

SIDE ONE

- HE BEEPED WHEN HE SHOULD HAVE BOPPED (a)
- GROOVIN' HIGH (b)
- DIZZY ATMOSPHERE (b)
- OO BOP SH'BAM (c)
- OUR DELIGHT (d)
- SALT PEANUTS (f)

SIDE TWO

- ONE BASS HIT part two (a)
- ALL THE THINGS YOU ARE (b)
- HOT HOUSE (e)
- THAT'S EARL, BROTHER (c)
- THINGS TO COME (a)
- EMANON (g)

(a) Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Dawud, John Lynch (trumpets), Alton Moore, Leon Comegys, Gordon Thomas (trombones), Howard Johnson, Warren Luckey, Ray Abrams, John Brown, Saul Moore (reeds), Thelonious Monk or John Lewis (piano), Milt Jackson (vibes), Ray Brown (bass), Kenny Clarke (drums), RECORDED NEW YORK CITY, JULY 9, 1946. Plus Alice Roberts (vocal) on 'He Beeped'.

(b) Dizzy Gillespie (trumpet), Charlie Parker (alto), Clyde Hart (piano), Remo Palmieri (guitar), Slam Stewart (bass), Cozy Cole (drums), RECORDED NEW YORK CITY, FEBRUARY 28, 1945.

(c) Dizzy Gillespie (trumpet), Sonny Stitt (alto), Al Haig (piano), Milt Jackson (vibes), Ray Brown (bass), Kenny Clarke (drums), RECORDED NEW YORK CITY, MAY 15, 1946.

(d) Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Dawud, John Lynch (trumpets), Alton Moore, Leon Comegys, Gordon Thomas (trombones), Howard Johnson, Warren Luckey, Ray Abrams, John Brown, Saul Moore (reeds), Milt Jackson, Thelonious Monk or John Lewis (piano), Ray Brown (bass), Kenny Clarke (drums), RECORDED NEW YORK CITY, JUNE 10, 1946.

(e) Dizzy Gillespie (trumpet), Charlie Parker (alto), Al Haig (piano), Curly Russell (bass), Sid Catlett (drums) RECORDED NEW YORK CITY, MAY 11, 1945.

(f) Dizzy Gillespie (trumpet & vocal), Charlie Parker (alto), Al Haig (piano), Curly Russell (bass), Sid Catlett (drums) RECORDED NEW YORK CITY, MAY 11, 1945.

(g) Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Dawud, John Lynch (trumpets), Alton Moore, Leon Comegys, Gordon Thomas (trombones), Howard Johnson, Warren Luckey, James Moody, John Brown, Saul Moore (saxes), Milt Jackson (vibes), Thelonious Monk or John Lewis (piano), Kenny Clark (drums), Ray Brown (bass) RECORDED NEW YORK CITY, NOVEMBER, 1946.

DIZZY GILLESPIE

and his Orchestra

In the restless, insecure world of jazz, fashions change with embarrassing frequency, and reputations wax and wane with the seasons. Comparatively few artists have succeeded in gaining universal, consistent respect for their musical achievements, and still fewer have been able to reap the benefits of this within their own lifetime.

Trumpeter John Birks Gillespie, better known as 'Dizzy', occupies an eminent position in this select band, and has ruled the modern jazz trumpet roost since the early 1940s. His technical facility is unrivalled, drawing tribute from all fellow instrumentalists, while his contribution to the evolution of jazz is of major importance.

Born the son of a bricklayer in Cheraw, South Carolina on October 21, 1917, Gillespie started on trombone at the age of 14, but soon switched to trumpet. When the family moved to Philadelphia in 1935 he gained his first important job, with the Frank Fairfax Band, and the nickname 'Dizzy'.

He modelled his style closely on that of Roy Eldridge, and this won him a place in Teddy Hill's Band in 1937 when his idol left Hill for Fletcher Henderson. Even at this time, there is evidence that he responded poorly to band discipline, and his humour and musical ideas raised some adverse comment. Dissent to his behaviour and personal trumpet style became more marked during his two-year spell with the Cab Calloway Band from 1939. The inclusion in his band work of his own melodic patterns drove Calloway to warn him that he wanted no Chinese music in his band.

In September 1941, Gillespie was fired by Calloway as the result of a dispute over his alleged tomfoolery, which concluded with Gillespie knifing his boss in a scuffle. A subsequent job in the Earl Hines Band, alongside many other young musicians who were working out a new approach to jazz, terminated when Hines brought in a female string section in an effort to retain popularity jeopardised by the departure of singer Billy Eckstine.

A brief stay with Duke Ellington also proved unsatisfactory, and in early 1944, he became co-leader with bassist Oscar Pettiford of what is reputed to have been the first bop group. When this dissolved, he became musical director of a big band formed by Eckstine to play the new music.

Despite the scepticism of many of his colleagues, Gillespie and the band were successful. The trumpeter only stayed for six months, however, and was soon in the record studios, cutting three of the tracks on this album, 'Groovin' High', 'Dizzy Atmosphere', and 'All The Things You Are'.

A brief, unhappy tour to the South with a big band of his own and a stay in Hollywood with Parker came next, and demonstrated forcibly to both that their music was not yet popular outside New York. On his return to the city, however, Gillespie found many companies keen to record bop, and he was quickly in the studios for the date which brought 'Oo Bop Sh'Bam', and 'That's Earl, Brother'.

After this session, Gillespie reorganised his big band, and concluded a recording contract with the Musicraft label. Using outstanding arrangements by Gil Fuller, the new band achieved enormous impact in the world of jazz, which was to stand them in good stead in the years to come.

Caught up in the sudden success of the band and the new bebop music, Gillespie attracted a heavy personal following, and jazz fans everywhere began to ape his mannerisms, and to wear beards, berets, and glasses in homage to their idol. Just as quickly as it gained popularity, however, the new music fell out of fashion, and Gillespie was forced to break up the big band in 1950.

Since then, he has worked in a variety of groups, and even formed another orchestra at State Department bidding in 1956 to undertake official tours. After intermittent activity, this disappeared in 1957. Although he has achieved personal success on almost any level he has cared to approach, Gillespie still yearns for a big band to lead, but finds such a proposition uneconomic.

Perhaps less of an instinctive genius than Parker, Gillespie was the man responsible for translating modern jazz into trumpet terms. With a great gift for harmonic invention and the instrumental technique to express his ideas fully, he played a major role in the development of jazz.

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- 6900 Sidney Bechet Album (Recorded New York 1945/1947) with Mezz Mezzrow, Hot Lips Page, Will Bill Davidson, etc.
- 6901 Louis Armstrong - Volume 1 (Recorded New York 1938/1947) with Jack Teagarden, Bud Freeman, Fats Waller, Bobby Hackett, etc.
- 6902 Duke Ellington - His most important Second War Concert (1943) with Harold Baker, Taft Jordan, Ray Nance, Jimmy Hamilton, etc.
- 6903 Count Basie at the Savoy Ballroom (1937) with Buck Clayton, Ed Lewis, Earl Warren, Lester Young, etc.
- 6904 Louis Armstrong - Volume 2 (Recorded New York 1948/1950) with Jack Teagarden, Earl Hines, Barney Bigard, Sidney Catlett, etc.
- 6905 Billie Holiday - Volume 1 (Recorded 1956/1958) with Roy Eldridge, Vic Dickenson, Lester Young, Ben Webster, Count Basie, etc.
- 6906 Charlie Parker - Volume 1: Massey Hall Concert with Dizzy Gillespie, Bud Powell, Charlie Mingus, Max Roach
- 6907 Charlie Parker - Volume 2: Cool Blues with Red Norvo, Dizzy Gillespie, Flip Phillips, Errol Garner, etc.
- 6908 Charlie Parker - Volume 3: Be Bop with Kenny Dorham, Al Haig, Max Roach, Miles Davis, Tommy Potter, etc.
- 6909 Charlie Parker - Volume 4: Groovin' High with Miles Davis, Fats Navarro, Art Blakey, Howard McGhee, etc.
- 6910 Charlie Parker - Volume 5: Bird and Diz with Dizzy Gillespie, Bud Powell, Roy Haynes, Symphony Sid Torin, etc.
- 6911 Charlie Parker - Volume 6: Bongo Bop with Miles Davis, Duke Jordan, J. J. Johnson, Errol Garner, Red Callender, etc.
- 6912 Charlie Parker - Volume 7: Get Happy with Dizzy Gillespie, Miles Davis, Al Haig, Fats Navarro
- 6913 Charlie Parker - Volume 8: Ornithology with Fats Navarro, Bud Powell, Miles Davis, Lucky Thompson, Barney Kessel, etc.
- 6914 Great Swing Sessions - Volume 1 (Recorded New York 1938/1939) Max Kaminsky, Yank Lawson, Tommy Dorsey, Hot Lips Page, Mezz Mezzrow, Marty Marsala, Bobby Hackett, Bud Freeman, Sidney Bechet, Joe Bushkin, Zutty Singleton, etc., and the voice of W. C. Handy. Introduced by Alistair Cooke.
- 6915 Art Tatum - His Rarest Solos including Boots and Saddle, Stay as sweet as you are, Theme for piano, After you've gone, Rosetta, Monday in Manhattan, Indiana, etc.
- 6916 Eddie Condon on Stage (Recorded New York 1947/1949) with Bobby Hackett, Pee Wee Russell, Joe Bushkin, Jack Lesberg, Sidney Bechet, Billie Holiday, Louis Armstrong, Jack Teagarden, etc.
- 6917 A Muggsy Spanier Memorial with Pee Wee Russell
- 6918 Billie Holiday - Volume 2: Lady Day with Count Basie and his orchestra, Duke Ellington and his orchestra, Louis Armstrong, Kid Ory, Barney Bigard, Woody Herman, etc.
- 6919 Charley Christian at Minton's (Recorded 1940/1941) with Thelonious Monk, Kenny Clark, Joe Guy, Nick Finton, etc.
- 6920 Dizzy Gillespie and his Orchestra with Charlie Parker, Clyde Hart, Slam Stewart, Cozy Cole, Sonny Stitt, Milt Jackson, Al Haig, Thelonious Monk, Sid Catlett, etc.
- 6921 George Lewis and his Orchestra with Jim Robinson, Avery Kid Howard, Alton Purnell, Lawrence Marrero, etc.