

The
TENORSAX
of
CARLOS WESLEY BYAS
“DON”
PART 2
(EUROPE 1946 – 1965)

Born: Muskogee, Oklahoma, Oct. 21, 1912
Died: Amsterdam, Holland, Aug. 24, 1972

Introduction:

As stated in Part 1, Don Byas was one of our great tenorsax favourites. He visited Norway several times, and quite a lot of exciting material exists. He found Europe a nicer place to live and never went back to the U. S..

History:

In September 1946 came to Europe as a member of Don Redman's band and lived in Europe ever since. In 1950 played in Europe with Duke Ellington, also toured with Norman Granz's 'Jazz at the Philharmonic' and visited Britain as a soloist in 1965. Regularly featured at jazz festivals throughout Europe and continued his prolific recording career. Toured as a soloist, working with local rhythm sections. Lived in Holland. (ref. John Chilton).

DON BYAS SOLOGRAPHY

Continued from USA 1946.

JAM SESSION**Copenhagen, Sept. 9, 1946**

Don Byas (ts), Leo Mathisen (p), probably Niels Foss (b), probably Buford Oliver (dm).

Broadcast from Restaurant München:

Laura (3:47)	Solo 64 bars to coda. (S)
Sweet Georgia Brown (3:11)	Solo 4 choruses of 32 bars (NC) (first 12 bars missing). Solo 2 choruses to coda. (F)

What a way to start the lifelong exile in Europe! First stop, with the Don Redman orchestra, to Copenhagen, Denmark, starts with a jam session produced by The Danish State Radio, just released on a Leo Mathisen CD on Little Beat Records 13001. The two items containing Don Byas are just magnificent, "Laura" in a perfect slow tempo, and "Sweet ..." in a very high uptempo which is treated with full sovereignty. He really gives us Europeans a lesson here, since the visit of Coleman Hawkins before the war, nobody has played the tenorsax like this over in this continent!

JAM SESSION**Copenhagen, Sept. 1946**

Peanuts Holland (tp, vo), Don Byas (ts), Ray Abrams (p), Ted Sturgis (b), Buford Oliver (dm).

Private jam session, not available.

These Foolish Things
Confessin'

DON REDMAN AND HIS ORCHESTRA**Copenhagen, Sept. 15, 1946**

Don Redman (as, vo, dir), Bob Williams, Alan Jeffries (tp), Peanuts Holland (tp, vo), Quentin Jackson, Jackie Carman (tb), Tyree Glenn (tb, vib), Chauncey Haughton (as, bar), Pete Clarke (cl, as, bar), Ray Abrams, Don Byas (ts), Billy Taylor (p), Ted Sturgis (b), Buford Oliver (dm), Inez Cavanaugh (vo).

Recorded live at K.B. Hallen.

Fifteen titles, eight feature DB:

Metronome All Out	Solo 24 bars. (F)
For Europeans Only	Solo 96 bars. (FM)
Don't Blame Me	Solo 8 bars. (S)
How High The Moon	Solo 4 choruses of 32 bars. Soli 8 and 4 bars to coda. (F)
Laura	Solo 64 bars to coda. (S)
I Got Rhythm	Soli 32, 4, 4, 16 and 8 bars. (F)
Chant Of The Weeds	Soli 4 and 4 bars. (SM)
Stompin' At The Savoy	Solo 32 bars with vibes acc. (FM)

Now Europe has got something to cope with! Since Coleman Hawkins travelled east in the late thirties, a similar show-off has not been witnessed. I believe the U.S. never really understood what they lost when DB decided to settle in Europe. He is by far the most important soloist in the Don Redman orchestra on tour, although he has surprisingly heavy attacks from Ray Abrams on "I Got Rhythm", probably the most interesting item at this concert. Here his technique is at its most brilliant. The "... Moon" is also very interesting with an extended solo. I am not particularly fond of the band itself, which to me represents a blind alley, and the rhythm section is somewhat loose and also underrecorded. Therefore, the soli sometimes are detached and doomed to hang between heaven and hell, lacking the really groovy down-to-earth connection. In ballads, this is not so evident, and another highlight of the day is the lovely "Laura", known from other occasions but in superb shape!

Copenhagen, Sept. 22, 1946

Same. Two additional titles but no DB.

DON REDMAN AND HIS ORCHESTRA **Oslo, Sept. 26-30, 1946**

Personnel as above. Several concerts, one broadcast excerpt exists:

Metronome All Out (NC) No solo.

**DON BYAS / TYREE GLENN /
PEANUTS HOLLAND****Paris, Oct. 18, 1946**

Peanuts Holland (tp÷438, vo-439), Tyree Glenn (tb÷438), Hubert Rostaing (as-440), Don Byas (ts), Billy Taylor (p), Ted Sturgis (b), Buford Oliver (dm).

Date also given as Dec. 4.

Four titles were recorded for Swing:

437-1	Working Eyes	Solo 16 bars. (M)
438-1	Gloria	Solo 32 bars. Solo 8 bars to coda. (S)
439-1	Peanut Butter Blues	Weak obbligato 8 bars. Solo 12 bars, last 4 with ens. (SM)
440-1	Mohawk Special	Solo 24 bars. (FM)

DB's first recording session in Europe is really a subunit from the Don Redman orchestra, with Rustaing the only "native" guesting on one item. The date as such does not reach musical depths, but DB has very good contributions. The second chorus on "Mohawk ...", a blues, should be noted for its incredible technique, nobody else could play as fast as this in 1946! In "Gloria" he is in the most lovely of ballad moods, though a slight fluff in the last eight. Also the other two items have good DB soli.

DON REDMAN AND HIS ORCHESTRA **Geneva, Oct. 27, 1946**

Personnel as Sept. 15. Concert/broadcast from Victoria Hall.

Twelve titles, five have DB (three more reported):

Laura	Solo 64 bars to coda. (S)
How High The Moon	Solo 3 choruses of 32 bars. Soli 8 and 8 bars to coda. (F)
I Got Rhythm	Soli 32 and 32 bars. (F)
The Foolish Things	Solo 64 bars to long coda. (S)
Stompin' At The Savoy	In ensemble. Solo 32 bars. In ensemble. Solo 8 bars. (FM)
Metronome All Out	
Star Dust	
For Europeans Only	

Two beautiful ballads on this recently available concert, as well as versions of "... Moon" and "... Savoy" better than on the Copenhagen concert, with good sound too!

Postscript of March 8, 2016: Previously a concert from Lausanne, Oct. 28, 1946 with three titles, "O-Ba-Ba-Le-Ba", "Tea For Two" (no DB) and "I Got Rhythm" (DB solo) was listed. However, it turns out that this was a broadcast from Oct. 27 above.

DON REDMAN AND HIS ORCHESTRA **Basel, Oct. 31, 1946**

Personnel as above.

Broadcast, twelve titles, four reported to have DB:

How High The Moon
For Europeans Only
Stompin' At The Savoy
Unknown Riff Tune

DON BYAS QUARTET**Paris, Jan. 6, 1947**

Don Byas (ts), Billy Taylor (p), Jean Bouchety (b), Buford Oliver (dm).

Date also given as Dec. 4, 1946.

Five titles recorded for Swing:

444-1	I'm Beginning To See The Light	Solo 48+8 bars, (p) on
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		2 nd bridge. (M)
445-2	Rosetta	Soli 32 and 8 bars. (F)
446-1	Ain't Misbehavin'	Solo 16+40 bars, (p) on 1 st bridge. Solo 8 bars. (M)
447-1	Body And Soul	Solo 64 bars to coda. (SM)
448-2	Blue And Sentimental	Soli 18 and 18 bars. (S)

A much more important session than the previous one, DB is in a class by himself in the Redman band, and the more solo space to others, the less to him! "Rosetta" is a drum feature, but DB has an excellent solo in a very fast tempo. The two medium are perhaps somewhat anonymous among the many masterpieces, but still very good contributions. The good old "... Sentimental" has to me always had the weakness to end before it is really started! But DB's version is good while it lasts. The most interesting item is "Body ... Soul". While I dare to say his tempo is chosen a little too high, it is a beautiful performance, played so differently from Hawkins, yet with a unique personal style setting its own standard.

TYREE GLENN AND HIS ORCHESTRA **Paris, Jan. 13, 1947**
Peanuts Holland (tp), Tyree Glenn (tb), Hubert Rostaing (cl), Don Byas (ts), Billy Taylor (p), Jean-Jacques Tilché (g), Jean Bouchety (b), Oliver Buford (dm).
Six titles were recorded for Blue Star:

1869	Mad Monk	Solo 16 bars. (FM)
1870	Please Don't Talk About Me	Solo 16 bars. (FM)
1871	The Hour Of Parting	No solo.
1872	I Can't Get Started	Solo 16 bars. (M)
1873	Billie's Bounce	Solo 24 bars. (FM)
1874	I Surrender Dear	Solo 64 bars. (F)

This is Tyree's session, and soli are evenly distributed among all participants. Thus DB's contributions are rather brief, but of course brilliant as always. Most interesting is the fast "... Dear" and "Please ...". Note the unusual tempo on "... Started".

DON BYAS AND HIS REE-BOPPERS **Paris, Jan. 27, 1947**
Peanuts Holland (tp, vo-1899), Don Byas (ts), Billy Taylor (p), Jean-Jacques Tilché (g), Jean Bouchety (b), Oliver Buford (dm).
Six titles were recorded for Blue Star:

1895	Walking Around	Solo 32 bars. (M)
1896	How High The Moon	Soli 64, 8 and 4 bars. (F)
1897	Red Cross	Soli 32, 4 and 4 bars. (F)
1898	Laura	Solo 64 bars to coda. (S)
1899	Cement Mixer	Solo 16 bars. (M)
1900	Dynamo A	Soli 64 and 8 bars. (F)

More space to DB on this session, and there are some brilliant moments, like the incredibly fast "How High ...", played without effort, and the beautiful "Laura".

TYREE GLENN /
DON BYAS & THEIR ORCHESTRA **Hilversum, Holland, Feb. 17, 1947**
Peanuts Holland (tp, vo), Tyree Glenn, Nat Peck (tb), Don Byas (ts), Billy Taylor (p), Jean-Jacques Tilche (g), Ted Sturgis (b), Oliver Buford (dm).
Three titles were recorded for Dutch Decca (a fourth title 1033-A "My Melancholy Baby" without DB):

1014-B	Humoresque	Solo 24 bars. (M)
1015-4B	Always	Solo 32 bars. (FM)
1032-A	Poor Butterfly	Solo 32 bars. (M)

Quite similar to the preceding Glenn session, nothing very exciting happens, but DB's three tenorsax soli are very good, and note also some excellent piano playing.

DON BYAS AND HIS RHYTHM **Paris, June 12, 1947**

Don Byas (ts), Jack Dieval (p), Jean-Jacques Tilché (g), Lucien Simoens (b), Armand Molinetti (dm).

Six titles were recorded for Blue Star:

2067	These Foolish Things	Solo 48 bars to coda. (S)
2068	Humoresque	Soli 80 and 8 bars. (M)
2069	Stormy Weather	Solo 36 bars. Solo 8 bars to coda. (S)
2070	Riffin' and Jivin'	Straight. Soli 64 and 8 bars. (F)
2071	I Can't Explain	Solo 32 bars. Solo 8 bars to coda. (S)
2072	Blues For Panassié	Intro 4 bars to solo 36 bars. Soli 36 and 12 bars. (FM)

The first "real European" session; DB with an all-French rhythm section. The result is successful with six fine items, although they may seem somewhat loose; DB is obviously leading or even towing the accompaniment rather than being inspired by it. At this time, DB's artistic strength is self-sufficient and possibly overwhelming to young Europeans.

BERNARD HILDA Y SU ORQUESTA **Barcelona, Aug. 12-18, 1947**

Personnel unknown but including Bernard Hilda (vln, cond, vo), Don Byas (ts), Nat Paris (as), Jean Freber (acc), Miguel Ramos "Ramitos" (p), Georges Capitaine (g), Armand Molinetti (dm), Jane Morgan (vo-7729), male (vo) and violins.

Bruyninx lists 12 titles recorded for Spanish Columbia of which 4 are issued on Fresh Sound FST-301. In answer to my letter, I was told that all DB solo items were issued on that LP. The other items are: "Mamzelle", "Gypsy", "Début d'une Avanture", "Maria De Bahia", "Al Compas De Mi Cancion", "Todo Al Amor La Canta", "Te Vi Mi Amor", "Si Tu Partais". Note also that Bruyninx matrix numbers do not correspond to those of the LP which I have used below. Please supply info if you have any. The following items have DB:

C-7723-2	Quisiera Saber	Solo 8 bars. (SM)
C-7725-2	Sonar En Ti	Solo 8 bars. (SM)
C-7728-2	Infiniment	Solo 4 bars. (SM)
C-7729-2	Siempre Siempre	Solo 8 bars. (M)

The distance between Barcelona and New York City seems to be even greater musically than geographically. These are not jazz items at all but pleasant dance music, and they could easily have been made a decade earlier. Nevertheless, DB blows his brief soli nicely and adds lasting value to items I never expected to hear until they appeared on Fresh Sound LP. Curiously the vocals are in French rather than Spanish.

DON BYAS & LAS ESTRELLAS DE "RITMO & MELODIA"/JAM SESSION **Barcelona, Oct. 11, 1947**

Josep Puertas (tp), George Johnson (as), Don Byas (ts), Damiá Cots (p), Josep Ballester (g), Sebastiá Morera (b), Antonio Bardaji "Chispa" (dm), Louie Williams (vo-1169).

Two titles were recorded for Spanish Gramophone:

1169-1	Janine	Solo 8 bars. (S)
1170-1	Byas Jump	Solo 16 bars. (FM)

The most jazz-oriented of the Spanish sessions, which does not say much really, nevertheless modern material is used, and DB's two soli are lovely.

LUIS ROVIRA Y SU ORQUESTA **Madrid, 1947**

Personnel unknown but including Luis Rovira (cl, as, cond), Don Byas (ts).

Four titles were recorded for Spanish Columbia:

C7952	Chicago Boogie	Part of intro. Solo 24 bars. Coda. (S)
C7953	The Man I Love	Solo 24 bars (S) to soli 10 and 10 bars (M) to solo 16 bars to coda. (S)
C7954	To Each His Own	Soli 24, 6, 6 and 12 bars to coda. (SM)
C-7987-2	Riffin' and Jivin'	Solo 64 bars. (FM)

Madrid, April 1948

Personnel similar to above. José Castro (vo-332).
Two titles were recorded for Spanish Odeon:

SO10332	Manana Sera Tarde	Soli 8 and 2 bars. (S)
SO10343	La Pena De Perder	Solo 32 bars. (M)

Moving to Madrid from Barcelona, DB's talents are more consciously exploited. The orchestra and arrangements are not too exciting as such, but DB is used as feature artist to the very best of advantage. His slow blues performance on "Chicago ..." is just magnificent!! It is also interesting to hear the Savoy titles "... Own" and "Riffin' ..." in this new context, and while they are on another level, DB plays with great inspiration. "... I Love" is also an important feature number of lasting value. Finally the two concluding items also have fine soli. To sum up: DB's encounter with Spain produced a lot of surprisingly good music.

LUIS ROVIRA

Lisbon, Sept./Oct. 1948

Personnel including Don Byas (ts), unknown (cl), (p), (dm).
One title (or more?) was recorded for Portuguese HMV:

OPC-183	Lisboa Antiga	Solo 34 bars. Solo with ens 18 bars to coda. (M)
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Sensational, recent discovery by collector Andreas Schmauder on the flea market of Lisboa!, and even put on internet for everybody to listen! DB's name is on the label, and it is him alright. His solo is typical and good 2/3 of the way but then he gets some problems. Nevertheless, I love discoveries like this one, gives the concept "jazz archeology" real meaning!!

BILL COLEMAN QUINTET/ DON BYAS BIG FOUR

Paris, Jan. 4, 1949

Bill Coleman (tp÷8004), Don Byas (ts), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).

Five titles were recorded for Jazz Selection:

8001	Just You Just Me	Soli 32 and 8 bars. (F)
8002	Bill Brother's Blues	Obbligato parts to solo 24 bars. Duet with (tp) 24 bars. (FM)
8003	Idaho	Solo 32 bars. Duet with (tp) 16+8 bars, (dm) on bridge. (F)
8004-2	All The Things You Are	Solo 3 choruses of 36 bars to very long coda. (FM)
8004-x	All The Things You Are	Solo 2 choruses of 36 bars to very long coda. (M)
8005	Bill Coleman Blues	Solo 24 bars. (SM)

Paris, Jan. 5, 1949

Same but Bill Coleman out on 563. Six titles:

562-1	What Is This Thing Called Love	Acc. (tp) 32 bars to solo 32 bars. Duet with (tp) 8 bars. (FM)
563-1/2	Yesterdays	Solo 32 bars to long coda. (S)
564-1	St. Louis Blues	In ens. (S). Solo 24 bars. Break. In ens. (FM)
565-1	Lover Man	Solo 32 bars. (S)
566-1	Liza	Solo 64 bars. (F)
567-1	Blues At Noon	Solo 24 bars. (M)

DB plays as good as ever, but the most terrible of rhythm sections makes great efforts to get him out of style. It does not really succeed, but a beautiful song like "Lover Man" is badly blemished. The sound quality is also quite bad. Nevertheless, nothing can stop DB, he takes a flying soli on "Idaho" and "Just You ...", doing two nice blues choruses on "Bill ...", and his versions of "All The Things ...", a pure feature number, is really remarkable! Note the quite different tempi here! Postscript of April 2018: The so-called take 1 of "Yesterdays", supposedly only appearing on Pa the EP has finally emerged, but to our disappointment, wrong, identical to take 2.

BILL COLEMAN**Paris, Jan. 6, 1949**

Personnel as Edward's Jazz Band below.

RDF broadcast "3eme Jam Session Publique", four titles (plus two "Theme"s without soloing):

Idaho	Solo 32 bars. In ens. (FM)
The Man I Love	Solo 16 and 8 bars to coda. (S)
Flying Home	Solo 64 bars. (F)
Three O'Clock In The Morning	Solo 32 bars. (M)

Good soloing on this broadcast, similar quality as usual.

EDWARD'S JAZZ BAND**Strasbourg, Jan. 14, 1949**

Bill Coleman (tp, vo-"... Infirmary"), Michel de Villers (as), Don Byas (ts), Bernard Peiffer (p), Geo Daly (vib), Jean Bouchety (b), Roger Paraboschi (dm).

Concert from Palais des Fetes. Eleven items:

Idaho	Solo 64 bars. (F)
Tit For Tat	Solo 64 bars. (F)
Body And Soul	Solo 64 bars to long coda. (S)
Just You, Just Me (excerpt)	Break. (FM)
After You've Gone (excerpt)	No solo.
Laura	Solo 64 bars to coda fade out. (S)
The Chase	Solo 64 bars. (F)
Flying Home	Solo 96 bars. (F)
St. James Infirmary	No solo.
B. C. Blues	Solo 36 bars. (M)
St. Louis Blues	Solo 48 bars. Part of coda 4 bars. (S)

An interesting concert, recently appearing on CD. I am however not surprised that Edward's Jazz Band did not last long, it is a pile-up mixture of swing and bebop, and probably not satisfying none of the two groups of fans. I am not particularly impressed with the trumpet playing on the modern titles, and DB does not in general seem quite happy, rarely does he reach his highest level of achievement. He roars along on "Idaho", "... Tat" (a bebop piece), "The Chase" and "Flying ...", but I have heard him better in this tempo. Clearly to be preferred are the two ballads "Body And Soul" and "Laura".

THE EDWARD'S JAZZ BAND**Lausanne, Switzerland, Feb. 11, 1949**

Personnel as Jan. 14.

Nineteen titles were recorded in concert at Theatre Bel-Air, ten have DB:

Idaho	Solo 32 bars. (F)
Let's Try Again	Solo 12 bars. (SM)
Body And Soul	Solo 64 bars to long coda. (S)
Just You, Just Me	In ens. Solo 32 bars. (F)
Laura	Solo 64 bars to long coda. (S)
Flying Home	Solo 64 bars. (F)
The Chase	Solo 32 bars. (F)
Three O'Clock In The Morning	Solo 32 bars. (M)
How High The Moon	Solo 96 bars. (F)
St. Louis Blues	Solo 24 bars. (F)

Postscript of May 22, 2019: Another concert with "Edwards" has appeared, available on Swiss Radio Days Jazz Series. The comments to the Strasbourg concert above is also relevant here. The ballads "Body ..." and "Laura" shall also here be considered the highlights. Note also the extremely fast solo feature "... Moon", DB for good and bad, and the laidback good old "... Morning".

DON BYAS QUARTET**Paris, March 3, 1949**

Don Byas (ts), Jacques Dieval (p), Barney Spiller (b), Richie Frost (dm).
RDF broadcast, six titles:

Lover Come Back To Me	Solo 2 choruses of 64 bars. Solo 64 bars to coda. (FM)
You Go To My Head	Soli 40 and 24 bars to coda. (SM)
Tea For Two	Straight 32 to solo 64 bars. Solo 64 bars to coda. (F)
I Can't Get Started	Soli 64 and 16 bars to coda. (S)
How Like The Ball	Solo 3 choruses of 32 bars. Solo 64 bars to coda. (F)
Yesterdays	Soli 32 and 32 bars to coda. (S)

Postscript of March 1, 2016: This 26 minutes long broadcast appeared recently! A very valuable addition to the Don Byas treasure chest! There is a live audience. He opens with a fine and relaxed "Lover ..." and continues with excellent playing all over. The three ballads "... Head", "... Started" and "Yesterdays" should be particularly noted, these are great. "Tea ..." is played in an unusual and very high tempo, but the result is exciting. "... Like The Ball" is in fact "... High The Moon", also in high tempo, and here DB goes to far into the instrument's high register, not at all pleasant. Finally the session's success must also be shared with the supporting three, and the piano of Dieval is really something!

JAM SESSION

Paris, May 15, 1949

Aimé Barelli, Bill Coleman, Miles Davis, Hot Lips Page, possibly Kenny Dorham (tp), Russell Moore (tb), Hubert Rostaing (cl), Pierre Braslavsky, Sidney Bechet (sop), Charlie Parker (as), Don Byas, James Moody (ts), Bernard Peiffer or Al Haig (p), Hazy Österwald (vib), Jean "Toots" Thielemans (g), Tommy Potter (b), Max Roach (dm).

Concert in Salle Pleyel. This item is the final jam session held at the end of the Paris Jazz Festival. Only extract is issued:

Farewell Blues	Extract starts in the middle of the DB solo, 18 bars are left. (M)
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Would be interesting to have the whole jam, as for now with only an extract, DB's contribution will not be among those remembered.

HOT LIPS PAGE SEPTET

Paris, May 1949

Hot Lips Page (tp, vo), Russell Moore (tb), George Johnson (as), Don Byas (ts), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).

Recorded in concert, possibly the one on May 15 above. Five titles:

Cavaliade	Solo 32 bars. (F)
Laura	Solo 64 bars to coda. (S)
They Raided The Joint	In ensemble. (M)
Stardust	No solo.
The Sheik Of Araby	No solo.

A magnificent version of "Laura", the beginning of the second chorus is remarkable, DB at his very best!!

JAMES MOODY

Paris, July 7, 1949

James Moody, Don Byas (ts), Bernard Peiffer (p), Lucien Simoens (b), Ritchie Frost (dm).

Two titles were recorded for Blue Star (another two without DB):

2730-2	Verso	Solo 24 bars (1 st (ts)-solo). 12 bars with JM to close. (S)
2731-2	Recto	As above. (S)

The encounter between these two tenorsax giants is an historical event, although they might have made more out of it quantitatively. Both play in their own distinctive style very different from each other, and it is a matter of taste whom to prefer. Note that "Verso" and "Recto" in fact are two takes of the same slow blues, so the mx-number notation is confusing. Note also that in "Verso" the ending is DB 4, JM 4, DB 4, while in "Recto" the last 4 are DB 2, DB/JM 2.

TONY PROTEAU ET SON ORCHESTRE**Paris, 1949**

André Hodeir (cond), personnel including Jo Boyer (tp), Hubert Rostaing (cl, as), Don Byas (ts), Bernard Peiffer (p), Jean Bouchety (b), Kenny Clarke (dm).

One title was recorded for Swing (two parts):

Autour D'un Récif Soli 4 and 4 bars. (S)

Interesting and beautiful suite, but DB's contributions are just brief fill-ins in Pt 1.

BUCK CLAYTON**Paris, Oct. 10, 1949**

Buck Clayton, Merrill Stepter (tp), Don Byas (ts), Charlie Lewis (p), Georges Hadjo (b), Wallace Bishop (dm).

Five titles were recorded for Royal Jazz (a sixth one "Blues In First / Second" without DB):

900-2	High Tide	Solo 16 bars. (M)
901-1	Swingin' At Sundown	Solo 32 bars. (FM)
902-3	Who's Sorry Now?	Soli 32 and 4 bars. (F)
903-2	Sugar Blues	Soli 18 and 4 bars. (SM)
905-2	Don's Blues	Solo 24 bars. (M)

A nice swing session with Buck Clayton in fine shape, and DB solos nicely, particularly on "High Tide" and "Don's ...", while there are some harmonic conflicts on "... Sundown" and "... Sorry ...".

HAROLD BAKER / JOHNNY HODGES**Paris, April 14, 1950**

Harold Baker (tp), Quentin Jackson (tb), Johnny Hodges (as), Don Byas (ts), Raymond Fol (p), Wendell Marshall (b), Butch Ballard (dm).

Four titles were recorded for Swing (the first as Baker, the rest as Hodges):

671-1	St. Germain-Des-Pres Blues	Intro 4 bars. Solo 20 bars. (M)
672-1	Good To The Last Drop	Solo with ens 24 bars. (M)
673-1	Only Wish I Knew	Soli 8 and 16 bars to fade out. (S)
674-1	We Fooled You	Solo 24 bars. (FM)

Fine session to introduce DB to the fifties! He plays a strong intro on "... Blues", a violent outbreak in the second blues chorus on "We ...", and the lovely ballad playing on "... Knew" is a highlight. Note however how the ending of the latter is a mess!

JOHNNY HODGES AND HIS ORCHESTRA**Paris, April 15, 1950**

Personnel as April 14 except Jimmy Hamilton (cl) added and Sonny Greer (dm) replaces Ballard.

Five titles were recorded for Vogue, no DB on "Time On My Hands" and "Last Leg Blues Pt 1" but:

V3054	Jump That's All	Solo with ens 24 bars. (M)
V3056	Last Leg Blues Pt 2	Solo 12 bars. (SM)
V3057	Nix It, Mix It	Solo with ens 24 bars. (M)

Although far in the background, DB really wails the blues on "Nix It ...", particularly his second chorus in double tempo is a must!! "Jump ..." also has an excellent solo in a pleasant medium tempo, and the slow blues on "Last Leg ..." is magnificent. Don seems to be inspired by the occasion of meeting the Rabbit, only too bad there is no title matching them together, like the gorgeous Hamilton (cl)/Hodges duet on "Time ... Hands".

DB joined the Duke briefly while in Europe April-June 1950.

DUKE ELLINGTON & HIS ORCHESTRA**Zürich, May 2, 1950**

Bigband personnel as usual for the period with Don Byas (ts) guesting.

Recorded at the Kongresshaus, one title:

How High The Moon Solo 34 bars (S) to soli 32, 32 and 16 bars (FM). Very long unacc. solo to coda. (S)

A magnificent recent discovery, issued on CD, featuring DB at his very best! It is obvious that he concentrates to give Duke everything he has, which is quite a lot! Beautiful start with 4 bars unaccompanied sax, then continuing with rhythm, later to

go uptempo with brilliant, technical choruses, closing with another slow section. Dig this one!!

DUKE ELLINGTON JAM SESSION **Copenhagen, May 31, 1950**

Collective personnel: Unknown (tp), (tb), Jimmy Hamilton (cl), unknown (as), Don Byas (ts), Duke Ellington, Billy Strayhorn (p), unknown (b), (dm).

Recorded at Bertil Skjoldborg's jazz restaurant St. Thomas.

The following titles have DB:

	Embraceable You	Solo 32 bars to very long coda. (S)
	Laura	Solo 64 bars to coda. (S)
5005b	Body And Soul	Solo 32 bars (S) to solo 64 bars (M). Solo 8 bars to coda. (S)
5005c	Blues No. 2	Solo 5 choruses of 12 bars. (M)

There are better jam sessions around, and in fact only DB and the piano keep this one alive. "Body ..." is not that successful, but there are many fine details, while "Blues ..." is rather loosely constructed and not particularly interesting. However, "... You" and "Laura" are not unexpected two excellent vehicles for tenorsax.

DUKE ELLINGTON AND HIS ORCHESTRA **Hamburg, June 1950**

Harold Baker, Al Killian, Nelson Williams, Ernie Royal (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Quentin Jackson, Theodore Kelly (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Don Byas, Alva McCain (ts), Harry Carney (cl, bcl, bar), Duke Ellington (p), Wendell Marshall (b), Sonny Greer, Butch Ballard (dm), Kay Davis, Chubby Kemp (vo).

BFN broadcast from Ernst Merck Halle, two titles reported to have DB:

	How High The Moon	Soli 4, 30, 16 and 8 bars. ()
	St. Louis Blues	Solo 24 bars. ()

DON BYAS ET SES RYTHMES **Paris, July 4, 1950**

Don Byas (ts), Art Simmons (p), Jean-Jacques Tilche (g), Roger Grasset (b), Claude Marty (dm).

Six titles were recorded for Blue Star:

9227	Summertime	Solo 40 bars to long coda. (S)
9228	Talk Of The Town	Intro 4 bars to solo 32 bars. Solo 8 bars to very long coda. (S)
9229	Stardust	Solo 48 bars to very long coda. (S)
9230	A Pretty Girl Is Like A Melody	Intro to solo 32 bars. Solo 32 bars to coda. (M)
9231	Old Man River	Solo 64 bars. (SM)
9232	Flamingo	Soli 32 and 16 bars to long coda. (SM)

Although the titles are the best, this session is loose and not very inspired, and in addition the sound recording is subquality. There are some good moments, "Summertime" seems to be a slight winner, but this is a DB session easily forgotten.

SARATOGA JAZZ HOUNDS **Paris, early 1951**

Guy Longnon (tp), Don Byas (ts), Christian Azzi (p), Roland Bianchini (b), Moustache (dm).

Six titles were recorded for Jazz Society:

1801	Just One Of Those Things	Duet with (tp) 32+16 bars, solo 16 bars on bridge, to solo 32 bars. Duet with (tp) 32 bars. (F)
1802	Mean To Me	Duet with (tp) 32 bars to solo 16 bars. Acc. (tp) 8 bars. (SM)
1803	Live And Love Tonight	Solo 16+8 bars, (tp) on bridge. Duet with (tp) 8 bars. (S)
1804	I Know That You Know	Duet with (tp) 32 bars to solo 64 bars. Duet with (tp) 32 bars. (F)
1805	Blue Lou	Soli 32 and 8 bars. (F)

It seems that DB has set upon the task of recording the complete "book of evergreens" in Paris, and here he chooses six nice titles, all to be played in almost the same slow tempo and in the same manner. Not that the results are bad; not at all, but DB is one of the best jazz tenorsax performers ever and thus to be measured by another yardstick than a mere nobody. The music seems to have a large amount of routine, and with a pale rhythm section, the results are nice but all too easy to forget.

NELSON WILLIAMS' ALL STARS **Paris, Nov. 8, 1951**

Nelson Williams (tp), Don Byas (ts), Art Simmons (p), Pierre Michelot (b), Zutty Singleton (dm).

Four titles were recorded for Vogue (two more: "The Masquerade Is Over" and "Just Some Blues" are without DB):

4123	Casanova	Part of intro. Solo 34 bars. Part of coda. (M)
4128	Creole Love Call	Duet with (tp) 12 bars to acc. (tp) 24 bars to duet 12 bars. (S)
4133	Acipo	As below? ()
4133-2	Acipo	Duet with (tp) 12 bars to solo 12 bars. Duet 12 bars. (S)
4134	Marcelle	As below? ()
4134-2	Marcelle	Soli 4 and 36 bars. 32 bars 4/4 with (tp). Solo 4 bars. In ensemble 8 bars. (FM)

Nelson Williams is a vastly underrated swing trumpeter, and this is one of the few opportunities to share his artistry. On four of the six titles he has fine help by DB, particularly valuable as a strong supporter to NW's Roy Eldridge influenced playing on the two slow titles, note for instance the beautiful solo on "Acipo" and the ending of "Creole ...". DB also plays a fine solo on "Casanova", as well as on "Marcelle", which surprisingly enough is a bebop item.

DON BYAS ET SES RYTHMES **Paris, Nov. 9, 1951**

Don Byas (ts), Maurice Vander (p), Pierre Michelot (b), Benny Bennett (dm).

Six titles were recorded for Vogue:

4137	Tenderly	Solo 64 bars. (S)
4138	C'Est Vous Cherie	Solo 64 bars. (SM)
4139	Too Young	Soli 64 and 16 bars. (SM)
4140	Vanity	Soli 32 and 10 bars. (S)
4141	Because Of You	Soli 32 and 16 bars. (S)
4142	Chloe	Solo 64 bars. (SM)

A beautiful ballad session! The six items are all magnificent, note in particular the first half of the second chorus of "Tenderly"! "... Cherie" and "... Jeune" are also very beautiful, while "Chloe" verges on a bit scmalz. I have heard some people call DB's Paris tenorsax playing in slow tempo "boring", but I disagree.

DON BYAS ET SES RYTHMES **Paris, Feb. 6, 1952**

Don Byas (ts), Art Simmons (p), Pierre Michelot (b), Pierre Lamarchand (dm).

Four titles were recorded for Vogue:

4194	And So To Sleep Again	Solo 64 bars. (S)
4195	Cry (Infidele)	Soli 64 and 16 bars. (SM)
4196	Slow Coach	Soli 64 and 16 bars. (M)
4197	Little White Cloud That Cried	Solo 64 bars to very long coda. (S)

DB continues to play in the same quartet style with mainly ballads. This session has its merits but cannot quite compete with the one immediately before.

DON BYAS ET SES RYTHMES **Paris, March 16, 1952**

Don Byas (ts), Art Simmons (p), Joe Benjamin (b), Bill Clarke (dm).

Four titles were recorded for Blue Star:

14780	This Is Always	Solo 48 bars to coda. (S)
14781	A Cottage For Sale	Solo 32 bars. Solo 8 bars to coda. (S)

- 14782 En Ce Temps-La Solo 28 bars. Solo 8 bars to coda. (S)
 14783 La-Bas Solo 32 bars. Solo 8 bars to coda. (S)

My comments on previous sessions seem to be valid; nice but rather routine playing.
 Postscript: I seem to counterargue with myself, sometimes enjoying DB's playing in Paris immensely, while sometimes finding it boring! I wonder why?

DIZZY GILLESPIE**Paris, early 1952**

Dizzy Gillespie (tp, vo), Bill Temper (tb), Hubert Fol (as), Don Byas (ts), Raymond Fol (p), Pierre Michelot (b), Pierre Lemarchand (dm), Umberto Canto (cga).

Note: Date has been given as Jan. 1, but that cannot be correct, because Dizzy was at the Apollo in NYC. Jan. 11, and he left for Europe on March 11 (ref. Christian Dangleterre / Ken Vail).

Concert (second part), eight titles, no DB on "Tin Tin Daeo", "I Can't Get Started", "Oo Shoo Be Do Bee", "Hot House" and "Lady Be Good" but:

- The Champ Solo 64 bars, partly behind announcer. (F)
 Good Bait Solo 32 bars. (M)
 Yo Te Quiero Solo 8 bars. (M)

Rather messy opening of a fast "... Champ", but "... Bait" has the ordinary high tenor competence. "Yo ..." is rather like a parody.

DIZZY GILLESPIE QUINTET**Paris, March 25, 1952**

Dizzy Gillespie (tp), Don Byas (ts), Art Simmons (p), Joe Benjamin (b), Bill Clark (dm), Umberto Canto or Humberto Morales (cga-"Cognac ...").

Six titles were recorded for Blue Star:

- 14776-1 Cocktails For Two Acc. (tp) 32 bars to coda. (S)
 14777 Cognac Blues Solo 24 bars to acc. (tp) 24 bars. (SM)
 14778-2 Moon Nocturne In ensemble only. (S)
 14779 Sabla-y-blu Solo 24 bars. (SM)
 14780-1 Blue and Sentimental Solo 18 bars. Coda. (S)
 14781-1 Just One More Chance Solo 8 bars. (S)

A session with lots of good trumpet in particular and tenorsax in addition, although the sound quality is not the best. All items are in pleasant slow tempi, and while Dizzy is the boss, DB gets several opportunities, of which the blues on "Cognac ..." and "...-blu", and the old favourite "... Sentimental" should be particularly noted.

DIZZY GILLESPIE QUINTET**Paris, March 27, 1952**

Dizzy Gillespie (tp, vo), Don Byas (ts), Arnold Ross (p), Joe Benjamin (b), Bill Clarke (dm), Umberto Canto (cga).

Four titles were recorded for Vogue:

- 4210 Hurry Home Acc. (tp). (S)
 4210-alt. Hurry Home As above. (S)
 4211 Afro Paris Acc. (tp). Solo 24 bars. (F)
 4211-nc. Afro Paris Acc. (tp). Solo 16 bars. (F)
 4211-alt. Afro Paris Acc. (tp). Solo 8 bars to chaos. (F)
 4212 Say Eh! Obbligato parts. (SM)
 4212-alt. Say Eh! As above. (SM)
 4213 I Cover The Waterfront Acc. (tp). (S)

Beautiful trumpet on this session, a must for Dizzy collectors! However, DB gets no opportunity to compete on equal terms, he only gives faint background support. He solos on "Afro ...", but the three versions are all pretty chaotic at the time when DB enters, and we may easily forget his efforts on this date.

DIZZY GILLESPIE**Paris, March 29, 1952**

Dizzy Gillespie (tp, vo), Bill Tamper (tb), Hubert Fol (as), Don Byas (ts), Raymond Fol (p), Pierre Michelot (b), Pierre Lemarchand (dm), Humberto Canto (cga).

Broadcast. Seven titles, no DB on "I Can't Get Started", "Birks' Works", "Hot House", "Lady Be Good" and "Tin Tin Deo" but:

The Champ	Solo 36 bars. (FM)
Good Bait	Solo 64 bars. (M)

These are the two first titles, and on "The Champ" DB misses the opening badly. On "... Bait", the first chorus is good, but then he screams, and I wonder whether Dizzy possibly let him have rest for the remaining titles...

Paris, March 30, 1952

Same. Six titles, no DG on "I Can't Get Started", "Oo-Shoo-Be-Do-Be" and "One Bass Hit" but:

The Champ (NC)	Solo partly with announcer 48 bars. (F)
Yo Que Tiero	Straight 8 bars. (M)
Groovin' High	Solo 32 bars. (M)

The beginning of "The Champ" is not preserved, and the program opens with the announcer talking above the tenorsax solo. A nice solo on "... High".

Paris, March 29/30, 1952

Same. Five titles from unknown source, but obviously from the broadcasts above, issued on Giganti del Jazz, no DB on "Lady Be Good" but:

Groovin' High	Solo 32 bars. (FM)
Birks Works	Solo 24 bars. (SM)
This Is Happiness	Solo 8 bars. (M)
Oop-Pop-A-Da	Solo 16 choruses of 12 bars. (F)

The highlight is a beautiful solo on "... Works", obviously not from March 29, because DB does not solo there. The extended solo on "... -Da" is however a disappointment, more energy than art. The "... High" may possibly be the one on March 30, has not been checked.

DIZZY GILLESPIE

Paris, Spring 1952

Dizzy Gillespie (tp), unknown (tb), Bill Graham (as), Don Byas (ts), Art Simmons (p), Joe Benjamin (b), Bill Clarke (dm).

Concert. Issued as recorded in NYC. but this is obviously wrong. Four titles:

The Champ	Solo 8 choruses of 12 bars. (F)
Good Bait	Solo 4 choruses of 32 bars. (M)
Tin Tin Deo	With ensemble/rhythm. (M)
Perdido	Solo 5 choruses of 32 bars. (M)

This is a unique occasion, DB has a bad day!! The atmosphere on this concert is rather frenetic, and he doesn't manage to keep his head cool. "Good Bait" is a prominent example; he starts out as his professional self with incredible technique but ends up in the most vulgar flageoletto! "The Champ" and "Perdido" proceed mostly the same way; promising, sober playing in the beginning, but then the riffs drag him into senselessness. Interesting from a negative point of view, nobody is perfect!!

DIZZY GILLESPIE QUINTET

Paris, April 6, 1952

Dizzy Gillespie (tp, vo-15177), Don Byas (ts), Arnold Ross (p), Joe Benjamin (b), Bill Clark (dm).

Two titles were recorded for Blue Star (six others without DB):

15175	Just Blues (One More Blues)	Acc. (tp) 24 bars to solo 12 bars to acc. (tp) 12 bars to coda. (S)
15177-1	Ain't Misbehavin'	Acc. (tp) 32 bars to obbligato 32 bars to solo 8 bars to acc. (tp) 8 bars to coda. (SM)

Dig particularly "... Blues", a lovely slow piece with excellent contributions by Dizzy and Don. Also "Ain't ..." has interesting things to offer.

DIZZY GILLESPIE**Milano, April 7/8, 1952**

Dizzy Gillespie (tp, vo), Bill Tamper (tb), Hubert Fol (as), Don Byas (ts), Raymond Fol (p), Pierre Michelot (b), Pierre Lemarchand (dm).

Eight titles issued from concert(s) at the Teatro Nuovo, no DB on "I Can't Get Started" and "Lady Be Good" but:

Ooh-Shoo-Be-Do-Be	Solo 8 bars. (SM)
Yesterdays	Solo 48 bars to very long coda. (S)
School Days	Solo 8 choruses of 12 bars, partly with ens. (M)
Groovin' High	Solo 32 bars. (FM)
Birks' Works	Solo 24 bars. (M)
Oop-Pop-A-Da	Solo 17 choruses of 12 bars, middle part with ens. (F)

A magnificent version of "Yesterdays" tops the program! Then a fine "... Works" and also a "School..." with a lot of interesting details. "...-Do-Be" is of slight interest, and "... High" does not work too well. "Oop-Pop-..." must be considered rather controversial and just therefore it should be noted; rarely do we meet such a frenetic DB, in fact he is almost a honker here!

DON BYAS ET SES RYTHMES**Paris, April 10, 1952**

Personnel as March 16. Date also given as March 17.

Nine titles were recorded for Blue Star:

14992	Somebody Loves Me	Solo 32 bars. Solo 64 bars to long coda. (FM)
14993	I Cover The Waterfront	Solo 32 bars. Solo 8 bars to long coda. (S)
14994	Don't Blame Me	Solo 48 bars to long coda. (S)
14995	Old Folks At Home	Solo 48 bars to coda. (S)
14996	Smoke Gets In Your Eyes	Solo 64 bars. Solo 8 bars to coda. (SM)
14997	Riviera Blues (Blues A La Don)	Soli 5 and 4 choruses of 12 bars. (F)
14997-alt.	Riviera Blues (Blues A La Don)	Soli 4 and 4 choruses of 12 bars. (FM)
14998	You Can Depend On Me	Solo 64 bars. Solo 8 bars to coda. (M)
14999	That Old Feeling	Solo 16 bars. (S). Solo 16 bars to coda. (SM)
15000	Laura	Solo 64 bars to very long coda. (S)

This is more inspired than the earlier sessions with French rhythm sections. Also there are variations in the choice of material, and the monotonousness seems to disappear. The ballads are in the good old DB tradition, and particularly "Laura" is as beautiful and elaborate as the very best of those from his American years. The rhythm section here works well, notable on the swinging "... Loves Me" (although they mess up the beginning), and the fast "Riviera ..." is also very impressive, as is "... Depend ...". Note that in "Smoke ..." DB makes a mistake! See if you can find it!! Postscript of June 2021: An alternate take of "Riviera ..." appears on Classics CD (and possibly only that one)! Same structure but slower tempo, and DB takes one chorus less. Does anybody know more about this?

DIZZY GILLESPIE SEXTET**Paris, April 11, 1952**

Dizzy Gillespie (tp, vo), Bill Tamper (tb), Hubert Fol (as), Don Byas (ts), Raymond Fol (p), Pierre Michelot (b), Pierre Lemarchand (dm).

Eight titles were recorded for Vogue, no DB on "Sweet Lorraine", "Somebody Loves Me" and "Everything Happens To Me" but:

4424	Cripple Crapple Crutch	Obbligato parts. (S)
4425	Dizzy Song (Lady Bird)	Solo 16 bars. (M)
4427	She's Funny That Way	Acc. (tp). (S)

4427-X	She's Funny That Way	As above. (S)
4428	Wrap Your Troubles In Dreams	Solo 8 bars. (S)
4431	I Don't Know Why	Acc. (tp). (S)

Like March 27, a session with exquisite Dizzy, but again DB has a very passive role, and his presence has almost an academic interest only, except for two brief but good soli.

DON BYAS ET SES RYTHMES **Paris, May 21, 1952**

Don Byas (ts), Marcel Bianci (g), Pierre Michelot (b), Benny Bennett (dm).

Six titles were recorded for Vogue:

4260	Wheel Of Fortune	Solo 64 bars to coda. (SM)
4261	Please Monsieur Soleil	Soli 68 bars to coda. (S)
4262	Roses of Picardy	Soli 64 and 16 bars to coda. (M)
4263	L'Enfant Et La Rose	Solo 8 bars (S) to 8 bars (M) to 16 bars to long coda. (S)
4264	I Hear A Rhapsody	Solo 48 bars to long coda. (S)
4265	Pleurs	Solo 56 bars to coda. (S)

Another fine DB session, and except for a guitar solo on "... Picardy" and intro "... la Rose", it is all his, beautiful ballads, note particularly "Pleurs" and also "... Fortune" and "... Soleil".

DON BYAS ET SES RYTHMES **Paris, July 18, 1952**

Don Byas (ts), Georges Daly (vib), Christian Chevalier (p), Pierre Michelot (b), Richie Frost (dm).

Ten titles were recorded for Vogue (alternate takes do not exist, see below):

4391-1/2	C'Est Mon Gigolo	Solo 64 bars to long coda. (SM)
4392	Can't Help Lovin' That Man	Solo 64 bars to coda. (S)
4393-1	Nice Work If You Can Get It	Soli 64 and 32 bars. (M)
4394-1/2	I'm In The Mood For Love	Solo 48 bars to long coda. (S)
4395	Lover	Straight 64 bars to solo 64 bars. (F)
4396-1/2	Lazy River	Soli 36 and 36 bars to coda. (SM)
4397-1/2	On The Sunny Side Of The Street	Solo 64 bars. Coda. (SM)
4398-1/2	My Blue Heaven	Soli 64 and 32 bars to coda. (M)
4399	Them There Eyes	Intro 8 bars to solo 64 bars. Solo 32 bars to coda. (M)
4400-1/2	Linger Awhile	Soli 64 and 64 bars to coda. (F)

Again DB wades through the classics, and although he must feel lonely; the accompaniment is just that and not a proper challenge; his soloing is consistently of high quality. To highlight particular titles is a difficult task, they all have excellent playing by a master of the art. "... Eyes" is one of those to be particularly noted, though. Note that alternate takes have not been available, I wonder how different they are from each other? Postscript of May 2018: It turns out that the information on alternate takes is false! Who is making up such things? Thus the listing above has been corrected.

DON BYAS AVEC
TONY PROTEAU ET SON ORCHESTRE **Paris, June 26, 1953**

Unknown bigband personnel including Don Byas (ts).

Three titles were recorded for Vogue:

4608	Moulin Rouge	Break to solo with orch 64 bars. Solo 8 bars. Break. (M)
4609	Sables Chaud	Soli with orch 32 and 16 bars to coda. (S)
4630	Got No One To Love Me	Solo 32 bars. Long coda. (S)

Paris, July 10, 1953

Same. Five titles:

4631	Limelight	Solo with orch 48 bars to long coda. (S)
4632	Sentimental	Soli with orch 32 and 16 bars to coda. (S)
4633	Si Ti Savais	Part of intro. Soli with orch 8 and 16 bars to long coda. (S)
4634	Nuages Argentés	Soli with orch 32 and 16 bars to coda. (S)
4635	Less Boss	Solo with orch 36 bars to long coda. (S)

This seems to be an ambitious orchestra with rather sophisticated arrangements. However, I have the feeling that execution is not quite up to the ambition, also that sophistication tips over into artificialness. DB seems in this period to be able to play anything with anybody, never doing a bad job, and the eight titles contain a lot of good tenorsax playing, but I wonder if all the efforts made really pay off, a quartet might have been more cost efficient! All titles but one are in slow tempo; to select a few highlights, "Got No One ...", "Sables ..." and "Nuages ..." will do nicely. And to be not unduly negative, this session certainly represents something different.

DON BYAS ET SES RYTHMES**Paris, Nov. 24, 1953**

Don Byas (ts), Martial Solal (p), Pierre Michelot (b), Benny Bennett (dm).

Four titles were recorded for Vogue:

Remember My Forgotten Man	Solo 48 bars. (S)
If I Had You	Solo 64 bars. (S)
Lover Man	Solo 64 bars. (S)
If I Can't Give You Anything But Love	Solo 48 bars. (S)

A very successful session, again with DB as the one and only soloist apart from two piano intros. All titles are in the slow tempo and equally delightful, showing clearly that DB still is in his prime and in full command of his instrument. He has an impressive technique, also used in ballads, and always to perfect taste. For a highlight, pick one at random or "Lover Man".

MARY LOU WILLIAMS - DON BYAS**Paris, Dec. 2, 1953**

Don Byas (ts), Mary Lou Williams (p), Gerard Pochonet (b), Alvin "Buddy" Banks (dm).

Six titles were recorded for Vogue (two more without DB):

O. W.	Soli 8 and 48 bars. With ens 24 bars. (M)
Lullaby Of The Leaves	Solo 16+8 bars, (p) on bridge. Solo 16 bars to coda. (S)
Moon Glow	Straight 32 bars to solo 32 bars. Duet with (p) 32 bars. (M)
Mary's Waltz	Soli 16 and 8 bars to coda. (S)
N. M. E.	Intro 4 bars. Soli 5 and 3 choruses of 12 bars. (F)
Why	Solo 32 bars. Solo 8 bars to coda. (S)

DB and Mary Lou meet again more than a decade since they played together in the Andy Kirk orchestra. The reunion may perhaps be considered a quite sophisticated encounter, but to me it does not live up to expectations. There are piano gems here, note particularly "N. M. E.", and DB plays competently as ever, but he never really seems to break loose. Maybe the communication between the two is so subtle that it eludes me, or they don't communicate so well after all, the music seems to float in mid-air. The session is well worth trying, and ballads like "... Leaves" and "Why" are beautiful, but it is not one you are likely to play repeatedly.

DON BYAS ET SES RYTHMES**Paris, Dec. 8, 1953**

Don Byas (ts), Martial Solal (p), Pierre Michelot (b), Pierre Lemarchand (dm).

Seven titles were recorded for Vogue:

G. D. B.	Soli 32 and 16 bars. (S)
Time On My Hands	Solo 64 bars. (SM)

Blues For Don Carlos	Soli 36 and 12 bars. (S)
Sweet Lorraine	Soli 32 and 32 bars to coda. (SM)
April In Paris	Solo 48 bars. (S)
Don't Blame Me	Solo 48 bars to long coda. (S)
Unknown Original	Soli 32 and 16 bars. (SM)

Two weeks after the previous quartet session with only a change of drummer, DB again plays marvellously. The ballads are the preferred vehicles, and they are rendered with much emotion and beauty. On four titles there also has been made space for Solal's fine piano soloing. Again one may easily pick titles at random, but the "Harvard Blues"-like "... Don Carlos" is a particularly lovely piece of music!

DON BYAS WITH BERYL BOOKER TRIO **Paris, Feb. 1954**

Don Byas (ts), Beryl Booker (p, vo-"I Should Care"), Bonnie Wetzel (b), Elaine Leighton (dm).

Three titles were recorded for Vogue (no 78 rpm.):

Beryl Booker's Byased Blues	Soli 36 and 36 bars. Coda 4 bars. (SM)
Makin' Whopee	Solo 32 bars. Solo 32 bars to straight 8 to coda 4 bars. (SM)
I Should Care	Solo 32 bars. (S)

A nice session, perhaps more pleasant than exciting, but DB seems to thrive in the company of the "girl-trio". I don't quite like the recording balance here, a kind of hollow sound mars the tenorsax, but otherwise DB plays fine on all items, perhaps you should go for the "... Blues".

DON BYAS **Paris? ca. 1954**

Don Byas (ts), Claude Bolling (p), Sacha Distel (g), unknown (b), (dm).

One title from TV-program:

3:57	LoverMan	Soli 32 and 16 bars to coda. (S)
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Postscript of Oct. 23, 2022: Franz Hoffmann alerted me to this wonderful item on the net, superb playing by all participants. Look for it!!

JAM SESSION AT THE RADIO **Brussels, April 1955**

Probable personnel: Peanuts Holland, Henri Carels (tp), Albert Nicholas (cl), Jackie Jun, Don Byas (ts), Francis Coppi, Johnny Hot (p), Rene Gossens, Paul Dubois (b), Leon Demeuldre (dm).

Broadcast(s). Six titles, "Radio 55 Blues", "Lester Leaps In", "The Man I Love", "Tea For Two", "Body And Soul", "How High The Moon", not available.

DON BYAS **Paris, May 10, 1955**

Don Byas (ts), Fats Sadi (vib), Maurice Vander (p), Pierre Michelot (b), Benny Bennett (dm).

Five titles were recorded for French Vogue:

5126	No One But You	Solo 32 bars. Solo 16 bars to coda. (S)
5127	Darling Je Vous Aime Beaucoup	Straight 32 bars to solo 16 bars. Solo 8 bars. Solo 8 bars to straight 8 bars. (SM)
5128	Le Musicien	Solo 20 bars. Solo 8 bars to coda. (S)
5129	Lover Come Back To Me	Straight 32+16 bars, (vib) on bridge, to solo 64 bars. Straight 16 bars to coda. (FM)
5129-2	Lover Come Back To Me	As above. (FM)
5130	I Can't Get Started	Solo 48 bars to long coda. (S)

Paris, May 11, 1955

Same. Seven titles:

5131	Athena	Solo 48 bars to coda. (S)
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5132	Sincerement	Soli 64 and 16 bars to coda. (M)
5133	Minor Encamp (Jordu)	Straight 32 bars to solo 32 bars. Solo 32 bars. (FM)
5134	Cerisier Rose Et Pommier Blanc	Straight 32 bars to solo 32 bars. Straight 16 bars. (M)
5135	J'Ai Perdu (Hold My Hand)	Solo 48 bars to coda. (S)
5136	Un Jour Tu Verras	Solo 40 bars to coda. (S)
5137	Just One Of Those Things	Straight 64 bars to solo 64 bars. Solo 32 bars. (F)

Paris, May 12, 1955

Same except Roger Paraboschi (dm) replaces Bennett.

Six titles:

5138	Les Lavandieres Du Portugal	Soli 16 and 32 bars. (M)
5139	J'Ai Trop Valse	Solo/straight 36 bars to coda. (S)
5140	Blues For Charlie Parker (Now's The Time)	Straight 2 to solo 4 choruses of 12 bars. Straight 12 bars to coda. (M)
5141	Fine And Dandy	Straight 32 bars to solo 64 bars. Solo 32 bars to coda. (F)
5142	Burt's Pad	Soli 64 and 8 bars to coda. (M)
5143	Gina	Solo 40 bars to coda. (S)
No mx	Anatole	Straight 32 bars to solo 32 bars. Solo 8 bars to straight 8 bars to coda. (M)

Through the late 1940s DB proved beyond doubt that he was one of the most brilliant of jazz tenorsax performers. From 1949 and through the early 1950s he became a highly respected expatriate in Europe, more precisely France, and his production was very voluminous, covering most of existing evergreens. The quality of his playing stayed on a high level, although he might have felt that his comusicians not always were able to follow his ideas. Entering the late 1950s DB obviously is still among the most important players on his instrument. Possibly he capitalizes on old success, but he plays with fine ideas and technique. The accompaniment here is competent, but the ambitions are not high, and under the circumstances we may conclude that DB with proper setting still probably is able to play not much inferior to that of a decade earlier. There are many nice titles here, mostly in slower tempi like "Le Musicien", "... Started", played crisp but fine, and "Athena" to mention some. And "... Things" shows he still masters the upper tempi. Possibly these dates are the last of the "old kind" before the LP age takes over.

DON BYAS

Baden-Baden, Germany, June 22, 1955

Don Byas (ts), Werner Drexler (p), Werner Schulze (b), Silo Deutsch (dm).
Broadcast.

How High The Moon Solo 4 choruses of 32 bars to coda. (F)

A brief item of almost two minutes but a solo feature for DB, swinging but not outstanding.

DON BYAS

Saint Tropez, France, Aug. 9, 1955

Don Byas, Rene Milhaud (ts), Pierre Franzinio (p), Jacques B. Hess (g), Jacques David (dm).

TV program from the night club "Le Tropicana", one title:

4:26 Tea For Two Solo 32 bars. Solo 32 bars to 24 bars 4/4 with (dm) to ens. (F)

High tempo but good DB here.

DON BYAS

Lugano, Sept. 20, 1955

Don Byas (ts), Geo Voumard (p), Bob Jaquillard (b), Mike Thevenoz (dm).

One title, recorded live, issued as "25 and de Jazz et de Complicites":

6:19 Indiana Solo 5 choruses of 32 bars.
2 choruses 4/4 with (dm) to
Solo 3 choruses to coda. (FM)

Postscript of March 2021: Here we have an exciting performance with really hot DB all through (except for two good piano choruses)!!

HARRY ARNOLD OCH RADIOBANDET **Stockholm, Jan. 22, 1957**
Bigband personnel (the famous 'mystery band'), Don Byas (ts) guesting.
Broadcasted Jan. 24. Jan Bruer-collection-2018, unissued. Two titles have DB:

Laura	Solo 64 bars to long coda. (S)
Tea For Two	Straight 32 to solo 64 bars, last 32 with orch. (FM)

October 2018: This "Laura" is a wonderful performance, better than this DB has never played!! Also a highly noteworthy "... Two".

DON BYAS **Paris, 1957**
Guy Longnon (tp), Don Byas (ts), Christian Azzi (p), Roland Bianchini (b), Francois "Moustacha" Galepides (dm).
Six titles were recorded for French Parade, two issued, not available:

SOF1803 Live And Love Tonight
SOF1806 You're Lucky To Me

EDDIE BARCLAY ET SON ORCHESTRE **Paris, Oct. 8, 1957**
Roger Guerin, Fred Gerard, Maurice Thomas, Fernand Ferstraete (tp), Charles Huss, Andre Paquinet, Benny Vasseur (tb), Gabriel Vilain (btp), Mickey Nicholas, Jo Hrasko (as), Don Byas, Pierre Gossez, Georges Grenu (ts), William Boucaya (bar), Stephane Grappelli (vln), Michel Hausser (vbs), Art Simmons (p), Pierre Cavalli (g), Jean Bouchety (b), Kenny Clarke (dm), Quincy Jones (arr, cnd).
Two titles were recorded for Barclay:

116	Et Voila	Solo with orch 4 bars. (M)
117	Avec Ces Yeux-La	Solo with orch 18 bars. (M)

Even the brief "Et ..." has DB of interest, and "... Yeux" is most exciting!

Paris, Oct. 17, 1957
Same/similar. Three titles were recorded for Barclay, unissued.

Paris, Oct. 18, 1957
Same/similar. Three titles, tenorsax solo 4 bars (M) on 241 "Quelque Chose En Toi" not by DB, but:

239	Quincy Boogie	Solo with orch 32 bars. (M)
240	Tout Doucement	Soli 8, 6, 8 and 2 bars. (SM)

Fine and typical DB here, particularly "Quincy ..." is exciting!

Paris, Jan. 11, 1958
Personnel may be similar to above, but the four titles have no DB.

BILLY ECKSTINE **Paris & London, 1957-58**
Billy Eckstine (vo) acc. by including Don Byas (ts), Bobby Tucker (p, arr), Pierre Michelot (b), Kenny Clarke (dm), Quincy Jones, Billy Byers (arr). Note: The acc. orchestra was recorded in Paris, the vocals were recorded in London (ref. Tom Lord).
Twelve titles were recorded for Felsted, only one has DB:

Avec Ces Yeux La	Solo with orch 16 bars. (M)
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Not the best of sound quality, but typical DB can be heard!

SARAH VAUGHAN **Amsterdam, June 7, 1958**
Don Byas (ts), Ronnell Bright (p), Arvell Shaw (b), Wallace Bishop (dm), Sarah Vaughan (vo).
Concert from Concertgebouw, one title (probably more exist):

How High The Moon	Solo 28+40 bars to 64 bars 4/4 with (vo). (M)
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Interesting item this one with DB scating two choruses with Sarah, something out of the ordinary!

TENOR CONCLAVE**Cannes, France, July 13, 1958**

Don Byas, Barney Wilen, Guy Lafitte, Coleman Hawkins, Stan Getz (ts), Martial Solal (p), Arvell Shaw (b), J. C. Heard (dm). Rhythm also given as Raymond Le Senechal (p), Pierre Michelot (b), Wallace Bishop (dm).

Recorded live at the Antibes Jazz Festival. Two titles:

Now's The Time Solo 4 choruses of 12 bars (1st (ts)-solo). (M)

Indiana Solo 3 choruses of 32 bars (4th (ts)-solo). (FM)

This is exciting! I cannot remember having heard a five-tenorsax performance before! DB takes fine soli, but to choose a winner in this context is difficult, maybe BW?!

DON BYAS**Cannes, France, July 13, 1958**

Don Byas (ts), Sam Price (p), Arvell Shaw (b), J. C. Heard (dm).

Recorded live at the Antibes Jazz Festival. Three titles:

These Foolish Things Solo 64 bars to very long coda. (S)

Tea For Two Soli 3 and 2 choruses of 32 bars. (FM)

Indiana Soli 4 and 3 choruses of 32 bars. (F)

same date

Ted Buckner (tp), Vic Dickenson (tb), Don Byas (ts), Sam Price (p), Michel DeVilliers (b), J. C. Heard (dm).

Three titles (a fourth title "Sweet Georgia Brown" has Sidney Bechet (sop) added, but it is terminated before any DB).

Rose Room Solo 64 bars.
Prominently in ens. (FM)

Perdido Solo 3 choruses of 32 bars.
Prominently in ens. (FM)

Blues Solo 4 choruses of 12 bars. (SM)

There is some good tenorsax playing here, note particularly "Blues" and the very fast "Tea ..." (opening not complete). Note that the otherwise nice "... Things" has some sections of very fast phrasing, a tendency more prominent now than before, but not necessary so successful, or tasteful as the late forties.

DON BYAS**Köln/Cologne, Feb. 25, 1960**

Christian Kellens (tb), Eddie Busnello (as), Don Byas (ts), Fats Sadi (vib), Francy Boland (p), Jean Warland (b), Kenny Clarke (dm).

Three titles were recorded for French Swing/Columbia, issued as "Don Wails With Kenny":

Tampico Solo 36 bars. (FM)

Bell Hop Solo 32 bars to 32
bars 4/4 with (dm). (F)

More Than You Know Solo 32 bars to long coda. (S)

"Bell Hop" with only quartet features DB in a good swinging mood. "Tampico" features everybody, more ordinary tenorsax playing here. "More ..." is all DB from beginning to end, and it is so slow that it is time only for one chorus. Kenny Clarke has a very important role on this session.

OSCAR PETTIFORD / DON BYAS**Berlin, March 20, 1960**

Don Byas (ts), Hans Koller (ts-"... Closet"), unknown (p-"... Closet"), Oscar Pettiford (b), Kenny Clarke (dm).

Three titles were recorded for radio broadcasting, live audience, issued on German/Japanese Delta:

Blues It Straight 24 to solo 48 bars. Solo 36
to straight 24 bars to long coda. (M)

Indiana Solo 6 choruses of 32 bars. Duet with
(dm) 5 choruses to long coda. (F)

Blues In The Closet Solo 16 choruses of 12 bars.
5 choruses 4/4 with (dm). (FM)

Another session where Clarke is very important, but on "Indiana" the tempo is so high that music takes a loss. "... It" is much more interesting, fine blues here. On the ten minutes long "... The Closet" DB also plays the blues in a higher tempo,

interesting but not outstanding. Note that there is a second tenorsax player here but heard only in the ensembles. Could he be the piano player?

Note: Don Byas visited Oslo, Norway in October 1960. He left us with a lot of extremely fine material, see below!

KJELL KARLSENs ORCHESTRA **Oslo, Oct. 8 (or 10), 1960**

Personnel including Atle Hammer, Jan Julvik (tp), Frode Thingnæs, Knut Guettler, Tore Nilsen (tb), Erik Andresen (as), Totti Bergh, Mikkel Flagstad, Bjørn Johansen, Harald Bergersen (ts), Alf Kjellman (bar, arr- "... Clifford"), Kjell Karlsen (p), Erik Amundsen (b), Ole Jacob Hansen (dm). Guest soloists: Don Byas (ts, arr- "... Love"), Alf Andersen (fl- "... Love").

Four titles:

5:30	I Remember Clifford	Soli 36, 16 and 8 bars to very long coda. (S)
4:45	The Man I Love	Solo with (fl) acc. 32 bars (S) to solo 32 bars (M) to solo 16 bars to very long coda. (S)
3:20	Always	Solo 64 bars, last half with orch. (M)
2:40	Riffin' And Jivin'	Soli with orch 32 and 8 bars. (FM)

The Kjell Karlsen orchestra of 1960 contained the best of modern jazz Norway could offer, and it created a perfect background for Don Byas. In my opinion he plays with more inspiration in Oslo than in other contexts in the sixties during his European exile. The highlight is the brilliant "The Man ..." with his own beautiful arrangement constructed around the warm flute of the legendary Alf Andersen. DB plays both in slow and medium tempo for almost five minutes, and unforgettable item! Another great item is "... Clifford", DB in the slow tempo where is most emotional and with another remarkable arrangement, this time by our fine baritonesax player Alf Kjellman. Both these items are on Oslo Jazz Circle CD Gemini GMOJCD 9507. Adding two other items with fine swinging tenorsax soli, this date is presenting a most remarkable cooperation between a foreign guest soloist and our best and almost only bigband of 1960!

DON BYAS / MIKKEL FLAGSTAD **Oslo, Oct. 8, 1960**

Don Byas, Mikkel Flagstad (ts), Kjell Karlsen (p), Erik Amundsen (b), Ole Jacob Hansen (dm).

One title:

Billie's Bounce	Solo 3 choruses of 12 bars. Solo 12 bars to 3 choruses 4/4 with (ts-MF). (M)
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This DB/MF-encounter with the Kjell Karlsen rhythm section shows that the two team up well together. DB takes three choruses before MF takes four, then four to Karlsen before closing with a tenorsax chase

THE PASSIONATE DEMONS **Oslo, Oct. 9, 1960**

Don Byas (ts), Sigurd Jansen (p), Erik Amundsen (b), Svein Erik Gaardvik (dm). Three/four titles (or more) were recorded in connection with the film "Line":

2:18	Scarabee	Soli 20 and 24 bars. (SM)
2:35	Blues	Soli 24 and 12 bars. (S)
	Unknown Title	Intro 4 bars to solo 36 bars. (M)
	Unknown Fragment	(S)

Note:

"Scarabee" is issued on EP but not used in the film.

"Blues" is unissued, only available in NJA.

"Unknown Title" was used in the film, but overdubbed with conversation.

"Unknown Fragment" was used in the film, possibly taken from "Blues".

This is DB at his very best of 1960, he plays magnificently here, "Scarabee" is publicly available, "Blues" not, but both treasures of NJA.

DON BYAS **Oslo, Oct. 9?, 1960**

Don Byas solo (ts). One title:

3:05	Improvisation	3:05. (S)
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This is gorgeous, come to NJA to listen!

EGIL JOHANSEN **Oslo, Oct. 1960**

Don Byas (ts), Mikkel Flagstad (ts-except "Tenderly"), unknown (p), (b), Egil Johansen (dm).

Four titles were recorded at Metropol Restaurant:

Don't Blame Me	Solo 64 bars. Solo 16 bars to long coda. (S)
Just One Of Those Things	Solo 3 choruses of 64 bars. 2 choruses 8/8 and 4/4 with (ts-MF) to solo 64 bars to coda. (F)
Tenderly	Solo 64 bars. (S)
Lullaby Of The Leaves (NC)	Duet with (ts-MF) 32 bars to solo 56 bars (NC). (M)

A voice says (in Norwegian) 'end of Don Byas' first day at Metropol', and on that day he meets with MF, resulting in a very fruitful encounter! On "Lullaby ..." the existing tape only contains some fine DB until the recording stops. However, "... Those Things" in a daring uptempo is one of NJA's treasures! DB goes first with three choruses in his non-copyable dynamic style, but then MF takes also three, and who can tell which one is the globally known famous tenorsax soloist!? Later they take an exciting mostly 8 bars chase. "... Blame Me" seems to lack a piano introduction, and a piano solo is edited out, but there are two excellent tenorsax soli by the two greats, both treating the very slow tempo with brilliant runs. And there is a lovely version of "Tenderly"! Too bad these are the only surviving examples of the unique tenorsax battle at Metropol!

JAM SESSION

Oslo, Oct. 1960

Rowland Greenberg (tp), Don Byas (ts), Arvid Amundsen (p), Erik Amundsen (b), Øistein Lund (dm).

Seven titles were recorded at Metropol Restaurant (additional titles without DB):

2:35	Blue Moon (NC)	Solo 32 bars to long coda. (S)
10:42	All The Things You Are	Duet with (tp) 36 bars to solo 4 choruses of 36 bars. 4 choruses 4/4 with (tp) to coda. (FM)
9:45	Once In Awhile (NC)	Solo 12+64 bars (NC). Soli 32 and 32 bars to coda. (SM)
9:35	Pennies From Heaven	Duet with (tp) 32 bars to solo 5 choruses of 32 bars. 4 choruses 4/4 with (tp) to duet 32 bars to coda. (FM)
9:02	Bernie's Tune	Soli 6 and 4 choruses of 32 bars. (F)
5:32	Polka Dots And Moonbeams	Soli 32 and 16 bars to long coda. (S)
9:34	Tea For Two (NC)	Solo 56 bars (NC). Solo 3 choruses of 32 bars. Solo 64 bars to 64 bars 4/4 with (tp) to duet 32 bars to coda. (M)

Another night at Metropol, this time with our great swing trumpeter Rowland Greenberg. However, his style and that of DB blend nicely together into a very successful mainstream session. The recording circumstances, probably done on reel by Lund, could have been better, but the restaurant noise is at an acceptable level. The highlight seems to be a ten-minute version of "All The Things ...", with magnificent four choruses by DB, later three chase choruses with RG showing that they enjoy each others company very much. Of similar tempo and quality are "... Heaven" and "Tea ...", while "... Tune" seems to be taken too fast, even for DB, he struggles with this one. "Once ..." in a more pleasant tempo has fine DB, but also RG is on his particular homeground here. Finally a beautiful ballad, "Polka Dots ...". A memorable night, why wasn't I there?

JAZZ AT THE PHILHARMONIC

Stockholm, Nov. 21, 1960

Roy Eldridge (tp), Benny Carter (as), Coleman Hawkins, Don Byas (ts), Stan Getz (ts-item 5), Lalo Schifrin (p), Art Davis (b), Jo Jones (dm).

Five titles were recorded at "Konserthuset":

Take The A Train	Solo 3 choruses of 32 bars. (FM)
Indiana	Solo 4 choruses of 32 bars. (F)
Medley – Yesterdays	Solo 32 bars to very long coda. (S)

A Jazz Portrait Of Birgitte Bardot Solo 13 choruses of 12 bars. (F)

All The Things You Are Solo 3 choruses of 36 bars.
3 choruses 4/4 with (ts-CH/SG)
to collective ensemble. (FM)

Paris, Nov. 25, 1960

Two titles were recorded at Salle Pleyel, set 1:

Take The A Train Solo 2 choruses of 32 bars. (FM)

Indiana Solo 4 choruses of 32 bars. (F)

same date

Same, set 2:

Take The A Train Solo 3 choruses of 32 bars. (FM)

Indiana Solo 3 choruses of 32 bars. (F)

DB with the JATP, quite unusual but he manages very well, a beautiful but not quite typical ballad version of "Yesterdays", the rest uptempo. Note "... Bardot", a fast blues where he tries to be a real honker in the tenth chorus, not very tasteful I should say! Otherwise we know DB's capabilities, and he is still in the early sixties a tenorsax player of very high standard. Postscript of Jan. 20, 2021: Both sets have now been issued, same titles.

NOTE: The remaining pages are just the start of a complete Don Byas solography covering the rest of his career. Please help to supply the sessions which have not been available!

DON BYAS / BUD POWELL

Paris, Dec. 15, 1961

Idrees Sulieman (tp), Don Byas (ts), Bud Powell (p), Pierre Michelot (b), Kenny Clarke (dm).

Eight titles were recorded for Columbia, issued as "A Tribute To Cannonball":

Just One Of Those Things
Jackie My Little Cat
Jackie My Little Cat alt.
Cherokee
I Remember Clifford
Good Bait
Jeannine
All The Things You Are
Myth

DON BYAS

Stockholm, Jan. 31, 1962

Don Byas (ts), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dm).
Broadcast "Jazz Vid Midnatt" from Nalen, Arne Domnerus Orkester with guest,
one title:

3:41 Groovin' High (NC) Straight 32 to solo 64 bars.
Solo 10 bars to fade out. (FM)

Stockholm, Feb. 2, 1962

Same. Recorded at Nalen by Nalle Nilsson, four titles:

6:08 There'll Never Be Another You Straight 1 to solo 3 choruses of 32
bars. Solo 2 to straight 1 chorus. (FM)

9:42 I Remember Clifford Soli 102 and 12 bars
to very long coda. (S)

6:53 All The Things You Are Straight 1 to solo 3 choruses of 36
bars. 2 choruses 4/4 with (dm).
Straight 36 bars to long coda. (FM)

6:54 Walkin' Soli 7 and 4 choruses of 12 bars. (M)

Stockholm, Feb. 5, 1962

Broadcast from Swedish Radio, one title:

7:13 I'll Remember April Straight 1 to solo 3 choruses of 48 bars.
Solo 2 choruses to straight 16 bars.
Straight 16 bars to very long coda. (F)

Great playing here with the best of accompaniment from Sweden and Norway (the drummer is from Oslo, don't forget that!). DB is very active and inspired on the

two last sessions, and there is only a matter of taste if you highlight "Walkin'" and "... April" as I do, or "... Clifford" (is there a splice in the first solo here?) or any of the remaining. "... High" however never really ignites, although a couple of flashing runs are impressing. When things are warming up, the soloing is faded out.

DON BYAS / BREW MOORE Aarhus, Denmark, Feb. 11, 1962

Don Byas (ts), Brew Moore (ts-"Lester ..."), Bent Axen (p), Erik Moseholm (b), William Schiöppfe (dm). Date also given as 1959, must be wrong.

Four titles were recorded live at Casino (other titles without DB):

4:00	There Will Never Be Another You	Solo 3 choruses of 32 bars. 32 bars 4/4 with (dm). Solo 36 bars to coda. (FM)
4:50	Don't Blame Me	Solo 64 bars to very long coda. (S)
5:14	All The Things You Are	Solo 3 choruses of 36 bars. 2 choruses 4/4 with (dm). Solo 36 bars to coda. (FM)
3:23	Lester Leaps In (NC)	Solo 64 bars. (F)

The teaming up with Brew Moore on "Lester ..." is of course very exciting, but unfortunately the item runs out a few bars before the chase takes place. The quartet items are in fact more interesting, and DB is in excellent shape here, using his enormous technique to his benefit on "... You" and "... Are". Also not forget a fine ballad version of "... Me".

DON BYAS WITH JACQUES DENJEAN ORCHESTRA Paris, May 2-4, 1962

Bigband personnel with strings including Don Byas (ts), Jacques Denjean (dir). Eight titles were recorded for Polydor:

Autumn In New York
I Remember Clifford
Portrait Of Jenny
Laura
April In Paris
Don't Blame Me
Moonlight In Vermont
My Funny Valentine

same date

Don Byas (ts), George Arvanitas (p), Pierre Sim (b), Christian Garros (dm). Four titles:

Misty
Smoke Gets In Your Eyes
The Way You Look Tonight
'Round Midnight

DON BYAS Paris, 1962

Don Byas (ts), Lou Bennett (org), unknown (b), unknown (dm). TV-program from the Blue Note, sent on the "Zeitspiegel" program (Switzerland) "Harlem sur Seine" on Sept. 21, 1962, one title:

3:58	Walkin'	Solo with voiceover 40 bars. (M)
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DB is playing from the beginning, somewhat more than one minute, and too bad the voiceover spoils most of the fun, because what we hear is good.

BUD POWELL Copenhagen, Aug. 1962

Don Byas (ts), Brew Moore (ts-item 2), Bud Powell (p), Niels-Henning Ørsted Pedersen (b), Jørn Elniff (dm).

Two titles were recorded for Danish Radio, issued on Storyville:

6:52	I Remember Clifford	Solo xx bars to long coda. (S)
6:17	Anthropology	Solo 3 choruses of 32 bars. 64 bars 8/8 and 4/4 with (ts-BM). (F)

Comments later.

DON BYAS Nijmegen, Holland, Oct. 26, 1962

Don Byas (ts), Rob Madna (p), Ruud Jacobs (b), Wallace Bishop (dm).

Two titles were recorded live at "De Vereniging":

Billie's Bounce
Byas To Baldr

DON BYAS**Koblenz, Germany, Jan. 3, 1963**

Idrees Sulieman (tp-“All ...”), Don Byas (ts), Bud Powell (p), Jimmy Woode (b), Joe Harris (dm).

Two titles were recorded live:

All The Things You Are
I Remember Clifford

DON BYAS**Copenhagen, Jan. 13&14, 1963**

Don Byas (ts), Bent Axen (p), Niels-Henning Ørsted Pedersen (b), William Schiopfke (dm).

Thirteen titles were recorded live at Montmartre Jazzhus, eleven have been available:

A Night In Tunisia no. 1	Straight 32+12 bars to break and solo 7 choruses of 32 bars. Solo 6 choruses. 64 bars 4/4 with (dm). Straight. (F) to very long coda. (S)
There Will Never Be Another You	Straight 1 to solo 5 choruses of 32 bars. Solo 64 bars to straight 32 bars and long coda. (FM)
Walkin’	Soli 7 and 2 choruses of 12 bars. (M)
Billie’s Bounce	Soli 13 and 6 choruses of 12 bars. (FM)
Don’t Blame Me	Soli 64 and 8 bars to very long coda. (S)
Moonlight In Vermont	Soli 56 and 14 bars to long coda. (S)
Yesterdays	Soli 64 and 16 bars to long coda. (S)
All The Things You Are	Soli 4 and 3 choruses of 36 bars. (FM)
Lady Bird	Soli 4 and 2 ½ choruses of 32 bars. (FM)
Lover Man	Soli 64 and 16 bars to very long coda. (S)
I’ll Remember April	Straight 1 to solo 3 choruses of 48 bars. Solo 4 choruses to long coda. (F)

Anthropology

A Night In Tunisia no. 2

This must be altogether 1 ½ hours of hard swinging DB! Behind him he has the very best of Danish rhythm, but they are not allowed to play much, because DB just is unstoppable on this night. Of course everything cannot be equally successful over such a time span, and there are some strange endings to some of the slow tunes, but in general DB is utterly inspired and creative and swings like he has done for many years. Here are lots of well known material; “... Tunisia” is one, turned upside down, and I doubt that he ever played better than this in the nineteen sixties.

EARL HINES**Paris, 1965**

Don Byas (ts), Earl Hines (p), Jimmy Woode (b), Kenny Clarke (dm).

One title was issued on France’s Concert (others without DB), issued as “Hines’ Tune”:

Bag’s Groove

DON BYAS WITH**BRUCE TURNER’S JUMP BAND****London, Sept. 12, 1965**

Ray Crane (tp), Bruce Turner (as), Don Byas (ts), Ronnie Gleaves (vib), Brian Lemon (p), Malcolm Rees (b), Johnny Armitage (dm).

Date also given on LP-cover as March 1966.

BBC “Jazz 625”, TV-Cast, three titles:

6:12	Lady Bird	Straight 1 to solo 3 ½ choruses of 32 bars. Soli 8 and 8 bars. (FM)
8:02	I’ll Remember April	Straight 1 to solo 2 choruses of 48 bars. 48 bars 4/4 with (tp/as). (F)
5:03	I Remember Clifford	Solo 72 bars to very long coda. (S)

This is a real jump band, lacking only rhythm guitar, and the result is thus of course exciting, also because there is blowing space for everybody! DB plays a beautiful version of “... Clifford” and is hot on uptempi, particularly “... April” is highly enjoyable.

BREW MOORE/DON BYAS/BEN WEBSTER **Berlin, Oct. 29, 1965**

Brew Moore, Don Byas, Ben Webster (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Alan Dawson (dm).
One title "Perdido" was recorded at Philharmonie, not available.

EARL HINES **Paris, Nov. 3, 1965**

Don Byas (ts), Ben Webster (ts-except "Don's ..."), Earl Hines (p) and others.
Three titles were recorded live at Salle Pleyel (others without DB):

Don's Blues
Cherry
Tenderly

The Don Byas solography stops here for the time being.

Last recording session in 1971.

...ooo...