy LP3301, 549, Vocalion (E)V-F2425</u>
1935	<u>Soliloquy (bs,jm out)</u>	- - -
	<u>Dorian dance</u>	-
	<u>Peace, brother</u>	-
	<u>Invention</u>	-
	<u>Lydian dance</u>	-
	<u>Catch me if you can</u>	-
	<u>[Chilame] (gw out)</u>	-
	<u>Frisco fog</u>	-
	<u>One for the kids</u>	-
	<u>Ballade</u>	-

Note: All above titles also on Fantasy LPS8047, Vogue (E)LAE/SAE559, OJC 200, OJC CD-200-2 [CD].

[B14648.10] Dave Brubeck

Dave Brubeck Quartet Concert (Newport Jazz Festival, Newport, RI Jun 30, 1960) : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, RI, June 30, 1960

<u>Stage annoucements</u>	<u>Wolfgang's Vault (No #72) [DL]</u>
<u>by Willis Conover</u>	
<u>Swanee River boogie</u>	-
<u>The Southern scene</u>	-
<u>I'm in a dancing mood</u>	-
<u>Dialogues for jazz</u>	
<u>combo and orchestra:</u>	-
<u>Adagio</u>	
<u>Sounds of the loop</u>	-

Blue rondo a la turk

-

[B14649] Dave BrubeckPaul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Jimmy Rushing (vcl)

New York, August 4, 1960

CO65123	<u>Evenin'</u>	<u>Columbia CL1553, I Grandi Del Jazz (It)GDJ28</u>
CO65124	<u>River, stay 'way from my door</u>	-
CO65125	<u>All by myself</u>	-
CO65126	<u>Ain't misbehavin'</u>	-

Note: All titles from Columbia CL1553 also on Columbia CS8353, Fontana (E)TFL5126, STFL550, (Eu)682.090TL, 885.130TY, Coronet (Aus)KLP1634.

All above titles also on Columbia Legacy CK65727 [CD], Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].

[G662.40] Hank GarlandJazz Winds : Gary Burton (vib) Hank Garland (g) Joe Benjamin (b) Joe Morello (d)

Nashville, TN, August 23, 1960

CO65381	<u>Relaxin'</u>	<u>Col CL1572</u>
CO65382	<u>All the things you are</u>	-
CO65383	<u>Three-four the blues</u>	- , <u>CL1913</u>
CO65384	<u>Move</u>	- , <u>G33566, CBS 88225</u>
CO65385	<u>Always</u>	-
CO65386	<u>Riot-chorus</u>	-

Note: All above titles also on Columbia Special Products JCS8372 titled "Jazz winds from a new direction".

All above titles also on American Jazz Classics (Sp)99046 [CD] titled "Gary Burton - New Vibe Man in Town"; rest of CD by Gary Burton, July 6 & 7, 1961.

All above titles also on Sony WK75027 [CD], Euphoria 178 [CD].

[B14650] Dave BrubeckTonight Only ! : Dave Brubeck Quartet With Guest Star Carmen McCrae : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McCrae (vcl)

New York, September 9, 1960

CO65315	<u>Weep no more</u>	<u>Columbia CL1609, Columbia Legacy C2K-64160 [CD], C4K-52945 [CD]</u>
CL65316	<u>Briar bush [Southern scene]</u>	<u>Columbia CL1609, 4-42068(ed), 3-42068(ed)</u>
CO65317	<u>Paradiddle Joe</u>	- , <u>4-42068(ed), 3-42068(ed)</u>
CO65318	<u>Strange meadow lark</u>	-
	<u>There'll be no tomorrow (1)</u>	<u>Columbia CL1678</u>

Note: (1) possibly from this session.
 All titles, except (1), also on Fontana (E)TFE17384.
 All titles from Columbia CL1678 also on Columbia CS8478, Fontana (E)TFL5168.
 All above titles also on American Jazz Classics (Sp)99027 [CD] titled "Dave Brubeck Quartet guest star Carmen McRae: Tonight Only!".
 All above titles also on Fresh Sound (Sp)FSRCD740 [CD] titled "Carmen McRae Sings 'Lover Man' And Other Billie Holiday Classics & Dave Brubeck Compositions"; see various flwg sessions to December 19, 1961 for rest of this CD.

[B14651] Dave Brubeck
Paul Desmond (as) added, Carmen McRae out
 New York, December 14, 1960

	<u>Tristesse</u>	<u>Columbia CL1609</u>
CO65709	<u>Late lament</u>	-

Note: Both above titles also on American Jazz Classics (Sp)99027 [CD].

[B14652] Dave Brubeck
 same pers.
 New York, December 15, 1960

CO65710	<u>Tonight only</u>	<u>Columbia CL1609, Fontana (E)TFE17395</u>
CO65711	<u>Melanctha</u>	-
CO65712	<u>Talkin' and walkin'</u>	-

Note: All titles from Columbia CL1609 also on Columbia CS8409, Fontana (E)TFL5146, STFL566, (Eu)682.511TL, CBS (Eu)(S)BPG62076, Coronet (Au)KLP1652.
All above titles also on American Jazz Classics (Sp)99027 [CD].

[B14653] Dave Brubeck
same pers.

New York, January 8, 1961

CO65785 'Tain't what you do Columbia JS7-72

[B14655] Dave Brubeck
Near-Myth : Dave Brubeck/Bill Smith : Bill Smith (cl) replaces Paul Desmond
Los Angeles, March 20, 1961

<u>The Unihorn</u>	<u>Fantasy LP3319</u> , <u>Vocalion (E)SEA565</u>
<u>Bach an' all</u>	- -
<u>Siren song</u>	- -
<u>Pan's pipes</u>	- -
<u>By jupiter</u>	- -
<u>Baggin' the dragon</u>	- -
<u>Apollo's axe</u>	- -
<u>The sailor and the mermaid</u>	- -
<u>Nep-tune</u>	- -
<u>Pan dance</u>	- -

Note: All above titles also on Fantasy LPS8063, Vogue (E)LAE/SAE565, OJC 236, OJC CD-236-2 [CD].

[B14656] Dave Brubeck
Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, May 3, 1961

CO66978	<u>Castillian blues</u>	<u>Columbia CL1775</u> , <u>Columbia Legacy CK86405 [CD]</u> , <u>88697-93881-2 [CD]</u> , <u>C5K87161 [CD]</u> , <u>American Jazz Classics (Sp)99095 [CD]</u>
CO66979	<u>Castillian drums</u>	(rejected?)

CO66980 It's a raggy waltz Columbia CL1690, CL2484, G30625, CBS (E)31769, (Eu)S68288, (Jap)SOPM-47, 23AP-663, 23AP-1321, 32DP-785 [CD], Melodija (Rus)S60-07229/30, Supraphon (Cz)015/115.1029, Columbia 510594-2 [CD], Columbia Legacy CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]

Note: Columbia CL1775 titled "Countdown".
Columbia Legacy CK86405 [CD] titled "Countdown: Time In Outer Space"; see various flwg sessions to February 5, 1962 for rest of CD.
Columbia CL1690 titled "Time Further Out"; see various flwg sessions to February 22, 1963 for rest of LP.
Columbia Legacy CK64668 [CD] titled "Time Further Out"; see various flwg sessions to February 22, 1963 for rest of CD.
Essential Jazz Classics (Sp)EJC55644 [CD] titled "Time Further Out - Miro Reflections".

[B14657] Dave Brubeck
 same pers

New York, May 4, 1961

CO66982 Three's a crowd Columbia CL1775, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

[B14659] Dave Brubeck
 same pers

New York, May 15, 1961

CO67013 Blue shadows in the street Columbia CL1690, G30625, Fontana (E)H352, Columbia Legacy CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]

[B14661] Dave Brubeck
same pers

New York, May 25, 1961

CO66985	<u>The lawless Mike</u> <u>[Slow and easy]</u>	<u>Columbia GB-9, Columbia Legacy CK64668</u> <u>[CD],</u> <u>Essential Jazz Classics (Sp)EJC55644 [CD]</u>
CO67148	<u>Charles Matthew</u> <u>Hallelujah</u>	<u>Columbia 4-42443, 3-42443, CL1690, CBS</u> <u>(Jap)23AP-1321, Columbia Legacy CK64668</u> <u>[CD],</u> <u>C4K-52945 [CD], Essential Jazz Classics</u> <u>(Sp)EJC55644 [CD]</u>
CO67149	<u>Eleven four</u>	(rejected ?)
CO67150	<u>Bluette</u>	<u>Columbia CL1690, Fontana</u> <u>(Eu)467.274, Columbia</u> <u>Legacy CK64668 [CD], Essential Jazz Classics</u> <u>(Sp)EJC55644 [CD]</u>

Note: "The lawless Mike" is listed as from June 2, 1961 in the Dave Brubeck discography. The date listed here is from Columbia Legacy CK64668 [CD].
All issued titles also on Columbia G30625, Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[B14661.10] Dave Brubeck
same pers.

Live, New York, June, 1961

<u>Take five</u>	<u>Moon (It)MCD052-2 [CD]</u>
<u>It's a raggy waltz</u>	- , <u>American Jazz Classics (Sp)99095 [CD]</u>
<u>[Three to get ready] (*)</u>	-
<u>Castillian blues</u>	-
<u>Waltz limp</u>	- , <u>American Jazz Classics (Sp)99095 [CD]</u>

Note: (*) "It's a raggy waltz" incorrectly listed in Moon (It)MCD052-2 [CD] liner notes as "Three to get ready".
American Jazz Classics (Sp)99095 [CD] titled "Countdown - Time In Outer Space".
All above titles also on Essential Jazz Classics (Sp)EJC55644 [CD].

[B14662] Dave Brubeck

same pers

New York, June 2, 1961

CO66981	<u>Far more blue</u>	<u>Columbia 4-42446, 3-42446, CL1690, Columbia Legacy</u> <u>CK64668 [CD], 88697-93881-2</u> <u>[CD], C5K87161 [CD],</u> <u>Essential Jazz Classics (Sp)EJC55644 [CD]</u>
CO66984	<u>Bru's boogie woogie</u> <u>(pd out)</u>	<u>Columbia 57-31315, CL1690, Columbia Legacy</u> <u>CK64668</u> <u>[CD], 88697-93881-2 [CD], C5K87161</u> <u>[CD], Essential</u> <u>Jazz Classics (Sp)EJC55644 [CD]</u>
	<u>Santa Claus is coming</u> <u>to town</u>	<u>Columbia</u> <u>CL1893, CS8693, PC36803, Harmony</u> <u>KH32529,</u> <u>Columbia PG36803, Essential Jazz Classics</u> <u>(Sp)EJC55644 [CD]</u>

Note: Columbia PG36803 titled "Jingle Bell Jazz"; rest of LP by others.

[M10601] Joe Morello

It's About Time : Phil Woods (as,arr) Gary Burton (vib) John Bunch (p) Gene Cherico
(b) Joe Morello (d)

New York, June 6, 1961

M2PB2763	<u>Time after time (pw</u> <u>arr)</u>	<u>Vic LPM2486, Bluebird 9784-2-RB</u> <u>[CD], Essential</u> <u>Jazz Classics (Sp)EJC55627 [CD]</u>
M2PB2764	<u>Every time (pw arr)</u>	<u>Vic LPM2486, Bluebird 9784-1-RB, 9784-2-RB</u> <u>[CD],</u> <u>Essential Jazz Classics (Sp)EJC55627 [CD]</u>
M2PB2772	<u>Fatha time (pw,gb out)</u>	<u>Vic LPM2486</u>

Note: Bluebird 9784-2-RB [CD] = Bluebird (Eu)ND90406 [CD], both titled
"Joe Morello"; see flwg sessions to November 13, 1962 for rest of
CD.

[M10602] Joe Morello

Ernie Royal, Doc Severinsen, Nick Travis (tp) Urbie Green, Dick Hixson (tb) Bob
Brookmeyer (v-tb) Harvey Phillips (tu) Phil Woods (as) Gary Burton (vib) John Bunch
(p) Gene Cherico (b) Joe Morello (d) Manny Albam (cond)

Clark Terry (tp) replaces Doc Severinsen

New York, June 9, 1961

M2PB2771	<u>It's about time</u>	<u>Vic LPM2486, Bluebird 9784-2-RB [CD]</u>
	<u>My time is your time</u>	-

[B14664] Dave Brubeck

same pers

New York, June 12 & 13, 1961

CO69309	<u>It's a raggy waltz</u>	<u>Columbia 57-31312</u>
CO69310	<u>Blurette</u>	-
CO69311	<u>Far more blues</u>	<u>57-31313</u>
CO69312	<u>Far more drums (pd out?)</u>	<u>57-</u> <u>31314, Columbia Legacy CK64668 [CD]</u>
CO69313	<u>Blue shadows in the street (pt 1)</u>	<u>57-</u> <u>31316, Columbia Legacy CK64668 [CD]</u>
CO69314	<u>Blue shadows in the street (pt 2)</u>	- , <u>Columbia Legacy CK64668 [CD]</u>

Note: The master numbers and the recording date for the above recordings are listed according to the information in the Columbia files - it has not been verified if they really are different from the versions issued on Columbia CL1690.

The 3 titles from Columbia Legacy CK64668 [CD] also on Columbia Legacy C5K87161 [CD].

[M10604] Joe Morello

Phil Woods (as,arr) Gary Burton (vib) John Bunch (p) Gene Cherico (b) Joe Morello (d)

New York, June 15, 1961

M2PB2762	<u>Summertime (pw arr)</u>	<u>Vic LPM2486, Bluebird 9784-1-RB, 9784-2-RB [CD]</u>
M2PB2765	<u>Mother time (pw arr)</u>	- -
M2PB2766	<u>Just in time (pw arr)</u>	- - -

Note: All above titles also on Essential Jazz Classics (Sp)EJC55627 [CD].

[B14665] Dave Brubeck

same pers.

New York, June 28, 1961

CO67518	<u>Why Phillis waltz</u>	<u>Columbia CL1775, Columbia Legacy C4K-52945 [CD],</u> <u>CK86405 [CD]</u>
CO67595	<u>Danse duet</u>	<u>Columbia CL1775, Columbia Legacy CK86405 [CD]</u>

Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD].

[B14665.10] Dave Brubeck

Time Out : The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, R.I., June 30, 1961

<u>St. Louis blues</u>	<u>Columbia/Legacy CK65122 [CD]</u>
<u>Pennies from heaven</u>	-
<u>Blue rondo a' la Turk</u>	-

Note: All above titles also on Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD].

[B14666] Dave Brubeck

Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Concert, prob. July 1961

<u>Gone with the wind</u>	<u>Viper's Nest 160 [CD]</u>
<u>Lonesome road</u>	-
<u>Take the "A" train</u>	-
<u>Eleven four (*)</u>	-
<u>Take five</u>	-
<u>Blue rondo a la turk</u>	-

Note: All titles, except (*), also on American Jazz Classics (Sp)99095 [CD].

[A5977] Louis Armstrong

The Real Ambassadors : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) added

New York, July 2, 1961

King for a day (la,ty vcl) Col OL5850, OS2250, CBS (E)BPG62083, (Du)57035, Columbia Legacy CK57663 [CD], CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD]

Note: CBS (Du)57035 titled "The Real Ambassadors".
Columbia Legacy CK57663 [CD] = CBS (F)467140-2 [CD] = (Eu)476897-2 [CD], all titled "Dave Brueck/Louis Armstrong - The Real Ambassadors"; see flwg sessions to September 19, 1961 and Dave Brubeck for rest of CDs.
Poll Winners (Sp)PWR27293 [CD] titled "Louis Armstrong/Dave Brubeck - The Real Ambassadors".
 See flwg session for list of equivalents for Columbia OL5850.

[B16447] Gary Burton

New Vibe Man In Town : Gary Burton (vib) Gene Cherico (b) Joe Morello (d)
 New York, July 6, 1961

M2PB2900	<u>Like someone in love</u>	<u>RCA-Victor LPM2420</u>
M2PB2901	<u>Over the rainbow</u>	- , <u>(Jap)SRA-5110</u>
M2PB2902	<u>Joy spring</u>	-
M2PB2903	<u>Sir John</u>	-

Note: Last 3 titles also on RCA-Victor (Eu)CL43237.
 All above titles also on American Jazz Classics (Sp)99046 [CD].

[B16448] Gary Burton

same pers.

New York, July 7, 1961

M2PB2904	<u>Our waltz</u>	<u>RCA-Victor LPM2420</u>
M2PB2905	<u>You stepped out of a dream</u>	- , <u>AJL1-200, (Eu)26.21354</u>
M2PB2906	<u>So many things</u>	-
M2PB2907	<u>Minor blues</u>	-

Note: All titles from RCA-Victor LPM2420 also on RCA-Victor LSP2420(stereo), RCA (Jap)SHP-5165, RGP-1100, RCA-Victor 74321-21828-2 [CD].
 All above titles also on American Jazz Classics (Sp)99046 [CD].

[B14669] Dave Brubeck

Brandenburg Gate : Revisited : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) + orchestra, strings, Howard Brubeck (arr,cond)

New York, August 21, 1961

CO67947	<u>Kathy's waltz</u>	<u>Columbia CL1963, 510594-2 [CD], Columbia Legacy C4K-52945 [CD]</u>
CO67948	<u>Summer song</u>	<u>Columbia 4-42804 (ed.), 3-42804 (ed.), CL1963</u>
CO67949	<u>G-flat theme</u>	<u>Columbia CL1963, Franklin Mint GJR064</u>

Note: Columbia files list Master CO78457 for "Summer Song" on Columbia 4-42804 (which is edited from the LP version).
All above titles also on Columbia Legacy CK65725 [CD], Columbia Legacy 88697-93881-2 [CD], American Jazz Classics (Sp)99111 [CD].

[B14670] Dave Brubeck

same pers

New York, August 22, 1961

CO67950	<u>In your own sweet way</u>	<u>Columbia CL1765, CL1963, CL2484, CS88565, CBS (Eu)(S)BPG62034, Melodija (Rus)S60-07229/30, Supraphon (Cz)015/115.1029</u>
	<u>Brandenburg gate</u>	<u>Columbia CL1963</u>
	<u>Serenade</u>	-
	<u>Night song</u>	-
	<u>Awakening</u>	-
	<u>Morning song</u>	-
	<u>Pivot dance</u>	-
	<u>Exhilaration dance</u>	-
	<u>Movement</u>	-
	<u>Triolet</u>	-
	<u>Repercussion</u>	-
	<u>Final dance</u>	-

Note: All above titles also on Columbia Legacy CK65725 [CD], Columbia Legacy 88697-93881-2 [CD], American Jazz Classics (Sp)99111 [CD].

[B14670.10] Dave Brubeck

Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)

New York, September-December, 1961

Easy as you go

Columbia Legacy CK57663 [CD], American Jazz Classics (Sp)99027 [CD], Poll Winners (Sp)PWR27293 [CD], American Jazz Classics (Sp)99072 [CD], Sony (Jap)SICP-20115 [CD]

Note: American Jazz Classics (Sp)99072 [CD] titled "Carmen McRae - Take Five + Live at Sugar Hill".

[B14671] Dave Brubeck

Take Five : Dave Brubeck/Carmen McRae : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)

Live "Basin Street East", New York, September 6, 1961

CO85796	<u>When I was young</u>	<u>Columbia CL2316</u>
CO85797	<u>In your own sweet way</u>	- , <u>Poll Winners (Sp)PWR27293 [CD]</u>
CO85798	<u>Too young for growing old</u>	-
CO85799	<u>Ode to a cowboy</u>	-
CO85800	<u>There'll be no tomorrow</u>	-
CO85801	<u>Melanctha</u>	-
CO85802	<u>It's a raggy waltz</u>	<u>4-43279, CL2316, Fontana (E)H379, TFE1739, (Eu)271.181TF, Fresh Sound (Sp)FSR740 [CD]</u>
CO85804	<u>Oh, so blue</u>	<u>Columbia CL2316, Poll Winners (Sp)PWR27293 [CD]</u>
CO85805	<u>Lord, Lord</u>	<u>Columbia CL2316, Poll Winners (Sp)PWR27293 [CD]</u>
CO85806	<u>Travellin' blues</u>	<u>4-43279, CL2316, C30522, 510594-2 [CD]</u> ,

Columbia Legacy C4K-52945 [CD]

Note: All above titles also on American Jazz Classics (Sp)99072 [CD], Sony (Jap)SICP-20115 [CD].

See sessions of December 1961 for 2 additional titles.

For "The Real Ambassadors" see Louis Armstrong.

[A5978] Louis Armstrong

Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Howard Brubeck (chimes-1) Louis Armstrong (vcl,tp-1) Lambert, Hendricks & Ross (vcl group) : Dave Lambert, Jon Hendricks, Annie Ross (vcl)

New York, September 12, 1961

CO67987	<u>They say I look like</u> <u>God (la,l,h & r vcl)</u>	<u>Col OL5850</u>
CO67988	<u>Everybody's coming</u> <u>(la,l,h & r, vcl)</u>	-
CO68175	<u>(Medley :) (1)</u> <u>Swing bells (la,l,h & r,</u> <u>vcl)</u>	-
	<u>Blow Satchmo (la,l,h</u> <u>& r, vcl)</u>	-
	<u>Finale (la vcl)</u>	-
CO68176	<u>The real ambassadors</u> <u>(la,l,h & r vcl) (*)</u>	- , <u>Columbia Legacy C4K-52945 [CD]</u>

Note: Columbia Legacy C4K-52945 [CD] titled "Dave Brubeck - Time Signatures - A Career Retrospective"; see flwg session and Dave Brubeck for rest of 4 CD set.

Title (*) also on Columbia C30522.

All above titles also on Columbia OS2250, CBS 68083, CBS (Du)57035, CBS/Sony (Jap)20AP1434, Columbia Legacy CK57663 [CD], Poll Winners (Sp)PWR27293 [CD].

[A5979] Louis Armstrong

Louis Armstrong (tp-1,vcl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)

New York, September 13, 1961

CO67989	<u>I didn't know until you</u> <u>told me (la,cmr vcl)</u>	<u>Col OL5850</u> , <u>OS2250</u>
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CO67991	<u>Summer song (la vcl)</u> <u>(cmr out)</u>	<u>Col 43832, OL 5850, C30522, CBS</u> <u>AAG201, 88079,</u> <u>Columbia CK65039 [CD], 510594-2 [CD],</u> <u>Columbia Legacy C2K-64160 [CD], C4K-</u> <u>52945 [CD]</u>
CO68177	<u>You swing baby</u> <u>(la,cmr vcl,1,*)</u>	<u>CBS (F)88669, Book of the Month Club 21-</u> <u>6547,</u> <u>Col FC38508</u>
CO68178	<u>One moment worth</u> <u>years (la,cmr vcl)</u>	<u>Col OL5850, OS2250</u>

Note: Columbia 510594-2 [CD] titled "The Essential Dave Brubeck"; rest of this 2 CD set by others.

All titles, except (*), also on CBS (Du)57035.

All above titles also on CBS 62083, CBS/Sony

(Jap)20AP1434, Columbia Legacy CK57663 [CD], Poll Winners

(Sp)PWR27293 [CD].

[B14671.10] Dave Brubeck

The Real Ambassadors : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen
McRae (vcl)

New York, c. September 13, 1961

<u>Summer song (cmr</u> <u>vcl)</u>	<u>Columbia Legacy CK57663 [CD], American</u> <u>Jazz</u> <u>Classics (Sp)99027 [CD], Poll Winners</u> <u>(Sp)PWR27293</u> <u>[CD], Fresh Sound (Sp)FSRCD740</u> <u>[CD], American Jazz</u> <u>Classics (Sp)99072 [CD]</u>
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Note: Columbia Legacy CK57663 [CD] = CBS (F)467140-2
[CD], (Eu)476897-2 [CD], all titled "The Real Ambassadors"; see
flwg session and Louis Armstrong for rest of CD.

[B14671.20] Dave Brubeck

Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Lambert, Hendricks & Ross (vcl
group) : Dave Lambert, Jon Hendricks, Annie Ross (vcl)

New York, c. September-December, 1961

<u>Blow Satchmo (l,h & r</u> <u>vcl)</u>	<u>Columbia OL5850, CBS (Du)57035, Columbia</u> <u>Legacy</u>
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CK57663 [CD], Poll Winners (Sp)PWR27293 [CD]

[A5980] Louis Armstrong

Louis Armstrong (tp,vcl) Trummy Young (tb,vcl) Joe Darensbourg (cl) Billy Kyle, Dave Brubeck (p) Eugene Wright, Irv Manning (b) Joe Morello, Danny Barcelona (d) Carmen McRae (vcl) Lambert, Henricks & Ross (vcl group) : Dave Lambert, Jon Hendricks, Annie Ross (vcl)

New York, September 19, 1961

	<u>Lonesome (la vcl,*)</u>	<u>Col OL5850, OS2250, C30522, CBS (F)88669</u>
CO68006	<u>Since love had its way (la vcl)</u>	<u>Col OL5850, CL1765, OS2250, CBS BPG62034</u>
	<u>Nomad (la vcl,*)</u>	<u>Col 43832, CBS (F)5958, AAG201, (Du)1508, 62902, CBS 88079, CBS (F)88669</u>
CO68008	<u>Cultural exchange (la,ty vcl,l,h & r vcl)</u>	<u>Col OL5850, OS2250</u>
CO68009	<u>Remember who you are (la,ty vcl)</u>	- -
CO67990	<u>Good reviews (la,cmr vcl)</u>	- - , <u>Col FC38508, Fresh Sound (Sp)FSRCD740 [CD]</u>

Note: "Good reviews" on Columbia FC38508 differs from the commonly released version in the way that two end sequences by Louis and Carmen McRae were added. It is not an alternative take.

All titles, except (*), also on CBS (Du)57035.

All above titles also on Columbia Legacy CK57663 [CD], CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD].

[B14672] Dave Brubeck

Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, October 13, 1961

CO68593	<u>It's a raggy waltz</u>	<u>Columbia 4-42228, 3-42228, Fontana (E)H352</u>
CO68598	<u>Countdown (pd out)</u>	<u>Columbia 4-42404, 3-42404, CL1775, G30625, Columbia Legacy CK86405 [CD], 88697-93881-2 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]</u>

[M10604.10] Joe Morello

Joe Morello Orchestra : Clark Terry, Nick Travis, Al DeRisi, Doc Severinsen (tp) Billy Byers, Willie Dennis, Wayne Andre, Dick Hixson (tb) Phil Woods, Phil Bodner (as) Al Cohn, Frank Socolow (ts) Sol Schlinger (bar) Hank Jones (p) Bill Crow (b) Joe Morello (d) Phil Kraus (perc) Manny Albam (arr,cond)

New York, November 12, 1961

M2PB2767	<u>Time on my hands</u>	<u>Vic LPM2486</u>
M2PB2769	<u>I didn't know what time it was</u>	-
M2PB2770	<u>unknown title</u>	(unissued)

Note: Victor LPM2486(mono) = LSP2486(stereo).?All titles from Victor LPM2486 also on RCA (F)FXL-1-7199, (Jap)RJL-2528, RGP-1059, R25J-1049 [CD].?

[B14673] Dave Brubeck
Carmen McRae (vcl) added

New York, December 12, 1961

CO68797	<u>In the lurch (cmr vcl,pd out)</u>	<u>Columbia S7-31590</u> , <u>OL5850</u> , <u>CBS (Du)57035</u> , <u>CBS 467140-2 [CD]</u> , <u>Columbia Legacy CK57663 [CD]</u> , <u>American Jazz Classics (Sp)99027 [CD]</u> , <u>Poll Winners (Sp)PWR27293 [CD]</u> , <u>Fresh Sound (Sp)FSRCD740 [CD]</u>
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[B14674] Dave Brubeck
same pers

New York, December 15, 1961

CO66979	<u>Castillian drums</u>	<u>Columbia CL1775</u> , <u>G30625</u> , <u>D(S)288</u> , <u>CBS (E)31769</u> , <u>(Eu)S68288</u> , <u>Columbia Legacy CK86405 [CD]</u> , <u>C5K87161 [CD]</u> , <u>American Jazz Classics (Sp)99095 [CD]</u>
	<u>Fast life</u>	<u>Columbia CL1775</u> , <u>Columbia Legacy CK86405 [CD]</u> , <u>C5K87161 [CD]</u> , <u>American Jazz Classics (Sp)99095 [CD]</u>

CO68565	<u>Take five (cmr vcl,*)</u>	<u>Columbia 4-42292, 3-42292, CL2316, Fontana (E)H379, TFE17395, (Eu)271.181TF, Poll Winners (Sp)PWR27293 [CD], Jasmine (E)JASCD705 [CD], Fresh Sound (Sp)FSRCD740 [CD], American Jazz Classics (Sp)99072 [CD], Sony (Jap)SICP-20115 [CD]</u>
CO68566	<u>Someday my prince will come</u>	<u>Columbia 4-43444, 3-43444, CL1775, CBS (E)31769, (Eu)68288, (Jap)SOPM-47, Supraphon (Cz)015/115.1029, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]</u>
CO68597	<u>Waltz limp</u>	<u>Columbia CL1775, CBS (Eu)66291, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]</u>
CO68597	<u>Waltz limp (alt tk,*)</u>	<u>Columbia CL1970, CS8770, CBS (Eu)62141, 66403, Amiga (G)8.50.083, Supraphon (Cz)015.2114</u>

Note: It is not known which take was used for "Waltz Limp" on CBS (Eu)S52742, S68288.
All titles, except (*), also on Columbia Legacy 88697-93881-2 [CD].

[B14675] Dave Brubeck
same pers

New York, December 19, 1961

CO67999	<u>My one bad habit (cmr vcl,pd out)</u>	<u>Columbia S7-31588, OL5850, CBS (Du)57035, CBS 467140-2 [CD], Columbia Legacy CK57663 [CD], CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD]</u>
CO69149	<u>Easy as you go (cmr vcl,pd out)</u>	<u>Columbia 4-42292, 3-42292, CL2316, CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD], American Jazz Classics</u>

CO69504 Back to earth (Sp)99072 [CD]
Columbia CL1775, Columbia Legacy CK86405
[CD],
88697-93881-2 [CD], C5K87161
[CD], American Jazz
Classics (Sp)99095 [CD]

Note: Columbia CL1175(mono) = CS8575(stereo), both titled
 "Countdown".

The above version of "Easy As You Go" may be different from the
 one on Columbia CL2316 (which was listed with Master CO68691 in
 the Columbia files) - the timing for the different versions of "Easy As
 You Go" is 1:30 (Columbia 4-42292/3-42292), 1:32 (Columbia
 CL2316), 1:35 (CBS (F)467140-2 [CD], 1:44 (CBS A9116 [CD] -
 see session September 20, 1961.

All titles from Columbia CL1775 also on Columbia
CS8575, (Jap)SONP-50350, Fontana (Eu)(S)BPG62013, Coronet
(Aus)KLP1727.

All titles from Columbia CL2316 also on Columbia
CS9116, (Jap)SOM-177, SONP-50062, CBS A9116 [CD].

All above titles also on American Jazz Classics (Sp)99027 [CD].

[B14676] Dave Brubeck

Bossa Nova USA : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello
(d)

New York, January 3, 1962

<u>Vento fresco [Cool</u>	<u>Columbia CL1998, Sony (Jap)SRCS-9364 [CD]</u>
<u>wind]</u>	
<u>Curacao sensival</u>	
<u>[Tender heart] (1)</u>	- , <u>D288, CBS (Eu)68288</u>
<u>Irmão amigo [Brother</u>	
<u>friend]</u>	-
<u>Cantiga nova swing</u>	-
<u>Lamento</u>	-

Note: (1) as "Curacao sensivel" on Columbia D288.
Columbia CL1998 titled "Bossa Nova USA"; see various flwg
 sessions to October 25, 1962 for rest of LP.
 All above titles also on Sony (Jap)SRCS-9364 [CD] titled "Bossa
 Nova USA"; see various flwg sessions to October 25, 1962 for rest of
 CD.
 All above titles also on Essential Jazz Classics (Sp)EJC55578
[CD] titled "Bossa Nova U.S.A."; see various flwg sessions to

October 25, 1962 for rest of CD.
 All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14677] Dave Brubeck

St. Louis Blues : Dave Brubeck Featuring Paul Desmond : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Ralph Gleason (interviewer)

KQED TV Program, San Francisco, CA, January 14, 1962

<u>St. Louis blues</u>	<u>Moon (It)MCD028-2 [CD], Gambit (And)69290 [CD]</u>
<u>Nomad</u>	-
<u>Thank you</u>	-
<u>Brandenburg Gate</u>	-
<u>Ralph Gleason</u>	
<u>interviews Dave</u>	
<u>Brubeck and some</u>	
<u>Brubeck's</u>	
<u>considerations on</u>	
<u>classic music and</u>	
<u>Jazz</u>	-

Note: Location previously listed as New York but KQED is located in San Francisco.

For rest of Moon (It)MCD028-2 [CD] see July 5, 1959.

Gambit (And)69290 [CD] titled "Dave Brubeck Quartet - The Canadian Concert"; see August 22, 1965 for rest of CD.

[B14677.10] Dave Brubeck

The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York ?, February 5, 1962

<u>Fatha</u>	<u>Columbia Legacy CK86405 [CD], Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD]</u>
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[B14678] Dave Brubeck

The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Sydney, Australia, April 3, 1962

The Craven "A" theme Craven "A" (Aus)(No #)

Note: The above title was issued on at least 3 different unnumbered EPs - all containing other versions of the "Craven "A" theme" in addition to the Brubeck recording.

[B14679] Dave Brubeck
same pers

New York, June 11, 1962

My romance

Columbia CL2437, CBS CJ40455, CK40455
[CD],
(Eu)450410-2 [CD], Sony (Jap)SRCS-9369
[CD],
Columbia/Legacy CK66029 [CD], Essential
Jazz
Classics (Sp)EJC55578 [CD]

Note: Columbia CL2437 titled "My Favorite Things"; see various flwg sessions to September 22, 1965 for rest of LP.
Sony (Jap)SRCS-9369 [CD] titled "My Favorite Things"; see various flwg sessions to September 22, 1965 for rest of CD. Date is listed as June 21, 1962 on this CD.

[B14680] Dave Brubeck
Angel Eyes : same pers

New York, July 2, 1962

CO75595	<u>Angel eyes (*)</u>	<u>Columbia CL2348</u> , <u>CBS (Jap)SOPM-47</u> , <u>Sony (Jap)SRCS-9368</u> [CD]
CO75596	<u>The night we called it a day</u>	<u>Columbia CL2348</u> , <u>Sony (Jap)SRCS-9368</u> [CD]
CO75597	<u>Will you still be mine</u>	<u>Columbia CL2348</u> , <u>Sony (Jap)SRCS-9368</u> [CD]

Note: (*) Possible source for "Angel eyes" on Crown CST470; as by the George Nielsen Quartet.
See February 15, 1965 for more titles from Columbia CL2348 & equivalents.
Sony (Jap)SRCS9368 [CD] titled "Angel Eyes"; see February 15, 1965 for rest of CD.

All above titles also on Sony (Jap)SICP-3970 [CD] titled "Angel Eyes".

All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14681] Dave Brubeck

same pers

New York, July 5, 1962

	<u>The trolley song</u>	<u>Columbia CL1998, CL2484, G30217, CBS (E)31769, (Eu)S66266, 68288, Embassy (E)EMB31068, Melodija (Rus)S60-07229/30</u>
CO75598	<u>This can't be love (*)</u>	<u>Columbia 4-42651, CL1998</u>

Note: (*) For the 4-42651 issue Columbia files list recording date as October 25, 1962 - it is not known if this version is different from the one on Columbia CL1998.

Both above titles also on Sony (Jap)SRCS-9364 [CD]. Date is listed as July 2, 1962 on this CD.

Both above titles also on Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14682] Dave Brubeck

same pers

New York, July 12, 1962

<u>Theme for June</u>	<u>Columbia CL1998, Sony (Jap)SRCS-9364 [CD], Columbia Legacy 88697-93881-2 [CD]</u>
<u>There'll be no tomorrow</u>	<u>Columbia CL1998, Sony (Jap)SRCS-9364 [CD], Columbia Legacy 88697-93881-2 [CD]</u>
<u>The most beautiful girl in the world</u>	<u>Columbia CL2437, CBS CJ40455, CK40455 [CD], (Eu)450410-2 [CD], Sony (Jap)SRCS-9369 [CD], Columbia Legacy 88697-93881-2 [CD]</u>

Note: All above titles also on Essential Jazz Classics (Sp)EJC55578 [CD].

[B14683] Dave Brubeck
same pers

New York, July 19, 1962

<u>Why can't I</u>	<u>Columbia CL2437</u>
<u>The circus is on parade</u>	-

Note: Both above titles also on Sony (Jap)SRCS-9369 [CD], Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14684] Dave Brubeck

Tony Bennett/Dave Brubeck: The White House Sessions, Live 1962 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Sylvan Theater", Washington, DC, August 28, 1962

<u>Introduction</u>	<u>Columbia Legacy 88883-71804-2 [CD]</u>
<u>Take five</u>	-
<u>Band introduction</u>	-
<u>Nomad</u>	-
<u>Thank you (Djiekujie)</u>	-
<u>Castillian blues</u>	-

Note: See Tony Bennett, August 28, 1962 for rest of Columbia Legacy 88883-71804-2 [CD].

[B5990.20] Tony Bennett

Tony Bennett with The Dave Brubeck Trio : Tony Bennett (vcl) acc by Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "White House", Washington, DC, August 28, 1962

<u>Lullaby of Broadway</u>	<u>Columbia Legacy 88883-71804-2 [CD]</u>
<u>Chicago (that toddlin' town)</u>	-
<u>That old black magic</u>	<u>Columbia C30522, 510594-2 [CD], Columbia Legacy 88883-71804-2 [CD]</u>
<u>There will never be another you</u>	<u>Columbia Legacy 88883-71804-2 [CD]</u>

Note: For the rest of Columbia Legacy 88883-71804-2 [CD] see Dave Brubeck, August 28, 1962.

[M10605] Joe Morello

Joe Morello Orchestra : Jimmy Maxwell, Al DeRisi, Bernie Glow, Doc Severinsen (tp) Bob Brookmeyer (v-tb) Willie Dennis, Wayne Andre, Alan Raph (tb) Phil Woods, Phil Bodner (as) Al Cohn, Frank Socolow (ts) Sol Schlinger (bar) John Bunch (p) Gary Burton (vib) Bill Crow (b) Joe Morello (d) Manny Albam (cond)

New York, August 30, 1962

N2PW4776	<u>Shortnin' bread</u>	<u>Bluebird 9784-1-RB, 9784-2-RB [CD]</u>
N2PW4777	<u>Shim wa</u>	- -
N2PW4778	<u>The nightly round</u> <u>[Cymbal Simon]</u>	(unissued)
N2PW4779	<u>A little bit of blues</u>	-
	<u>It's easy</u>	<u>Bluebird 9784-1-RB, 9784-2-RB [CD]</u>

[B16449] Gary Burton

Who Is Gary Burton ? : Clark Terry (tp) Phil Woods (as,cl) Gary Burton (vib) Tommy Flanagan (p) John Neves (b) Joe Morello (d)

New York, September 14, 1962

N2PW4903	<u>Storm</u>	<u>RCA-Victor LPM2665</u>
N2PW4904	<u>One note</u>	-

Note: Both above titles also on Essential Jazz Classics (Sp)EJC55627 [CD].

[B14684.10] Dave Brubeck

Live at the Monterey Jazz Festival Highlights, Vol. 1 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Monterey Jazz Festival, Monterey, CA, September 22, 1962

<u>Someday my prince</u> <u>will come</u>	<u>Monterey Jazz Festival MJFR-30352 [CD]</u>
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Note: Other titles by other leaders.

[B14685] Dave Brubeck
same pers.

New York, October 25, 1962

CO76868	<u>Bossa nova USA</u>	<u>Columbia 4-42651, 4-42675, 3-42651, CL1998, CL2484, CBS (E)31769, (Jap)SOPM-47, 32DP-785 [CD],</u> <u>Melodija (Rus)S60-07229/30, Supraphon (Cz)015/115.1029, Columbia 510594-2 [CD], Columbia</u> <u>Legacy C4K-52945 [CD], C2K-64160 [CD]</u>
	<u>Over and over again</u>	<u>Columbia CL2437, Sony (Jap)SRCS-9369 [CD]</u>
	<u>Little girl blue</u>	- -

Note: All titles from Columbia CL1998 also on Columbia CS8798, (Jap)32DP-787 [CD], Philips (Eu)(S)BPG62127, Sony (Jap)SRCS-9364 [CD].
All above titles also on Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD].

[M10606] Joe Morello
Nick Travis, Doc Severinsen, Clark Terry, Al DeRisi (tp) Andre Hixson, Willie Dennis, Billy Byers (tb) Phil Woods, Phil Bodner (as) Al Cohn (ts) Sol Schlinger (bar) Hank Jones (p) Bill Crow (b) Joe Morello (d) Phil Kraus (perc) Manny Albam (arr,cond)

New York, November 12, 1962

N2PW4779	<u>A little bit of blues</u>	<u>Bluebird 9784-1-RB, 9784-2-RB [CD]</u>
N2PW5467	<u>Sounds of the Loop</u>	-
N2PW5468	<u>The carioca</u>	-

[M10607] Joe Morello
Bernie Glow, Jimmy Maxwell (tp) replaces Clark Terry, Al DeRisi

New York, November 13, 1962

N2PW5469	<u>When Johnny comes marching home</u>	<u>Bluebird 9784-1-RB, 9784-2-RB [CD]</u>
N2PW5474	<u>Brother Jack</u>	- -
N2PW5475	<u>That's the way it goes</u>	-

Note: All titles from Bluebird 9784-2-RB [CD] also on Bluebird (Eu)ND90406 [CD].

[B14686] Dave Brubeck

Brubeck In Amsterdam : same pers.

Live "Concertgebouw", Amsterdam, The Netherlands,
December 3, 1962

<u>Bossa nova USA</u>	<u>CBS (Du)EPCG285.553</u>
<u>Take the "A" train</u>	- , <u>Columbia CJ44215</u>
<u>Since love had it's way</u>	<u>Columbia CS9897</u> , <u>CBS (Du)63789</u>
<u>King for a day (pd out)</u>	- -
<u>The real ambassador</u>	- - , <u>Columbia CJ44215</u>
<u>They say I look like</u>	- -
<u>God (p-solo)</u>	- -
<u>Dizzy ditty (p-solo)</u>	- -
<u>Cultural exchange</u>	- -
<u>Good reviews</u>	- -
<u>Brandenburg Gate</u>	- -

Note: The Columbia files list recording date as December 3, 1963 (it is also listed on Columbia CJ44215).

All titles from Columbia CS9897 also on Columbia (Jap)SONP-50247, Philips (Eu)S63789.

[B14687] Dave Brubeck

At Carnegie Hall : same pers

Live "Carnegie Hall", New York, February 22, 1963

<u>St. Louis blues</u>	<u>Columbia CL2036</u> , <u>CBS (Eu)68288</u> , <u>Giants of Jazz (It)CD53031 [CD]</u> , <u>Columbia Legacy CK65450 [CD]</u>
<u>Bossa nova USA</u>	<u>Columbia CL2036</u> , <u>Giants of Jazz (It)CD53031 [CD]</u>
<u>For all we know</u>	- , <u>CJ44215</u> , <u>Giants of Jazz (It)CD53031 [CD]</u> , <u>Columbia CK64616 [CD]</u>
<u>Pennies from Heaven</u>	<u>Columbia CL2036</u> , <u>Giants of Jazz (It)CD53031 [CD]</u>
<u>Southern scene [Briar bush]</u>	- , <u>D(S)288</u> , <u>Giants of Jazz (It)CD53031 [CD]</u>

<u>Three to get ready</u>	<u>Columbia 4-42804 (ed.), 4-43732 (ed.), CL2036, Giants of Jazz (It)CD53031 [CD]</u>
<u>Eleven four</u>	<u>Columbia CL2037, Columbia Legacy 88697-93881-2 [CD]</u>
<u>It's a raggy waltz</u>	<u>Columbia CL2037, Fontana (E)TFE17395, Deja Vu (It)DVCD2036 [CD], Columbia Legacy CK64668 [CD], C4K-52945 [CD], C2K-64160 [CD], C5K87161 [CD]</u>
<u>King for a day</u>	<u>Columbia CL2037</u>
<u>Castillian drums</u>	-
<u>Blue rondo a la turk</u>	- , <u>G30625, CJ44215, Deja Vu (It)DVCD2036 [CD] (?), Giants of Jazz (It)LPJT3, CD53051 [CD]</u>
<u>Take five</u>	<u>Columbia CL2037, G30625, CJ44215, Fontana (E)TFE17395, DejaVu (It)DVCD2036 [CD](?), Giants of Jazz (It)LPJT3, CD53051 [CD]</u>

Note: The Columbia files list the date of this session as February 21, 1963 but the actual date is February 22, 1963 as listed here.
 "Three To Get Ready" issued on 4-42804 is listed in the Columbia files with recording date February 21, 1963 (and Master CO78458) - it is not known if the 4-42804 issue is edited from the version on CL2036.
 Recording date for "Blue Rondo A La Turk" and "Take Five" listed as February 21, 1963 on Columbia G30625.
 All titles from Columbia CL2036 also on Columbia CS8836, C2L26, C2S826, (Jap)SONP-50215, SOPM-11, Philips (Eu)(S)BPG62155, S66234.
 All titles from Columbia CL2037 also on Columbia CS8837, C2L26, C2S826, (Jap)SONP-50216, SOPM-12, Philips (Eu)(S)BPG62156, S66234.
 All above titles also on Columbia C2K61455 [CD] titled "At Carnegie Hall"; this is a 2 CD set listing date for this session as February 21, 1963.

[B14687.10] Dave Brubeck
Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
 New York?, 1963

You go to my head Columbia/Legacy CK66029 [CD]

[B14688] Dave Brubeck
Bill Smith (cl) Dave Brubeck (p) prob. Eugene Wright (b) prob. Joe Morello (d)
 New York, March 23, 1963

CO77751 Bag o' heat Columbia 4-43409

[B14689] Dave Brubeck
 same pers

New York, March 25, 1963

CO77743 Happy bandito Columbia 4-43409

[B14690] Dave Brubeck
 Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, R.I., July 7, 1963

<u>It's a raggy waltz</u>	<u>Columbia C2-38262, CBS (Eu)88605</u>
<u>Waltz limp</u>	<u>Columbia/Legacy CK65122 [CD], Columbia Legacy</u>
	<u>88697-39852-2 [CD], C5K87161 [CD]</u>
<u>Since love had its way</u>	<u>Columbia/Legacy CK65122 [CD], Columbia Legacy</u>
	<u>88697-39852-2 [CD], C5K87161 [CD]</u>

[B14690.10] Dave Brubeck
 Live at Juan-Les-Pins 1967 : Dave Brubeck Quartet with Bobby Hackett and Benny Goodman : Bobby Hackett (cnt) Benny Goodman (cl) Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Rock Rimmon Jazz Festival, New Hampshire, July 12, 1963

<u>Poor butterfly (bg.pd out)</u>	<u>Domino (Sp)891222 [CD]</u>
<u>Sweet Georgia Brown</u>	-
<u>On the sunny side of the street</u>	-

Note: The Benny Goodman discography lists city as Stamford, CT. Benny Goodman lived on Rock Rimmon Road in Stamford, CT from 1952 to 1986.

All above titles also on Blu Jazz (It)(unknown #) [CD] titled "Dave Brubeck Quartet".

[B14691] Dave Brubeck

Time Changes : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) prob. add unknown orchestra-1, strings-1, Raeburn Wright (cond-1)

New York, October 15, 1963

CO79292	<u>Cable car</u>	<u>Columbia 4-42920(ed.), CL2127, D(S)288, G30625</u>
CO79293	<u>Elementals (theme from) (1)</u>	- , <u>Columbia Legacy CK85992 [CD], C5K87161 [CD]</u>

Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14692] Dave Brubeck

same pers

New York, November 20, 1963

CO79951	<u>World's fair</u>	<u>Columbia CL2127, G30625, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], 88697-93881-2 [CD]</u>
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[B14693] Dave Brubeck

same pers

New York, December 3, 1963

CO79938	<u>Iberia (pd out)</u>	<u>Columbia CL2127, D(S)288</u>
CO79939	<u>Unisphere</u>	<u>4-43091 (ed.), CL2127</u>
CO79940	<u>Shim wa</u>	<u>CL2127</u>

Note: All above titles also on Columbia G30625, Columbia Legacy CK85992 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[B14694] Dave Brubeck
 add unknown orchestra, strings, Raeburn Wright (cond) added
 New York, December 12, 1963

CO81411 Elementals (I) Columbia CL2127, Columbia Legacy 88697-93881-2
[CD]

[B14695] Dave Brubeck
 same pers

New York, January 8, 1964

CO81411 Elementals (II) Columbia CL2127, Columbia Legacy 88697-93881-2
[CD], C5K87161 [CD]

Note: All titles from Columbia CL2127 also on Columbia CS8927, (Jap)SONP-50393, Philips (Eu)(S)BPG62253, Columbia Legacy CK85992 [CD].

[B14697] Dave Brubeck
 Dave Brubeck In Concert : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Chigaco, 1964

<u>The old folks at home</u>	<u>Jazz Connoisseur (It)JC003</u>
<u>[Swanee]</u>	
<u>In your own sweet way</u>	-
<u>Osaka blues</u>	-
<u>Koto song</u>	-
<u>You go to my head</u>	-
<u>Cable car</u>	-

[B14698] Dave Brubeck
 same pers.

Live, London, England, June 9, 1964

Danny's London blues Moon (It)MCD052-2 [CD]

<u>Dialogue for jazz</u>	
<u>combo (2nd</u>	-
<u>movement)</u>	
<u>The Wright groove (pd</u>	-
<u>out)</u>	
<u>Take five</u>	-
<u>Ready, go !</u>	-

[B14698.10] Dave Brubeck
same pers.

New York, June 16, 1964

CO82307	<u>Koto song</u>	<u>Columbia CL2212</u>
CO82308	<u>Osaka blues</u>	-
CO82309	<u>Tokyo traffic</u>	- , <u>D228</u>
CO82310	<u>Fujiyama</u>	- , <u>Columbia Legacy C4K-52945 [CD],</u> <u>C2K-64160 [CD]</u>
CO82311	<u>Toki's theme (1)</u>	<u>Columbia CL2212, 4-43091, 4-43133</u>

Note: (1) See note to session of July 15, 1964.
All above titles also on CBS (Eu)64377, Essential Jazz Classics
(Sp)EJC55487 [CD], Columbia Legacy CK65726 [CD], 88697-
93881-2 [CD].

[B14699] Dave Brubeck
same pers.

New York, June 17, 1964

CO82312	<u>The city is crying</u>	<u>Columbia CL2212</u>
CO82313	<u>Rising sun</u>	-

Note: All titles from Columbia CL2212 also on Columbia
CS9012, (Jap)SONP-50149, Philips (Eu)(S)BPG62431.
Both above titles also on CBS (Eu)64377, Essential Jazz Classics
(Sp)EJC55487 [CD], Columbia Legacy CK65726 [CD], 88697-
93881-2 [CD].

[B14700] Dave Brubeck
Jazz Impressions Of New York : same pers.

New York, June 18, 1964

CO823316 Winter ballad Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14701] Dave Brubeck
same pers.

New York, June 24, 1964

CO82329 Lonely Mr. Broadway Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14702] Dave Brubeck
Howard Brubeck, John Lee (perc-1) Teo Macero (claves-1) added, Paul Desmond (mar)
New York, June 25, 1964

CO82337	<u>Something to sing about</u>	<u>Columbia CL2275, 46189 [CD]</u>
CO82338	<u>Broadway bossa nova</u>	- -
CO82339	<u>Upstage rhumba (1)</u>	- - , <u>Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]</u>

Note: All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14702.10] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Newport Jazz Festival", Newport, R.I., July 4, 1964

<u>Osaka blues</u>	<u>Wolfgang's Vault (No #73) [DL]</u>
<u>Koto song</u>	<u>Columbia/Legacy CK65122 [CD], Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD], Wolfgang's Vault (No #73) [DL]</u>
<u>Pennies from heaven</u>	<u>Wolfgang's Vault (No #73) [DL]</u>
<u>You go to my head</u>	<u>Columbia/Legacy CK65122 [CD], Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD], Wolfgang's</u>

Take five Vault (No #73) [DL]
Columbia/Legacy CK65122 [CD], Columbia
Legacy
88697-39852-2 [CD], C5K87161
[CD], Wolfgang's
Vault (No #73) [DL]

Note: Wolfgang's Vault (No #73) [DL] titled "Dave Brubeck Quartet
 Concert (Newport Jazz Festival, Newport, RI, July 4, 1964)".

[B14703] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
 New York, July 15, 1964

CO83551	<u>Theme from "Mr.</u> <u>Broadway"</u>	<u>Columbia CL2275, 46189 [CD], 4-</u> <u>43133, CL2484,</u> <u>Melodija (Sov)S60-07229/30, Supraphon</u> <u>(Cz)015/115.1029, Columbia 510594-2 [CD]</u>
CO83552	<u>Autumn in Washington</u> <u>Square</u>	<u>Columbia CL2275, 46189 [CD], 510594-2 [CD]</u>

Note: "Theme from "Mr. Broadway"" and "Toki's theme" issued on 4-
 43133 are listed in the Columbia files with recording date of August
17, 1964 (Mx's CO83931 & CO83649).
 Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14704] Dave Brubeck
 same pers.

New York, August 11, 1964

CO83575	<u>Spring in Central Park</u>	<u>Columbia CL2275, 46189 [CD]</u>
CO83576	<u>Sixth sense</u>	- -

Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14705] Dave Brubeck
 same pers.

New York, August 19, 1964

CO83589 Summer on the Sound Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14706] Dave Brubeck
same pers.

New York, August 21, 1964

CO83596 Broadway romance Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

Note: All titles from Columbia CL2275 also on Columbia CS9075, (Jap)SONP-50291, Philips (Eu)(S)BPG62485.

[B14707] Dave Brubeck
Live At The Berlin Philharmonie : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Philharmonic Hall", Berlin, September 26, 1964

<u>St. Louis blues</u>	<u>CBS (Eu)BPG62578</u>
<u>Koto song</u>	-
<u>Take the "A" train</u>	-
<u>Take five</u>	-

Note: All above titles also on CBS (Jap)SONP-52073, SOPM-182.

[B14707.10] Dave Brubeck
Zurich 1964 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Concert, "Kongresshaus Zurich", Zurich, Switzerland,
September 28, 1964

<u>Audrey</u>	<u>TCB (Swi)02422 [CD]</u>
<u>Cable car</u>	-
<u>You go to my head</u>	-
<u>Take five</u>	-
<u>Koto song</u>	-
<u>Pennies from heaven</u>	-
<u>Shimwa</u>	-

Thank you -

[B14708] Dave Brubeck
same pers.

New York, February 15, 1965

CO85513	<u>Little man with a candy cigar</u>	<u>Columbia CL2348, Columbia Legacy C4K- 52945 [CD]</u>
CO85546	<u>Let's get away from it all</u>	- , <u>CBS (Eu)68288</u>
CO85547	<u>Everything happens to me</u>	-
CO85420	<u>Violets for your furs</u>	-

Note: See July 2, 1962 for rest of Columbia CL2348 and equivalents.

All titles from Columbia CL2348 also on Columbia
CS9148, (Jap)YS-578, Philips (Eu)(S)BPG62557, Sony (Jap)SRCS-
9368 [CD].

All above titles also on Columbia Legacy 88697-93881-2 [CD], Sony
(Jap)SICP03970 [CD].

[B14709] Dave Brubeck

The Canadian Concert Of Dave Brubeck : same pers

Live "Stratford Music Festival", Stratford, Ontario, Canada,
August 22, 1965

<u>St. Louis blues</u>	<u>Can-Am (Can)1500</u>
<u>Take the "A" train</u>	-
<u>Cultural exchange</u>	-
<u>Tangerine</u>	-
<u>Someday my prince will come</u>	-
<u>These foolish things</u>	-
<u>Koto song</u>	-
<u>Take five</u>	-

Note: All above titles also on CBC (Can)RM140, which was distributed
only to radio station.

All above titles also on Gambit (And)69290 [CD].

[B14710] Dave Brubeck
Time In : same per.

New York, September 20, 1965

CO86589	<u>Lonesome</u>	<u>Columbia CL2512, Columbia Legacy CK85994 [CD]</u>
CO86590	<u>Cassandra</u>	- , <u>G30625, Columbia Legacy CK85994 [CD]</u>
	<u>Rude old man</u>	<u>Columbia Legacy CK85994 [CD]</u>
	<u>Who said that ?</u>	-
	<u>Watusi drums</u>	-

Note: Columbia Legacy CK85994 [CD] titled "Time In"; see October 13, 1965 for rest of CD.
All above titles also on Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[B14711] Dave Brubeck
same pers.

New York, September 22, 1965

<u>My favorite things (pd out)</u>	<u>Columbia CL2437, CBS (E)31769, (Eu)68288, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]</u>
<u>This can't be love</u>	<u>Columbia CL2437</u>

Note: All titles from Columbia CL2437 also on Columbia CS9237, (Jap)YS-596, Philips (Eu)(S)BPG62643, Sony (Jap)SRCS-9369 [CD].
Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14712] Dave Brubeck
same pers.

New York, October 13, 1965

CO86584	<u>He done her wrong</u>	<u>Columbia CL2512, G30625</u>
CO86585	<u>Forty days</u>	-
CO86586	<u>Softly, William, softly</u>	-
CO86587	<u>Lost waltz</u>	- , <u>Columbia Legacy C4K-52945 [CD]</u>
CO86613	<u>Time in (pd out)</u>	-

CO86616 Travelin' blues -

Note: All titles from Columbia CL2512 also on Columbia CS9312, (Jap)YS-699, CBS (Eu)62757, Philips (Eu)(S)BPG62757.
All above titles also on Columbia Legacy CK85994 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[B14713] Dave Brubeck

Anything Goes ! - Dave Brubeck Plays Cole Porter : same pers.

New York, December 8, 1965

CO87360	<u>Anything goes</u>	<u>Columbia CL2602</u>
CO87361	<u>All through the night</u>	- , <u>CBS (Eu)68288</u>
CO87363	<u>Night and day</u>	- , <u>CBS CJ40455</u> , <u>Columbia CK40455 [CD]</u> , <u>(Eu)450410-2 [CD]</u>
CO87364	<u>What is this thing called love ?</u>	<u>Columbia CL2602</u> , <u>CBS CJ40455</u> , <u>Columbia CK40455 [CD]</u> , <u>(Eu)450410-2 [CD]</u> , <u>Columbia Legacy CK65450 [CD]</u> , <u>Columbia/Legacy CK66029 [CD]</u>

Note: All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14714] Dave Brubeck

same pers.

New York, January 26, 1966

CO89000	<u>Love for sale</u>	<u>Columbia CL2602</u> , <u>Columbia Legacy 88697-93881-2 [CD]</u>
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[B14715] Dave Brubeck

same pers.

New York, February 17, 1966

CO89061	<u>I get a kick out of you</u>	<u>Columbia CL2602</u> , <u>467148-2 [CD]</u> , <u>SMM5096132 [CD]</u> , <u>Columbia Legacy C4K-52945 [CD]</u>
CO89062	<u>Just one of those things</u>	<u>Columbia CL2602</u>
CO89063	<u>You're the top</u>	-

Note: The above recording date may be February 19, 1966.
 All titles from Columbia CL2602 also on Columbia
CS9402, (Jap)YS-888, SOPU-88, CBS (Eu)62921, Philips
(Eu)(S)BPG62921.
 All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14716] Dave Brubeck

Jackpot : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright
(b) Joe Morello (d)

Live "Tropicana Hotel", Las Vegas, June 14 & 15, 1966

HCO88021	<u>Who's afraid ?</u>	<u>Columbia CL2712, 4-43732</u>
CO93815	<u>Ace in the hole</u>	-
CO98317	<u>Jackpot</u>	-
CO98318	<u>Out of nowhere</u>	-
CO98319	<u>You go to my head</u>	-
CO98321	<u>Chicago (pd out)</u>	-
CO93822	<u>Rude old man (pd out)</u>	-
CO93904	<u>Win a few, lose a few</u>	-

Note: Mx. HCOI88021 may be from a studio recording with applause
 added on CL2712 and equivalents.
 All above titles also on Columbia CS9512, (Jap)YS-946, Philips
(Eu)(S)BPG63187.

[B14716.10] Dave Brubeck

Live In London 1966 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck
(p) Eugene Wright (b) Joe Morello (d)

Live "New Victoria Theatre", London, England, October 13,
 1966

<u>Out of nowhere</u>	<u>Domino (Sp)891220 [CD]</u>
<u>One moment worth</u>	-
<u>years</u>	-
<u>I'm in a dancing mood</u>	-
<u>Three to get ready</u>	-
<u>Cultural exchange</u>	-
<u>Forty days</u>	-
<u>Softly, William, softly</u>	-
<u>Tangerine</u>	-
<u>Take five</u>	-

Take the "A" train -

[B14717] Dave Brubeck

Summit Sessions : same pers.

Live, Karlsruhe, Germany, c. November 1966

<u>Koto song</u>	<u>Columbia C30522, Columbia Legacy C4K-52945 [CD]</u>
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[B14719] Dave Brubeck

Bravo ! Brubeck ! : Paul Desmond (as) Dave Brubeck (p) Benjamin "Chamin" Correa (g) Eugene Wright (b) Joe Morello (d) Salvador "Rabito" Agueros (bgo,cga) Juan Lopez Moctezuma (announcer)

Live, Puebla Festival Jazz, Mexico City, May 12-14, 1967

	(Introduction of musicians) (*)	<u>Columbia Legacy CK65723 [CD]</u>
CO93275	<u>Cielito lindo</u>	<u>Columbia CL2695</u>
CO93276	<u>La paloma azul [The blue dove]</u>	- , <u>510594-2 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Columbia/Legacy CK66029 [CD]</u>
CO93277	<u>Alla en el rancho grande [My ranch]</u>	<u>Columbia CL2695</u>
CO93278	<u>Poinciana</u>	-
CO93279	<u>Besame mucho</u>	- , <u>Columbia/Legacy CK66029 [CD]</u>
CO93280	<u>Estrelita [Little star]</u>	- , <u>Columbia Legacy C4K-52945 [CD]</u>
CO93281	<u>Sobre las olas [Over the waves]</u>	-
CO93282	<u>Nostalgia de Mexico</u>	-
CO93283	<u>La bamba</u>	-
	<u>Frenesi (*)</u>	<u>Columbia Legacy CK65723 [CD]</u>

Note: All titles, except (*), also on Columbia CS9495, (Jap)YS-969, SONP-50187, CBS (Eu)63098, Philips (Eu)(S)BPG63098, Columbia Legacy CK65723 [CD].

All above titles also on Columbia Legacy CK65723 [CD] titled "Bravo ! Brubeck !".

[B14720] Dave Brubeck

Buried Treasures : The Dave Brubeck Quartet Feat Paul Desmond : Paul Desmond
 (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Juan Lopez Moctezuma
 (announcer)

Live, Puebla Festival Jazz, Mexico City, May 12-14, 1967

<u>Introduction</u>	<u>Columbia/Legacy 01-065777-10 [CD]</u>
<u>Mr. Broadway</u>	-
<u>Koto song</u>	-
<u>Sweet Georgia Brown</u>	-
<u>Forty days</u>	-
<u>You go to my head</u>	-
<u>Take five</u>	-
<u>St. Louis blues</u>	-

Note: All above titles also on Columbia Legacy CK65777 [CD], Sony
(Jap)SRCS-8881 [CD].

[B14720.10] Dave Brubeck

Dave Brubeck Quartet Concert (Newport Jazz Festival, Newport, RI Jul 3, 1967) : Paul
Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Newport Jazz Festival, Newport, RI, July 3, 1967

<u>Introduction by Billy</u>	<u>Wolfgang's Vault (No #378) [DL]</u>
<u>Taylor</u>	
<u>St. Louis blues</u>	-
<u>La paloma azul</u>	-
<u>Cielito lindo</u>	-
<u>Take five</u>	-
<u>Win a few, lose a few</u>	-

[B14721] Dave Brubeck

Take Five Live : Dave Brubeck Quartet Featuring Paul Desmond : Paul Desmond
 (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Juan Les Pins, France, July 22, 1967

<u>One moment worth</u>	<u>JMY (It)1001-2 [CD]</u> , <u>Deja Vu (It)DVRECD58</u>
<u>years [One moment]</u>	<u>[CD]</u>
<u>Mexican folk song [La</u>	
<u>paloma azul] [The blue</u>	-
<u>dove] (*)</u>	
<u>Blues for Joe (pd out)</u>	-
<u>Take five</u>	- , <u>Deja Vu (It)DVRECD58 [CD]</u>

Take the "A" train - , Deja Vu (It)DVRECD58 [CD]

Note: All titles, except (*), also on Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD].

[B14721.10] Dave Brubeck

Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, unknown concert, possibly from this period

St. Louis blues

Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD]

[B14721.20] Dave Brubeck

Dave Brubeck (p,el-org) Eugene Wright (b) Joe Morello (d) Palghat Raghu (mridangam) Dan Brubeck (finger cymbals)

Wilton, CT, August, 1967

Raga theme for Raghu Columbia C30522, 4-44345

Do not fold, staple, spindle or mutilate Columbia 4-44345

[B14721.30] Dave Brubeck

Dave Brubeck (p) Bill Crofut (bj,vcl) Steve Addis (g,vcl) Eugene Wright (b) Joe Morello (d)

Wilton, CT, August, 1967

Men of old

Columbia C30522

[B14721.40] Dave Brubeck

Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Peter, Paul & Mary : Peter Yarrow, Paul Stookey, Mary Travers (vcl,g)

Wilton, CT, August, 1967

Because all men are brothers

Columbia C30522

[B14721.50] Dave Brubeck

Live At The Kurhaus 1967 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck
(p) Eugene Wright (b) Joe Morello (d)

Live, "Kurhaus", Scheveningen, Holland, October 24, 1967

<u>Three to get ready</u>	<u>Fondamenta (Du)FON-1704025 [CD]</u>
<u>La paloma azul</u>	-
<u>Cielito lindo</u>	-
<u>Swanee River</u>	-
<u>Forty days</u>	-
<u>Blues for Joe</u>	-
<u>Rude old man</u>	-
<u>Take five</u>	-
<u>Someday my prince</u> <u>will come</u>	-

[B14722] Dave Brubeck

The Last Time We Saw Paris : Paul Desmond (as) Dave Brubeck (p) Eugene Wright
(b) Joe Morello (d)

Live "Salle Pleyel", Paris, France, November 13, 1967

<u>Swanee river</u>	<u>Columbia CS9672</u>
<u>These foolish things</u>	-
<u>Forty days</u>	<u>Columbia CS9672, Columbia Legacy C4K-52945 [CD],</u> <u>Blu Jazz (It)(unknown #) [CD], Domino</u> <u>(Sp)891222 [CD]</u>
<u>One moment worth</u> <u>years</u>	<u>Columbia CS9672</u>
<u>La paloma azul [The</u> <u>blue dove]</u>	<u>Columbia CS9672, Blu Jazz (It)(unknown #)</u> <u>[CD],</u> <u>Domino (Sp)891222 [CD]</u>
<u>Three to get ready</u>	<u>Columbia CS9672</u>
<u>Gone with the wind</u>	-

Note: All above titles also on Columbia (Jap)SONP-50011, Philips
(Eu)S63558.

[B14722.10] Dave Brubeck

Their Last Time Out : The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck
(p) Eugene Wright (b) Joe Morello (d)

Live "Statler Hilton Hotel", Pittsburgh, PA, December 26,
1967

<u>Introduction</u>	<u>Columbia/Legacy 88697-81562-2 [CD]</u>
<u>St. Louis blues</u>	-
<u>Three to get ready</u>	-
<u>These foolish things</u>	-
<u>Cielito lindo</u>	-
<u>La paloma azul</u>	-
<u>Take the "A" train</u>	-
<u>Someday my prince</u>	-
<u>will come</u>	-
<u>Introduction of the</u>	-
<u>members of the quartet</u>	-
<u>Swanee River</u>	-
<u>I'm in a dancing mood</u>	-
<u>You go to my head</u>	-
<u>Set my people free</u>	-
<u>For drummers only</u>	-
<u>Take five</u>	-

Note: The above is a 2 CD set.

[M10608] Joe Morello

Another Step Forward : John Howell, Bobby Lewis, Gary Slova (tp) Bill Porter, Ralph Craig (tb) Bob Ojeda (v-tb) Dale Clevenger (fhr) Buddy Terry (ts) George Gaffney (p) or Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d)

Chicago, 1969

<u>The sound of silence</u>	<u>Ovation OV/14-02</u>
<u>The beginning of time</u>	-
<u>The truth</u>	-
<u>I don't know</u>	-
<u>Not so fast</u>	-
<u>The fool on the hill</u>	-
<u>Church key</u>	-

[M10609] Joe Morello

Buddy Terry (ts) George Gaffney (p) or Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d) David Chausow, Sol Bobrov, Arthur Ahlman (vln) Leonard Chausow (cello)

Chicago, 1969

Give me the simple life Ovation OV/14-02
Timeless -

[M10610] Joe Morello

Joe Morello (d) David Chausow, Sol Bobrov, Arthur Ahlman (vln) Leonard Chausow (cello)

Chicago, 1969

Baroque

Ovation OV/14-02

[S2477.10] Dick Schory

Dick Shory... Carnegie Hall : Guy Fricano, Paul Smoker, Art Hoyle (tp) Paul Crumbaugh, Steve Galloway, Ralph Craig (tb) Douglas Hill, Ken Strahl (fhr) Roger Rocco (tu) Paul Horn (fl-1) Art Lauer, Willard Allem, Bud Doty (woodwinds) Gary Burton (vib-2) Ronald Elliston (p) Ron Steele, Bob White (g) Jim Atlas (b) Steve Swallow (b-2) Tom Radtke (d) Joe Morello (d-3) Duane Thamm, John Walker, Mike McClead (perc) Dick Schory (ldr)

Live "Carnegie Hall", New York, 1970

<u>Music for a carnival</u>	<u>Ovation OV/14-10-2</u>
<u>The dream carousel</u>	-
<u>Come Bach with me</u>	
<u>(Bach fugue in D minor)</u>	-
<u>Jungle root</u>	-
<u>Riots of spring</u>	-
<u>Sunset bell (2)</u>	-
<u>Scarborough fair</u>	-
<u>Mission impossible</u>	-
<u>Gentle rain (1)</u>	-
<u>Futura... for 4 phase II synthesizers and orchestra</u>	-
<u>Theme from The Midnight Cowboy</u>	-
<u>Concerto for jazz drums and orchestra (3)</u>	-
<u>Maxwell's silver hammer</u>	-

Note: The above is a 2 LP set.

[B14754] Dave Brubeck

25Th Anniversary Reunion : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Interlochen Arts Academy", Interlochen, Michigan,
March 10, 1976

<u>St. Louis blues</u>	<u>Horizon SP714, (Jap)D22Y-3904 [CD]</u>
<u>Three to get ready and</u>	- -
<u>four to go</u>	- -
<u>African times suite</u>	- -
<u>Salute to Stephen</u>	- -
<u>Foster</u>	- -
<u>Take five</u>	- - , <u>SP8413</u>

[M10611] Joe Morello

Percussive Jazz : Joe Morello/Gary Burton/Bobby Christian : John Howell, Bobby Lewis, Gary Slova (tp) Bill Porter, Ralph Craig (tb) Bob Ojeda (v-tb) Dale Clevenger (fhr) Bobby Christian (vib-1) or Gary Burton (vib-1) George Gaffney, Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d) + strings.

Chicago, c. 1977

<u>Fool on the hill</u>	<u>Ovation OV1714</u>
<u>Classical drag (1)</u>	-
<u>Sound of silence</u>	-
<u>Lonely hill (1)</u>	-
<u>Games people play (1)</u>	-
<u>Church key</u>	-
<u>Give me a simple tune</u>	-
<u>Not so fast</u>	-
<u>To whom may we turn</u>	-
<u>(1)</u>	-
<u>Kentucky plain (1)</u>	-

[M5500] Jay McShann

The Big Apple Bash : Herbie Mann (fl,ts) Gerry Mulligan (bar,sop) Jay McShann (p,vcl) John Scofield (g) Jack Six (b) Joe Morello (d) Sammy Figueroa (perc-1)

New York, August 3, 8 & 10, 1978

<u>Crazy legs and Friday</u>	<u>Atl KSD8804, (Eu)90047-1</u>
<u>strut (1)</u>	

Georgia on my mind - -

Note: Both above titles also on Atlantic (G)ATL50608.

[S429] Sal Salvador

Juicy Lucy : Sal Salvador All Star Quartet : Billy Taylor (p) Sal Salvador (g) Art Davis (b) Joe Morello (d)

New York, September 5, 1978

tk 2	<u>Daddy-O</u>	<u>Bee Hive BH7009</u>
tk 3	<u>Opus de funk</u>	-
tk 5	<u>Tune for two (bt,ad out)</u>	-
tk 1	<u>Northern lights</u>	-
tk 3	<u>For all we know</u>	-
tk 1	<u>Juicy Lucy</u>	-

Note: All above titles also on Mosaic MD12-261 [CD].

[M10612] Joe Morello

Going Places : The Joe Morello Quartet : Ralph Lalama (sax,fl) Greg Kogan (p) Gary Mazzaroppi (b) Joe Morello (d)

Stamford, CT, April 1 & 2, 1993

<u>Sweet Georgia Brown</u>	<u>dmp CD497 [CD]</u>
<u>Parisian thoroughfare</u>	-
<u>Secret love</u>	-
<u>Skylark</u>	-
<u>Topsy</u>	-
<u>Mission impossible</u>	-
<u>theme</u>	-
<u>I should care</u>	-
<u>Calypso Joe</u>	-
<u>Autumn leaves</u>	-
<u>Sweet and lovely</u>	-

Note: All above titles from dmp (Jap)SSDM-1004 [CD].

[M10613] Joe Morello

Morello Standard Time : Ralph Lalama (sax,fl-1) Greg Kogan (p) Gary Mazzaroppi (b) Joe Morello (d)

Stamford, CT, April 14 & 15, 1994

<u>It's only a paper moon</u>	<u>dmp CD506 [CD]</u>
<u>When you wish upon a</u>	-
<u>star</u>	-
<u>One for Amos</u>	-
<u>Take five</u>	-
<u>Bye bye, blackbird (1)</u>	-
<u>Over the rainbow</u>	-
<u>Someday my prince</u>	-
<u>will come</u>	-
<u>In your own sweet way</u>	-
<u>Alone together (gk,gm</u>	-
<u>out)</u>	-
<u>Doxy</u>	-

[R3272] The Buddy Rich Big Band

Burning For Buddy : Dave Stahl, Ross Konikoff, Greg Gisbert, Scott Wendholt, Bob Millikan, Craig Johnson, Dan Collette, Mike Ponella, Joe Magnarelli, Tony Kadleck (tp) John Mosca, Rick Trager, George Gesslein (tb) Andy Fusco, Dave D'Angelo, Steve Marcus, Walt Weiskopf, Jack Stuckey (saxes) Gary Keller (ts,fl) Jon Werking (p,keyboards-15) John Hart, Chuck Loeb, Bill Beaudoin (g) Chuck Bergeron (b) Simon Phillips (d-1) Dave Weckl (d-2) Steve Gadd (d-3) Matt Sorum (d-4) Steve Smith (d-5) Neil Peart (d-6,perc-17) Manu Katche (d-7) Billy Cobham (d-8) Max Roach (d-9) Rod Morgenstein (d-10) Kenny Aronoff (d-11,perc-17) Omar Hakim (d-12) Ed Shaughnessy (d-13) Joe Morello (d-14) Bill Bruford (d-15) Marvin "Smitty" Smith (d-16) Steve Ferrone (d-17) Mino Cinelu (perc-7)

New York, May, 1994

<u>Dancing men (1)</u>	<u>Atlantic 82699-2 [CD]</u>
<u>Mercy, mercy, mercy</u>	-
<u>(2)</u>	-
<u>Love for sale (3)</u>	-
<u>Beulah witch (4)</u>	-
<u>Nutville (5)</u>	-
<u>Cotton tail (6)</u>	-
<u>No jive (7)</u>	-
<u>Milestones (8)</u>	-
<u>The drum also waltzes</u>	-
<u>(9)</u>	-
<u>Machine (10)</u>	-
<u>Straight no chaser (11)</u>	-

<u>Slo funk (12)</u>	-
<u>Shawnee (13)</u>	-
<u>Drumorello (14)</u>	-
<u>The drum also waltzes</u>	-
<u>2 (9)</u>	-
<u>Lingo (15)</u>	-
<u>Ya gotta try (16)</u>	-
<u>Pick up the pieces (17)</u>	-

[R3273] The Buddy Rich Big Band

Burning For Buddy, Vol. II : A Tribute To The Music Of Buddy Rich : Dave Stahl, Ross Konikoff, Greg Gisbert, Scott Wendholt (tp) John Mosca, Rick Trager, George Gesslein (tb) Andy Fusco, Dave D'Angelo, Steve Marcus, Walt Weiskopf, Jack Stuckey (sax) Jon Werking (p) Chuck Bergeron (b) additional musicians : Bob Millikan, Craig Johnson, Dan Collette, Mike Ponella, Joe Magnarelli, Tony Kadleck (tp) Gary Keller (ts,fl) Chuck Loeb (g) Steve Smith (d-1) Steve Gadd (d-2) Bill Bruford (d-3) Gregg Bissonette (d-4) Dave Weckl (d-5) Simon Phillips (d-6) David Garibaldi (d-7) Kenny Aronoff (d-8) Marvin "Smitty" Smith (d-9) Joe Morello (d-10) Neil Peart (d-11) Steve Arnold (d-12) Buddy Rich (d-13) original drum track recorded live 1968.

New York, May, 1994

<u>Moment's notice (1)</u>	<u>Atlantic 83010-2 [CD]</u>
<u>Basically blues (2)</u>	-
<u>Willowcrest (3)</u>	-
<u>In a mellow tone (4)</u>	-
<u>Time check (5)</u>	-
<u>Goodbye yesterday (6)</u>	-
<u>Groovin' hard (7)</u>	-
<u>Big swing face (8)</u>	-
<u>Standing up in a hammock (9)</u>	-
<u>Take the "A" train (10)</u>	-
<u>Them there eyes (12)</u>	-
<u>Channel one suite (13)</u>	-

[R3274] The Buddy Rich Big Band

same pers. plus Dean Pratt (tp) Mike Rubino (ts) Lee Musiker (p) added

New York, May 20, 1996

One o'clock jump (11) Atlantic 83010-2 [CD]

[M5233.210] Marian McPartland

Reprise : Marian McPartland's Hickory House Trio : Marian McPartland (p) Bill Crow (b) Joe Morello (d)

Live "Birdland", New York, September 16 & 17, 1998

<u>I hear music</u>	<u>Concord Jazz CCD4853-2 [CD]</u>
<u>Street of dreams</u>	-
<u>I thought about you</u>	-
<u>Stella by starlight</u>	-
<u>Falling in love with love</u>	-
<u>Last night when we were young</u>	-
<u>In your own sweet way</u>	-
<u>New Orleans</u>	-
<u>Tickle toe</u>	-
<u>Two for the road</u>	-
<u>Symphony</u>	-
<u>Cymbalism</u>	-
<u>Things ain't what they used to be</u>	-

[M5234.10] Marian McPartland

Live at Shanghai Jazz : Marian McPartland (p) Rufus Reid (b) Joe Morello (d)

Live "Shanghai Jazz", Madison, N.J., April 24, 2001

<u>Scratchin' in the gravel</u>	<u>Concord CCD-4991-2 [CD]</u>
<u>For all we know</u>	-
<u>Pensativa</u>	-
<u>You'd be so nice to come home to</u>	-
<u>Just squeeze me</u>	-
<u>I can't explain</u>	-
<u>A snare and a delusion</u>	-
<u>Moon and sand</u>	-
<u>Prelude to a kiss</u>	-
<u>All the things you are</u>	-
<u>Shanghai blues</u>	-
<u>Black is the color of my true love's hair</u>	