

JULIUS WATKINS AND THE EVOLUTION OF THE JAZZ FRENCH HORN GENRE

By

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by

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This dissertation is dedicated to the memory of Donald A. Carlson (1948-2001).

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Julius Watkins was the first prominent jazz French horn player in the history of American music. Although his performance capabilities were comparable to those of other significant performers of traditional horn repertoire, Watkins has received little attention from music scholars, jazz artists, and other performers of his instrument since his death in 1977. The purpose of this study is threefold: to document his complete life story for the first time in biographical form, to determine his performance characteristics within chamber jazz ensembles of various instrumental combinations, and to explore the development of the jazz French horn genre from 1977 to 2005. In writing this dissertation, it is my goal to create not only an awareness for this style of French horn playing, but to educate other musicians and potential audience members about Julius Watkins, his professional accomplishments and performance style, and this rare artistic form.

CHAPTER 1 INTRODUCTION

The French horn has often been stereotyped as an instrument incapable of playing jazz. This common misconception is due primarily to the instrument's heritage and frequent use in symphonic orchestral venues. In the early portion of the 20th Century, this instrument had no place in any jazz forum and students of the horn could only pursue orchestral careers. By 1940, as jazz music grew increasingly popular, a need for new styles and instrumentation became evident. Within a decade, jazz musicians had adopted instruments not traditionally associated with the genre, and the French horn appeared among them. This instrument was frequently used by several arrangers of big band repertoire, including Gil Evans and Stan Kenton, and although the horn was rarely featured as a lead solo instrument in these ensembles, use of the horn in jazz settings occurred regularly.

When traditional orchestral horn players learned of this new artistic movement, some chose to abandon their symphonic lifestyle to pursue careers as jazz horn soloists. The first of these was John Graas who left his appointment with the Indianapolis Symphony in the late 1940s, moved to California, and began recording solo jazz albums of his own. Graas never achieved jazz fame and was criticized for not performing proper jazz with regard to articulation, tone, and performance style. It seemed as though Graas' efforts to prove that his instrument was worthy of a soloistic jazz reputation had failed, and the jazz world would never see the day when the French horn would become the lead instrument in chamber jazz ensembles. This notion changed when Julius Watkins, an

unassuming, yet dignified and determined, young African-American teenager from Detroit, chose to abandon his high school education in order to pursue a career as a French horn playing jazz soloist.

Julius Watkins is often referred to as the founding father of jazz horn playing not because he was the first to play jazz on the instrument, but because he brought to it an extraordinary virtuosity. He was to the realm of jazz horn playing what Joseph Leutgeb, Franz Strauss and Dennis Brain were to the traditional realm. Simply put, he was the superior performer of his instrument in his specialized field of performance. While printed information regarding Leutgeb and Brain is plentiful, the opposite can be said for Julius Watkins. Rarely does his name appear in a jazz encyclopedia or journal article. When Watkins' accomplishments appear in such sources, they receive no more than a scant paragraph. Press clippings regarding Julius Watkins are just as scarce. There exists little biographical data and no complete biography of Julius Watkins. Despite over one hundred recordings to his credit, a chronological discography is nonexistent. Likewise, neither a clear written description of his performance style nor any rendition of his ideas regarding instrumentation within chamber jazz settings exists. Inattention to his accomplishments among "Classically" trained horn players is all the more surprising, as few have ever heard of his existence. Many horn players and jazz musicians reference Watkins' style and instrumentation in their own playing. Yet, they hardly realize that in their playing, they bring to their audiences Watkins' vision for a musical world featuring solo jazz music on the horn has been realized.

Purpose of Study

The purpose of this study is to create a complete biographical documentation of Watkins' life, to pinpoint specific performance characteristics which made him

comparable to other virtuosos on his instrument, to determine scope of variety in instrumentation which Watkins favored in chamber jazz ensembles, and to trace his impact on the development of the jazz French horn genre from 1977 to 2005.

Methodology

The methodology used in the biographical portion of this study was grounded in the analysis of journal and magazine articles, newspaper stories, and material contained in the liner notes of sound recordings featuring Julius Watkins. Seven interviews were conducted with persons who worked or studied with Watkins, or knew him in some other sort of capacity. These personal interviews were vital in order to fully understand the personal side of this artist. Sound recordings of *The Jazz Modes* and *The Julius Watkins Sextet* served as the foundation for stylistic analysis in addition to recordings which featured Julius Watkins in nontraditional instrumental ensembles with fewer than ten performers. Artists who receive attention in chapter three were selected based on their prominence as a jazz horn soloist, dedication to teaching jazz or non-traditional horn repertoire, and possession of an international reputation.

Review of Literature

The *Review of Literature* is composed as an annotated bibliography. Each entry contains the complete bibliographic citation along with a synopsis of the material presented in the source as it relates to professional career of Julius Watkins. Some articles contain a great deal of biographical data while others simply place Julius at a particular location at a certain time. Some articles do nothing more than place Julius in the company of other prominent artists, and these articles are included to help determine the level of prominence Julius enjoyed as a jazz French horn performer. Articles regarding particular

shows and performance engagements in which Watkins performed are also included, regardless if the article makes any mention of Watkins or not.

Agrell, Jeffrey. "Jazz Clinic: There'll Be Some Changes Made." *The Horn Call*, vol. 18 no. 2, 1988, pp. 39-42.

This is a pedagogical article in two parts. In part one, the author presents an introductory tutorial on how to play through chord changes through particular patterns. Two methodologies are presented: (1) playing vertically through the changes, and (2) playing horizontally. Agrell clarifies the differences between vertical and horizontal patterns and presents actual music notation to reinforce these concepts. Graphs and charts are also included to offer the reader a visual connection to the two methodologies. Part two contains the biographies of three lesser-known jazz horn players from the year of publication: Matt Shevrin, Claudio Pontiggia and Arkadi Shilkloper. In addition to the short biographical section, Agrell includes specific data on the performance style of each of these personalities, a discography and performance characteristics which differentiate these three individuals from other jazz French horn notables and each other. Jeffrey Agrell is currently Professor of Horn at the University of Iowa.

Agrell, Jeffrey. "Jazz Clinic: The Art of Noise." *The Horn Call*, vol. 21 no. 1, 1990, pp. 61-62.

In a further effort to teach non-jazz playing French horn artists about proper stylistic interpretations of a jazz work, Agrell presents a lexicon of descriptive noises for brass players in this pedagogical contribution. The sounds listed herein include the many effects which jazz artists, specifically those playing brass instruments, create in live performances. Two problematic issues involving these sounds are (1) how to define each

sound with a term and definition, and (2) how to musically notate these sounds on the staff. Agrell attempts to resolve both of these topics in this article. He presents a total of seventeen different terms. Each entry includes a definition of the sound, a “how-to” guide on methods of sound production, and notated musical symbols from actual jazz pieces. The finished product presents beginning jazz musicians with both written and visual answers to that never-ending question, “how do I do that?”

Anonymous. “Concert at Carnegie Hall.” *Downbeat Magazine* [on-line]. June 2, 1961. Available from http://www.downbeat.com/default.asp?sect=reviews&subsect=review_detail&rid=12; internet; accessed 4 March, 2004.

The author recalls a jazz concert attended at Carnegie Hall on the evening of March 4, 1961. The concert featured Dizzy Gillespie and Clark Terry as the headlining soloists and a long line of supporting artists, including French horn players Gunther Schuller, Jim Buffington, John Barrows and Richard Berg. The unknown author offers great praise for the soloists and is quite complimentary of many aspects of the concert, including the French horn playing. Conversely, criticism is offered regarding problems occurring when French horns were used in Big Bands during the 1960s, specifically in this concert. Examples of criticism include the mentioning of problems with ensemble balance, clarity of the actual horn parts, articulations and wrong notes. The author also gives reasoning for the inclusion and exclusion of the French horn in a Big Band setting.

Anonymous. “Ex-Hampton Ace Records for MGM.” *The Carolinian*, 11 February, 1950.

This is a brief, yet powerfully supportive article informing the general public of the upcoming release of a new album by Milt Buckner, and it is particularly relevant to a

study of Watkins. This album, “Milt Buckner and His Orchestra,” featured Julius Watkins as both sideman and soloist. Moreover, it earned him widespread acclaim for one solo performance, the tune “Yesterdays.” Although Watkins name, along with other musicians’, does not appear in the article, his musical contribution is noteworthy and important to a study of his influence

Anonymous. “Julius Watkins, 55, Played Jazz on the French Horn and was Music Teacher.” *The New York Times*, 8 April, 1977.

This eight-paragraph obituary appeared in *The New York Times* four days after the death of Julius Watkins. In what may be a surprise to many, it serves as an excellent starting point for anyone conducting research on this artistic figure. The article lists Watkins’ place of residence in New York City and place of death, Montclair, New Jersey. It also includes a brief biography, mentions teaching and performing engagements, and contains the names of survivors. There are discrepancies in the spellings of numerous people in this obituary, errors which have caused great confusion regarding next of kin up to the present day. Nonetheless, this article goes well beyond the average scope of an obituary and lends credence to the importance of Julius Watkins as he was viewed by his contemporaries during the late 1970s.

Anonymous. Liner notes from *Smart Jazz for the Smart Set*. Seeco Records, CELP-466, 1957.

Contained on the back of this album are words of praise and support for what was, at the time, a budding new jazz group with a great deal of promise: The Jazz Modes. A brief synopsis of the ensemble’s conception combines with background information on the Watkins and Rouse duo to create a majority of the data on the jacket cover. There are

no photos of the ensemble; however, there is a great deal of commentary regarding instrumentation, chamber-like jazz, assisting artists and short program notes. A complete playlist is included along with a list of other jazz records produced by Seeco, some of which include Watkins and Rouse.

Anonymous. "Milt Buckner in Quaker City." *Baltimore Afro-American*, 9 July, 1949.

Julius Watkins' first 'big break' as a jazz artist occurred when he joined Milt Buckner's band in 1949. This quasi-review of a Milt Buckner concert places this artist and the famous ensemble, including Watkins, which toured during the summer of 1949. The article recounts a concert which took place on July 4, 1949 at the 421 Club in Philadelphia, Pa. Praise is given to many of the tunes, including Buckner's arrangement of Jerome Kern's *Yesterdays*, which featured Julius Watkins on a sweepingly lyrical solo. The article also mentions future radio show appearances which featured Buckner's ensemble. Although brief, this article lends credibility to the impressive performance ability of Buckner's group. Moreover, it provides insight into Watkins own abilities (and his good fortune) in that he had landed his first job among such a renowned collection of jazz musicians.

Chancey, Vincent. Liner notes from *Next Mode*. DIW Records, DIW-914, 1996.

Released almost twenty years after the death of Julius Watkins, Chancey's *Next Mode* recording features an ensemble which bears a striking resemblance to Watkins' *Jazz Modes*. In these liner notes, Chancey describes the formation of this new ensemble and the specific effect that Julius Watkins has had on his career. He provides a brief autobiography before diving into program notes regarding the works on this compact

disc. Six of Chancey's original compositions are included on this album in addition to *Linda Delia*, a work originally composed and recorded by Julius Watkins. The specific program notes include references to the people and events which inspired the conception of these works and are helpful in understanding a personal view of this artist.

Collier, James Lincoln. *The Making of Jazz: A Comprehensive History*. pp. 408-420. Boston: Houghton Mifflin Company, 1978.

Despite its date of publication, 1978, this text is widely recognized as one of the best jazz histories in print. This overview of jazz history traces the genre from its origins through the mid-1960s. Collier combines historical and social aspects with academic, musical, literary and psychological perspectives to create this unbiased timeline of jazz history. Of particular interest are the pages related to Bop music and the performance of this art by musicians known as *boppers*. This section on Bop allows the reader to firmly understand and comprehend the details of this genre. Moreover, the information on Bop helps connect Watkins with the art style, and it thus fills out a significant aspect of his own development. To understand the performance style of Julius Watkins as a soloist, one must understand Bop music and the styles which evolved into Bop. This history will assist in the achievement of that goal.

Ephland, John. "Bio: Julius Watkins." *Downbeat Magazine* [on-line]. Available from http://www.downbeat.com/artists/artists_main.asp?sect=&aid=348&aname=Julius+Watkins; internet accessed 23 July, 2002.

Ephland offers a brief and basic summary of the life achievements regarding Julius Watkins. Although by no means a complete and accurate list, this biography does offer assistance to someone intending to pursue further study of this jazz French horn icon.

This biography contains very broad generalizations and a summary of this artist's life while offering birth and death dates, early jobs, a brief mention of Les Jazz Modes, and other performance opportunities. Surprisingly, this biography of one of the greatest jazz musicians, featured in one of the leading magazines regarding jazz music, is less than one-half page in length. Of course, such a brief summary is necessarily incomplete, and it cannot give Watkins due credit for a lifetime of significant achievements.

Evans, Gil. "The Birth of Cool." *Downbeat Magazine* [on-line], 2 May, 1957. Available from http://www.downbeat.com/default.asp?sect-stories&subsect=story_detail&sid=279; internet accessed 12 April, 2005

French horns began to appear in jazz bands in the 1940s during what became known as the Cool Era. One of the foremost arrangers of jazz at that time was Gil Evans, the Canadian native and founder of the famous Gil Evans Orchestra. In this article, Evans reminisces about his jazz inspirations and memories of the Cool Era and discusses specific items regarding the use of the French horn in Cool Jazz orchestras. Topics include the use of the horn in the Claude Thornhill Band, the horn as a soloistic instrument in this ensemble, tone colors and sonorities of the group before and during the incorporation of the horn in the ensemble, and other pertinent historical data.

Feather, Leonard. *The Book of Jazz: A Guide to the Complete Field*, pp. 142-143. New York: Horizon Publishers, 1957.

In this general overview of jazz styles, eras and instrumentation, the author presents an eye-witness account of the jazz world from his perspective in 1957. What this text lacks in scholarly writing, it makes up for with detailed information regarding a wide spectrum of topics in a manner easily understood by the average reader. Specifically

regarding the topic of jazz French horn lore, Feather provides a focused view of the jazz horn scene in the mid-1950s by mentioning the names of jazz horn artists, arrangers, and bands which featured the instrument. Included here, but left out of many other sources, is commentary regarding the use of the Mellophone in jazz ensembles. Feather offers reasoning for including the mellophone instead of the traditional horn, and gives evidence of the instrument's success along with praise for the mellophone by many prominent band leaders from this era. The author also mentions the establishment of many other unusual instruments as regular members of jazz ensembles.

Feather, Leonard. Liner notes from *John Graas!* Mercury Records, SR 80020, 1957.

These are the original liner notes from the first long-play record featuring John Graas exclusively as a jazz horn soloist. The notes are split into two sections. The first is a biographical sketch of John Graas including birth information, schooling and pre-jazz professional engagements. : It includes a list of Grass' teaches, along with commentary regarding his duties while an enlisted man in the United States Army. Part two features program notes on the eight works on this recording. In some cases, a brief analysis of the work may be presented. Included in these analyses are descriptions of rhythm patterns, chord progressions, and instrumentation.

Feather, Leonard and Michael Cuscuna. Liner notes from *Julius Watkins Sextet, vols. 1 & 2*. Blue Note Records, BLP 5053 and 5064, 1954 and 1955.

Originally appearing as two separate recordings, these two albums were re-released on one compact disc in 1998 by Capitol Records. The liner notes of this disc include original commentary by Feather in addition to supporting commentary by Cuscuna.

Feather's writings describe Watkins' early career and include some biographical material including birth date, early horn studies and public schooling. Following this short summary of Watkins' life up through 1954, Feather offers critical insight into the nine works which appeared on the two original recordings and offers criticism for four selections: "Linda Delia, Perpetuation, Leete," and "I Have Known." A list of contributing artists is included along with two black and white photographs taken of Watkins during the recording sessions for these two volumes.

Frey, Kevin. "Jazz Horn Interaction." *The Horn Call*, vol. 22 no. 2, 1992, pp. 57-59.

Frey's submission appears as part of the Jazz Clinic, a column appearing in the *Horn Call* periodically during the 1980s and 90s. In an attempt to reach pre-professional horn players, the author stresses that this instrument has crossed over many boundaries between different musical genres and that today's performers of the horn must be prepared for any type of performance style. Specifically in regard to jazz, Frey offers a list of advising tips for jazz horn novices who are looking to interact with this increasingly popular genre. Suggestions include ways to familiarize oneself with basic fundamentals of jazz, practicing strategies, standard repertoire, performing outlets and other resources. A bibliography of Jazz Clinic columns appearing in the *Horn Call* from 1982 through 1992 is also included.

Gioia, Ted. *West Coast Jazz: Modern Jazz in California, 1945-1960*, pp. 176-179. Berkeley, CA: University of California Press, 1998.

On the whole, this text offers a detailed glimpse into the West Coast Jazz scene during the mid-1900s. This overview is important due to the changes in style and instrumentation which took place. In the mentioned pages, Gioia provides specific

information regarding Gil Evans, John Graas, the inclusion of the French horn in a jazz orchestra and reactions to such an inclusion from other jazz artists. This overview is vital to the understanding of jazz French horn usage and repertoire and the progression of the horn as a jazz-playing instrument. Numerous names of bands and band leaders are provided along with a chronological chain of events which led to the inclusion of so many instruments with Classical foundations.

Girard, Paulette. Liner notes from *Mood in Scarlet*. Seeco Records, DLP-1117, 1957.

In what appears to be more a newspaper article than a list of traditional liner notes, Girard presents a wealth of information to the reader/listener in a highly pedagogical manner. These notes are not broken into historical and programmatic sections as is the case with many other albums. Rather, Girard intertwines numerous aspects of history and program detail into one complete story. The article does offer a glimpse into the Watkins/Rouse duo and features a black and white photograph of the two men playing side-by-side. A playlist featuring composer and publisher information is included as are brief biographical details concerning the sidemen appearing on this album.

Gottfried, Martin. "Raisin." *Women's Wear Daily*, 19 October, 1973.

This racially charged diatribe focuses on many negatives which surrounded the show's production. It is obvious from the article's first sentence that Gottfried was less than enthusiastic about practically every aspect regarding the performance. He offers harsh criticism of almost every part of the production, including the set design, costuming, song structure, and overall mood present in the production. Gottfried goes so far as to criticize the show for not being 'black' enough and even accuses the composer,

Judd Woldin, of writing ‘white jazz’ instead of ‘black jazz.’ The ramifications of these accusatory remarks are enormous when considering the strides that had been made since the Equal Rights Movement of the 1960s. Gottfried calls the show “embarrassing to those of African descent,” due to the lack of “black rhythms and moods.” Amid all of this negativity, no mention is given to the pit orchestra. There is neither criticism nor praise for the instrumentalists. Nonetheless, this article allows the reader a glimpse into the heated battle of the races which lingered well into the late 20th century artistic world.

Graas, John. “The French Horn Has Won a Place in Jazz.” *Downbeat Magazine*, 2 December, 1953, p. 34.

John Graas was a classically trained French horn player who performed with the Indianapolis Symphony and the Cleveland Orchestra in the 1940s before moving to California to pursue a career in the jazz idiom. He was the first documented jazz French horn artist and made numerous attempts to include his instrument in jazz settings on a permanent basis; however, his career never achieved the greatness which he initially envisioned and his life came to a tragically suicidal end.

In this article, Graas argues that by 1953 the French horn had successfully become an instrument accepted by performers in jazz circles. He makes numerous references to the warmth of sound possessed by the instrument and the willingness of certain jazz arrangers, specifically Claude Thornhill and Stan Kenton, to feature the instrument permanently in their orchestras. Graas give a great deal of attention to the use of the horn in chamber jazz settings and references are made to the use of the horn as a woodwind-type instrument. In addition, Graas argues that the instrument is capable of performing fast technical jazz music in addition to just being featured in ballads, thereby concluding

that the instrument is just as well rounded and suited for the genre as any other ‘traditional’ jazz instrument. However, he makes no reference to how concert-going audiences reacted to the inclusion of the horn in these ensembles.

Henahan, Donal. “Music: Black Composers’ Vocal Works.” *The New York Times*, 2 September, 1977, p. 52.

Few American orchestras have programmed concerts which feature only the music of black composers. Although this idea has received increasing attention in recent years, it was a source of social division in the 1970s. Nonetheless, the New York Philharmonic performed a week-long concert series featuring the music of numerous black composers in May of 1977. Although Henahan’s article documents the specifics of the week’s events, including location and performance venue, it does not provide a complete list of the composers whose work the orchestra performed. Even so, it pays special attention to the social reactions to various concerts, in that he emphasizes the demographics and attire of the audiences. Similarly, he criticizes some aspects of the bill, rather than assessing the quality of the whole. Of particular note is the mentioning of works composed by Harriette Davison. Davison was a violinist and composer in New York and was married to Julius Watkins from 1971 until his death in April of 1977. This article confirms her status as an active composer in the New York scene during the mid-late 1970s.

Jack, Gordon. “CD Review: Julius Watkins and Charlie Rouse.” *Jazz Journal International*, 1 September, 2001, pp. 42-43.

This is a review of two albums which were re-released on compact discs. The two discs both feature the famous quintet founded by Julius Watkins and Charlie Rouse: Les Modes (known later as Les Jazz Modes and The Jazz Modes). The article gives a brief

synopsis of the group's brief existence and comments specifically on the performance style of Julius Watkins. Included are comments regarding Julius' five-octave range, lyrical playing style and improvisational achievements. A complete track list is included for the two reviewed discs, *Mood In Scarlet* and *Les Jazz Modes*, and the names of some prominent sidemen are included. This jazz review frequently references other classically trained musicians and horn players, and is an interesting review which begins to bridge the classical and jazz worlds.

Jones, Quincy. *Q: The Autobiography of Quincy Jones*. 412 pp. New York: Broadway Books, 2001.

Over the past sixty years, Quincy Jones has led one of the most inspiring of musical lives in America. This book allows the reader to gain valuable insight into the world of Quincy Jones through the actual recollections given by the author and chapters written by numerous other individuals. The novel begins with Jones recalling his childhood years in Chicago, descriptions of his family life and household, his teenage years in Seattle, his first trumpet, and countless other stories up through the turn of the century. This book is deeply personal: it presents the life of Quincy Jones not as an untouchable icon of the music world, but as a genuine human being.

Specifically in regard to Julius Watkins, this autobiography is of the utmost importance. Watkins was a member of Jones' orchestra for the European tour of the musical, *Free and Easy*. An entire chapter is devoted to this tour and provides the reader with an almost daily log of events from that escapade. Amongst the numerous photos in this book is one taken of this very pit orchestra. Members, including Watkins, are dressed

in full costume and each has their instrument in hand. In all, Jones makes seven references to Julius “Phantom” Watkins ranging from professional to personal.

Keepnews, Orrin. Liner notes from *Gemini: Les Spann*. Jazzland Records, JLP 935S, 1960.

Gemini was the name of a small jazz ensemble led by the multi-talented artist, Les Spann. The notes from this recording offer a glimpse into Spann’s world of performing in chamber-like jazz ensembles which often featured less than traditional instrumentation. In addition to a brief biography of Spann, the liner notes contain numerous references to Julius Watkins who performed on four of the eight featured tracks. The topic of astrology is discussed which is important due to the mystical beliefs possessed by this artistic duo. Insight into Spann and Watkins’ previous collaboration with Quincy Jones is also provided. One of the great highlights of the album jacket is a black and white photograph of Watkins performing alongside Spann in a recording studio. Pictures such as this help to breathe life into the history of jazz artists who have long been forgotten.

Koral, Burt. Liner notes from *The Jazz Modes*. Atlantic Records, Atlantic LP 1306, 1959.

Data presented on the jacket of this album are broken into two parts. The first half contains detailed and accurate biographical information regarding the performance career of Julius Watkins up until 1959. The liner notes make references to information taken from interview with Watkins in addition to historical records of recording dates and tour engagements. Part two is a personal commentary by Koral regarding the ensemble’s performance style. As this was the first recording featuring *The Jazz Modes*, the notes carry a pedagogical tone in an attempt to educate a new jazz audience about the abilities

and styles of the ensemble. A playlist is included with timings of the eight tunes and names of publishing companies who had rights to the specific works.

Kramer, Gary. Jacket notes from *The Most Happy Fella*. Atlantic Records, Atlantic LP 1280, 1958.

Jazz artists frequently arranged tunes from Broadway musicals and released these newer renditions on albums of their own. Such is the case with this recording which features nine selections from 1957 production. The notes feature a track list with timings of the performances in addition to scene references from the original Broadway show. A personnel list is also included. The inclusion of an interview with Julius Watkins and Charlie Rouse is what makes these jacket notes so valuable. Watkins and Rouse answer numerous questions about the art of making jazz arrangements from Broadway tunes, in addition to answering many questions regarding the formation of their ensemble, *The Jazz Modes*. Watkins offers his own perspective on the inclusion of the French horn in jazz ensembles and reminisces about the early days in his own playing career.

Liebman, David and Tom Varner. Liner notes from *Tom Varner: Jazz French Horn*. Soul Note Records, 12176-2, 2000.

This album was originally released in 1985 and contains a plethora of information from both authors. The initial words from Liebman include a brief history of Varner's career in addition to a very personal statement regarding Liebman's respect and admiration for the artist. A short description of Varner's Bebop style separates the introductory comments from a paragraph of heaping positive criticism for Varner and his ensemble. The playlist includes composer and publisher information along with

commentary from Varner for each selection. Concluding the notes are links to internet websites for numerous jazz French horn artist and record numbers for other recordings.

Line, Les. "Blue Note 10" Rarities." *52nd Street Review*, Available from http://www.52ndstreet.com/reviews/reissues/bluenote_rarities.html; internet accessed 23 July, 2002.

Les Line informs his readers about numerous 10" long play records which were scheduled to be re-released by Blue Note Records. One of those albums was a 2-record set featuring the Julius Watkins Sextet. The article features a brief review of the record, an incomplete song list, an extremely brief biography of Watkins, and an abbreviated list of artists with whom Watkins performed. A color photograph of the record jacket cover is also included. This picture shows Watkins and Rouse playing side-by-side. The photo itself is priceless. Attention in the article is given to the modern wave of jazz French horn players who were inspired by Watkins; specifically, John Clark and Tom Varner.

Lopes, Paul. *The Rise of a Jazz Art World*, pp. 242-251. Cambridge: Cambridge University Press, 2002.

This book offers a unique glimpse into the development of jazz during the 20th Century. Through analysis of representative works and reviewing of numerous primary source materials, Lopes depicts how musicians and listeners helped to transform the jazz world over the course of the century. Numerous aspects of social reaction are examined, including cultural politics, social diversity, the ongoing feud between high art and popular art cultures, racial stereotyping, segregation, and changes in the jazz world that helped to influence or were influenced by changes in the social climate. This book is just as much a social history of American culture as it is a history of American jazz, and

includes valuable insight from specific musicians, critics, producers and audience members.

Magelssen, Nels H. *A Study of the French Horn in Jazz Through an Analysis of the Playing Style of Julius Watkins*. 41pp. University of Maryland, 1984

Although the title of this paper indicates an enormous scope of study, Magelssen is actually offering a pedagogical guide for jazz band directors and French horn players on how to make the instrument more apt for participation in jazz settings. The paper does not trace a history of the French horn use in jazz, nor does it thoroughly examine the performance career of Julius Watkins. This paper does, however, give a thorough analysis of the mechanical and technical limitations possessed by the instrument in addition to paraphrasing the interview of Julius Watkins which appeared in *Downbeat Magazine* in 1957.

Meadows, Eddie S. *Bebop to Cool: Context, Ideology and Musical Identity*. pp. 250-261. Westport, CT: Praeger, 2003.

Jazz scholar Eddie Meadows follows the cultural and ideological events that inspired Bebop and eventually led to the establishment of the Cool Era. Attention is given to many of the more notable jazz musicians from the 1920s and 30s, including Miles Davis, Dizzy Gillespie, Charlie Parker and Thelonius Monk. Special attention is given to the inclusion of the French horn in the pages listed here. Hornist John Graas is mentioned at great length as are the arrangers and leaders who welcomed the instrument into their orchestras. Portions of interviews with John Graas are also included. Connections are made between societal changes and the inclusion of the French horn and other

instruments, along with social reactions to performances featuring this newer instrumentation.

Ormsby, Verle Alvin. *John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer and Arranger*. 119pp. D.A. Dissertation, Ball State University, 1988.

This paper documents the life of John Graas and provides special insights into his career as a jazz French horn artist, composer of jazz French horn literature and arranger of jazz band music. The work is divided into two large sections or parts. Part one outlines the life and career of this artist primarily through an examination of the contents found in the *John Graas Memorabilia and Memorial Library*. Most of the specimens found therein are photo albums, newspaper clippings, records, tapes, some original compositions by the artist and some written correspondence between Graas and his co-workers. Part two focuses on and analyzes some of Graas' original compositions for the jazz horn and larger ensembles. Compositional growth and development are traced by analyzing the increasing complexity of melodies found in some selected works. Ormsby offers a detailed account of Graas' life, a glossary of pertinent musical terms relating to the paper, and a comprehensive bibliography for further research on Graas, West Coast Jazz and Jazz Horn performance.

Schaughency, Steven Michael. *The Original Jazz Compositions of Julius Watkins*. 88pp. D.A. Dissertation, University of Northern Colorado, 1994.

This paper deals with Julius Watkins' compositional contributions to the jazz horn repertoire and focuses primarily on his compositional style and characteristics. This 38-page discussion creates an understanding of the artist's jazz writing techniques and highlights elements from his traditional Classical music education which appear in

Watkins' jazz compositions. The author pinpoints specific traits within each examined work, including the development of motivic material, contrapuntal writing, Romantic Era harmonic movement, unusual tone colors, mood variations and rhythmic accompaniment. This paper does not include biographical data regarding Julius Watkins, but does include fourteen transcriptions of the composer's original works for a chamber-like jazz setting, a discography containing many recordings which feature Watkins performing improvised solos, a glossary of jazz terms and a bibliography for further study.

Tanner, Paul O. *A Study of Jazz, 2nd Edition*, pp. 92-95. Dubuque, IA: Wm. C. Brown Publishers, 1974.

This chapter allows the reader to grasp an understanding for the Cool Era. This pedagogical summation details the events and styles which influenced this new jazz era and traces these styles through their existence in the jazz world from 1949 through 1955. Special attention is given to tonal concepts, new ideas in tonality, softer sounds, chamber-like jazz settings and other concepts which led to a softer form of this musical genre. Tanner mentions numerous jazz figures who played significant roles in the era's establishment including arrangers, conductors and soloists. Of particular interest is the author's description of how certain traditionally non-jazz instruments worked their way into jazz settings during this time. Tanner describes these events in regard to the flute, tuba, flugelhorn and French horn and lists the names of some of the more prominent artists on those instruments. Black and white photographs are included of some of these individuals.

Varner, Tom. "Jazz Horn: Post Julius Watkins." *The Horn Call*, vol. 19 no. 2, 1989, pp. 43-45.

In a follow-up to his previous article on Julius Watkins, Varner describes the growth in the jazz French horn scene since Watkins' death in 1977. Varner focuses on jazz horn players living in the United States; however, he does mention the contributions of three internationally acclaimed artists. The remainder of the article contains biographical information on four prominent New York based performers of the jazz horn: Vincent Chancey, Sharon Freeman, Alex Brofsky and Peter Gordon. A discography of selected jazz horn artists is also included. Recordings featuring Brofsky, Chancey, Clark, Gordon and Freeman are listed in addition to those by other jazz horn artists. Discography items are separated depending on the artist's role as a leader or a sideman.

Varner, Tom. "Julius Watkins: Jazz Pioneer." *The Horn Call*, vol. 19 no. 1, 1988, p. 21.

Varner is one of the leading authorities on jazz French horn history and repertoire. Although somewhat outdated and incomplete, this article offers an introductory glimpse at the founding father of jazz French horn playing. Special attention given to biographical data includes birth and death information, record dates, performances with bands, the Jazz Modes, the Watkins-Rouse relationship, and other prominent historical events in the artist's life. Presented here, for the first time in print, is a transcription of an original work by Julius Watkins, allowing scholars and jazz musicians alike to witness a physical testimony to the significance of this often glossed-over figure. A partial discography appears at the conclusion of the article. While this article is by no means complete, it serves as the foundation for further research into the life of Julius Watkins and the completion of a void in the history of Jazz music in America.

Watrous, Peter. "A One-Night French Horn Festival." *The New York Times*, 27 January, 1994, p. C-20.

Watrous offers readers an account of the First Julius Watkins Jazz French Horn Festival. This concert was the first of its kind and featured four artists, three of whom had studied with Watkins himself. The performances of Mark Taylor, John Clark, Vincent Chancey and Tom Varner, the festival organizer, are reviewed and the titles of some works are included. Criticism is offered on the performances of the four artists as are photographs of some of the night's events. Surprisingly there is hardly any mentioning of the festival's namesake. This jazz review is written in a way which assumes that the reader holds knowledge and appreciation of Watkins' musical achievements.

Watrous, Peter. "Charlie Rouse, 64, a Saxophonist Known for Work in Monk Quartet." *The New York Times*, 2 December, 1988, p. D-16.

The life of Charlie Rouse is thoroughly recounted in this obituary by Watrous. This lengthy article is much more significant in length and content than that of Julius Watkins and adds further speculation as to why the obituary of the Rouse's partner is significantly lackluster. Rouse's obituary is separated into two sections: his early career up through 1950 and his career from 1950-1988. A brief synopsis of his partnership with Julius Watkins is mentioned, along with documentation of Rouse's great career with Thelonious Monk, Count Basie and many other well known jazz personalities. The obituary includes a black and white photograph of Rouse taken in 1983.

Watt, Douglas. "Raisin: A Black Period Musical, Brings Back Raisin in the Sun." *New York Daily News*, 19 October, 1973.

This is a critical review of a performance of *Raisin* which occurred on the evening of October 18, 1973. The musical was a re-make of the 1959 novel, *A Raisin in the Sun*, by Lorraine Hansberry and followed the original version quite closely. After offering a brief plot summary, Watt offers great praise to the cast and the pit musicians. A complete cast list is presented, however the names of the pit musicians is omitted. It has been confirmed that Julius Watkins performed in this pit orchestra and that this was his last professional engagement. Thus, Watt's comments regarding a first-rate cast and outstanding orchestra reaffirm the level of performance maintained by Watkins later in his life.

Wilson, Edwin. "Putting Miss Hansberry's Play to Music." *The Wall Street Journal*, 22 October, 1973.

Similar to the review by Watt, this article paints a favorable image of the new musical show for the reading audience. In addition to offering numerous positive statements about the show, including the praise of the score, lyrics and overall production, Wilson provides a short history regarding the status of "Black Musicals." These shows were written, produced and predominantly performed by African-American artists. This article mentions not a single cast member directly (other than the producer and musical directors), but further establishes the nature of racial segregation in the fine arts during the mid-1970s.

Wilson, John S. "Asadata Dafora Dancers Seen with Les Jazz Modes Quintet." *The New York Times*, 24 January, 1959, p. 12.

Wilson describes a rare mixture of two artist media types. A program called "Afra Ghan Jazz" featured Watkins' *Les Jazz Modes* providing the musical accompaniment for the primitive dancers in the troupe. The short article highlights the strengths possessed by the two groups and describes the extreme differences in style between the ensembles. Brief descriptions about the dance troupe and quintet are provided along with commentary regarding the musical selections. Wilson includes the names of some jazz sidemen; however, the names of dancers are omitted.

Wilson, John S. "Jazz Ensembles Sound Seasonal Note With an Easter Festival at Town Hall." *The New York Times*, 31 March, 1956, p. 13.

This is a detailed account of an all-star jazz concert taking place on March 30, 1956. Highlights of the evening included performances by the Oscar Pettiford Orchestra, Thelonius Monk and Art Farmer and commentary is provided on the featured selections performed by each of these artists. Wilson offers much positive criticism for Pettiford's ensemble; an orchestra which featured two French horns. Wilson mentions that Julius Watkins was one of the hornists, but the name of the other performer is not included. This article lends further credibility to the prominence of Julius Watkins as a jazz artist, places Watkins in a high-profile type of venue and helps to fill in the voids in the timeline of this artist.

Wilson, John S. Liner notes from *Four French Horns Plus Rhythm*. Elektra Records, EKL-234-X, 1958.

Popular jazz columnist, John Wilson, authored this list of historical and program notes this unusual type of jazz horn album. A brief history of the horn in jazz begins the article and includes some interesting data regarding the identity of the first performer of jazz on this instrument. Wilson also offers insight into the origins of this album and the individuals associated with the album's creation. Following this historical section, a complete playlist is presented along with program notes for each of the nine featured works. Composer and arranger names are presented along with short biographies of some of the contributing artists.

Wilson, John S. "Milt Jackson Gets Big-Sound Backing." *The New York Times*, 3 September, 1966, p. 12.

John Wilson presents an extremely positive review of a Milt Buckner concert which took place on September 2, 1965. Not only is credit given to Buckner himself, but praise is heaped upon specific members of his 15-person band, including Julius Watkins, whose performance is described as "splendid." Wilson provides a detailed account of the evening's activities and captures the mood and atmosphere of the concert surroundings in this article. What is particularly noteworthy about this newspaper clipping is the fact that Watkins was still in demand by some of the great headliners of the 1960s and still had a positive working relationship with Buckner seventeen years after the vibraphonist gave his horn-blowing apprentice his first professional touring engagement.

Wilson, John S. "New Jazz Group Full of Promise." *The New York Times*, 6 April, 1970.

In this review of a new jazz sextet, Wilson documents the return of Julius Watkins to the active jazz scene following a three-year hiatus. Wilson mentions that "the Phantom" returned from three-year teaching engagement; however, no mention of an actual school or institution is provided. In this performance at the famous Village Vanguard, Watkins appeared along side drummer Keno Duke, saxophonists George Coleman and Clifford Jordan and other members of the *Jazz Contemporaries*. Wilson remarks at the fascinating voicings produced by the ensemble and mentions one solo in particular featuring Watkins on French horn. The author mentions the ensemble's future dates at the Vanguard in addition to highlighting the strengths and weaknesses possessed by this new ensemble.

Wilson, John S. "Opera Explores Racial Questions." *The New York Times*, 23 May, 1971, p. 58.

Wilson presents a review of *All Cats Turn Grey When the Sun Goes down*; an opera which received three performances in the Spring of 1971. The opera, dedicated to the great jazz saxophonist Charlie Parker, seems to be a source of confusion for Wilson who describes the work as having little or no connection to the life of that artist. The author does not give much detail regarding the actual music from this opera. Instead, he explores the racial tension between a pair of black gravediggers and their interaction with two white lovers, a white family on a picnic, white tourists, and two white teenage adolescents. What is particularly valuable in this article is the concept that artists, specifically theatrical personalities, were exploring racial stereotyping, conflict and misrepresentation in the early 1970s. The article concludes with the surprising

mentioning of two members of the opera orchestra: Jimmy Owens on trumpet, and Julius Watkins on horn. Therefore, proof exists that Watkins was performing in at least some classical music venues later in his life and remained an active performer of all types of music throughout his life.

Wilson, John S. "The Horn Nobody Wants." *Downbeat Magazine*, 17 September, 1959, pp. 37-38.

This article is, in reality, an interview with Julius Watkins and provides a rare glimpse into the personal life and professional career of the artist up through date of publication. This comprehensive insight into the early career of Julius Watkins firmly establishes Wilson's work as groundbreaking and Earth-shattering since there exists no other written documentation of Watkins' life up through the present day. Wilson predominantly focuses on Watkins' professional career from 1939-59, mentioning tour after tour with various ensembles featuring prominent headliners. In doing so, Wilson presents a chronological list of events from Watkins' life and allows the reader to visualize a progressive timeline through the artist's own words. More important, he answers several questions that a student of jazz history would ask. These range in importance from biographical information on Watkins choice of the French horn to why he pursued a career in jazz and how he formed his important relationship with Charlie Rouse. Equally valuable, Wilson moved from the past to the future by asking Wilson this revealing question: What is your [Watkins'] vision for the future of the jazz French Horn and its sound?

Wilson, John S. "Trumpeter Serving Many." *The New York Times*, 14 January, 1962, p. X-14.

The biography of trumpeter Clark Terry is featured in this article by John Wilson. The article does not offer traditional biographical material such as birth date, education, teachers, etc. Rather, Wilson divides the article into four sub-sections, each devoted to a certain aspect of the career of the renowned trumpeter: Freelancer, Recent Recordings, Theatre Scores and Supporting Accent. Wilson makes two connections between Terry and Julius Watkins in this article by mentioning their work together on the *Free and Easy* tour in 1959 and their combined efforts on a Terry album, *Color Changes*. Attention is given to the use of different tonal combinations on this album and the addition of some newer instruments such as flugelhorn, flute and the French horn. The article serves as a source of further credibility establishing Watkins as an equal when compared to other jazz greats.

Woods, Phil and Nat Hentoff. Liner notes for *The Rights of Swing*. Candid Records, CCD-79016, 1961/1989.

The words contained in these liner notes give incredibly detailed insight into the creation and performance of Phil Woods' first large-scale composition. The notes are divided into two sections. The first, authored by Hentoff, traces the development of Woods' style and details the performer's vision for creating this work. Part two, authored by Woods, is split into two sub-sections. Section one contains a personal reflection on the work, the work's creation and conception. Section two is a brief analysis of the work's six movements including references to key, meter, instrumentation, form and tempo. In all, these notes provide a Classical review of a classical jazz work.

CHAPTER 2 THE MAN BEHIND THE MUSIC

To trace the story of this relatively unknown musician, one must begin in Detroit. This town which had given birth to so many great jazz figures of enormous prominence was the very location for the beginning of a career which has been overlooked and underappreciated for the past twenty-eight years. The artist was Julius Watkins, his instrument was the French horn, and his love was jazz. Over the course of his thirty-four year career, Watkins toured throughout the world, performed on over one-hundred recordings, played in Broadway shows, and was the founder of two unique musical ensembles. He was a son, a brother, a father and a husband. He was a teacher and friend. Most importantly, he served as an inspiration to those who heard him play. Credentials such as these would often earn the individual numerous awards and great fame; however, this was not the case with Julius Watkins. He was a carefree man with a free and easy outlook on life, and his personality mirrored the same qualities which have drawn audiences to the very instrument on which he performed. He was calm, peaceful, and full of warmth. “We are a special group of people,” said the renowned jazz hornist Vincent Chancey. “We don’t choose the horn, the horn chooses us.”¹ As rewarding and significant as Watkins’ career became, it had an unsuspecting start in an unassuming place. The horn did choose him, and it happened in the Motor City.

¹ Personal interview with Vincent Chancey, March 11, 2004.

Julius Burton Watkins was born on October 10, 1921, and was the second of four children. His father, Lucius, was originally from Illinois and worked in Detroit as an electrician. His mother, Mattie, was a Georgia native whose only occupation was that of a housewife.² They lived in a large, three-story house located at 6037 Scotten Avenue on west side of Detroit. The neighborhood was, and still is, dominated by blue-collar citizens with strong family values.³ By 1930, the Watkins' house was bursting at the seams. Lucius and Mattie resided with their four children: Lucius, Jr (b. 1920), Julius, Olivia (b. 1925) and Janice (b. 1926), along with any number of "roomers" or boarders.⁴ The 1930 United States Census named four of these individuals as Andrew Wilson, Howard Patterson, Harold Marshall, and Maxine Prentess. These three men were employed by a motor assembly factory, while Prentess worked as a stenographer in a law office.⁵ All four of the Watkins' children attended neighborhood schools and it was in the public school system that Julius came into contact with the instrument which possessed him for the remainder of his life.

Julius was nine years old when the horn⁶ lured him away from the saxophones, trumpets and drums; instruments which were significantly more popular than the horn amongst beginning bandmen. He was considering tutelage on the guitar or trumpet when Francis Hellstein, Principal Horn in the Detroit Symphony, presented a guest

² Taken from family data listed on Julius Watkins' 1950 application to the Manhattan School of Music.

³ Personal interview with Henry Jackson, resident of Scotten Ave, in April, 2004.

⁴ There is no written record of any income generated by the letting of rooms to boarders in the Watkins household. There is speculation that the presence of extra roomers in the house would have produced some added financial assistance for the family and compensated Mattie Watkins for her services as a house manager or proprietor.

⁵ Information taken from the US Census of Wayne County, MI, April 2, 1930. There is no data regarding their length of stay in the Watkins' home and it is not known whether or not these individuals are still living.

⁶ In 1990, the International Horn Society officially dropped the "French" connotation from the instrument's title. For the remainder of this discourse, this same instrument will be referred to simply as "horn."

performance at Julius' school. He finalized his decision upon hearing the horn's call. "I liked the sound," said Watkins. "I don't know exactly why, and I still can't explain it satisfactorily. But I fell in love with the sound and with the instrument."⁷

He attended McMichael Junior High School on Linwood Street from 1933 to 1936 and was a dedicated member of the school band which, at the time, was under the direction of William Filbee.⁸ Although little is known of Julius' personal life during this time, it is known that the romance he shared with his instrument was quite robust. Each day, young Julius made a 15-minute walk to school with books in one hand, and horn case in the other. "I was very small, and the case was very heavy," recounted the once-novice player. "I used to drag it along the ground. I must've worn holes through a couple of 'em at least!"⁹ This peripatetic routine continued for three years, and his performance ability grew at astronomical proportions as a result of daily practice and dedication.

In 1936, after completing his Junior High School education, Julius opted not to attend the neighborhood high school with his classmates and, instead, applied and was accepted into the Cass Technical High School in downtown Detroit. Cass Tech at that time was a place that offered more than just the average technical education. "Cass offered a wide variety of technical types of courses," said Cass Technical High School Music Teacher, Ms. Pat-Terry Ross.¹⁰ "Sure you could come here to learn electronics or engineering, but you could also specialize in other areas (such as) music, art, law, and medicine. All of these were options for study at Cass. It was a specialty school for people with a wide variety of specialty areas, including music."

⁷ John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 15.

⁸ William Filbee, Band Teacher, appears in the faculty listing of the 1936 McMichael Jr. High Yearbook, p. 38.

⁹ Paulette Girard. Liner notes from *Mood in Scarlet: The Jazz Modes*. Seeco Records, DLP-1117, 1957.

¹⁰ Personal interview with Ms. Pat-Terry Ross on April 25, 2004.



Figure 2-1 Cass Technical High School. Photo Courtesy of the Detroit Public Schools

Watkins spent the 1936-37 and 1937-38 school years at Cass Tech and immersed himself in the college-preparatory style of education. He took courses in harmony, music appreciation and piano, sang in the chorus, and played horn in the orchestra. Ironically, he received traditional orchestral horn training from Francis Hellstein and also took courses in English literature, world history, and algebra.¹¹ Students were allowed to specialize in one area of study; however, basic core curricula were required of all students. Watkins' first semester at Cass was somewhat successful academically and musically. He earned average grades in the core curriculum and above-average marks for the music classes, but despite his success, Julius was not satisfied with the direction in which his studies were taking him. As a sixteen-year old African-American horn player in the 1930s, his chances of earning a position in a symphony orchestra were effectively nil.¹² The repertoire for the solo horn at that time was not nearly as diversified as it is presently. Certainly Julius was familiar with Mozart's four horn concerti along with

¹¹ Data taken from the student record of Julius Burton Watkins, released by the Detroit Public Schools.

¹² Warren Smith commented in a personal interview on March 11, 2004, that African-American musicians at that time were denied membership in professional symphony orchestras because of their race.

Richard Strauss' "First Concerto." He was undoubtedly instructed in other significant solo and chamber works featuring the horn, but the repertoire was much more limited than it is today. By the summer of 1937, Julius had determined that his musical career path would be different from that of any other performer of his instrument up until that time. "I wanted to be a soloist," said Watkins in an interview with *Downbeat Magazine*. "There is very little repertoire in Classical music for solo horn. So, I learned to jazz."¹³

Known for being a stubborn individual,¹⁴ Julius was obsessed with becoming the first great jazz horn soloist ever. His thirst for listening to jazz and playing jazz was unquenchable. His grade report for the 1937-38 school year bears evidence that his focus was not on scholastic excellence. His tenure at Cass Tech was forfeited as a result of this academic debacle, and Julius was encouraged to transfer to neighboring Northwestern High School. Julius refused and devoted himself even more strongly to the pursuit of a career in jazz. "Soloing was so important to me that I didn't get my high school diploma because of it. At (what would have been) my graduation, my big moment came when I got up and played my solo. While I was doing this, everybody else marched up and received their diplomas, but I forgot all about mine. I never did bother to go back and get it."¹⁵ According to his transcript, Julius Watkins remained in school only through the 10th Grade and dropped out during the summer of 1938. For many individuals, the act of quitting school marks the beginning of an unpromising life. For Julius, the end of his academic career served as the catalyst for great success. One man's trash certainly was, in this case, another man's treasure.

¹³ John S. Wilson "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 15.

¹⁴ Warren Smith stated that Julius Watkins was the most stubborn individual he had ever known. Personal interview with Warren Smith, March 11, 2004.

¹⁵ John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 15.

By the summer of 1939, Watkins found himself in quite a conundrum. He was an immensely talented horn player in a city with strong jazz roots, but there were no models on which he could teach himself how to play jazz on his instrument, nor were there parts for him to play if he desired to join a band on his own. After listening to a number of jazz trumpeters and saxophonists, including Chu Berry and Buster Baker, Julius began the slow journey towards jazz stardom. He began performing with a neighborhood band and, since no horn parts existed, he transposed trombone or saxophone parts. “He could read any part in any key correctly the first time through,” said Julius’ longtime friend, Warren Smith. “It was remarkable! He had something in his mind that just clicked in regard to anything musical. You could give him a trombone part, sure. An E-flat part, bass clef, treble clef, it just didn’t matter. He could do it all. He knew these relationships and knew everything about the parts.”¹⁶

Later in 1939, Watkins joined and toured with Ernie Fields’ band. Although Julius did take his horn on the tour, he found himself playing a trumpet and was relegated to playing extra trumpet parts “as needed” while his horn remained in its case night after night. His eyes were opened to the realities of life on the road as a jazz musician as the band toured across Texas and Oklahoma that year. Many of the jobs on that tour were “one-nighters”; concerts every night in different towns, different bars, different clubs, and the whole time, Julius was stuck playing an instrument other than his horn. He gradually became bitter and incensed as did many of his colleagues. They were frustrated in having excessive time off from playing during long layovers in strange towns in between gigs. Julius needed an outlet. “When you’re laying off in a strange place, you seek any outlet

¹⁶ Personal interview with Warren Smith, March 11, 2004.

you can get,” said Julius. “Usually it turns out to be some form of dissipation. So sometimes there was that, and other times I’d lie in bed all night, practicing (my horn) until 7 o’clock in the morning. At times I thought I was turning into a genuine maniac.”¹⁷ Watkins spent three years touring with Ernie Fields before returning to Detroit in 1942. His homecoming was uneventful, although his family must have been elated to see him and hear about his musical journey. From all written accounts, Julius was the only member of his family with any musical ability, although the headstone on the grave of his brother, Lucius Jr., does bear an embronzed set of drums similar to those found in jazz bands.¹⁸

Julius desired to remain in Detroit for an unspecified amount of time and hoped to form dance bands with his old cronies. Dance bands usually played jazz, but were more accurately described as “...bands with a rich voice. These were lush dance bands that veered toward the sweet side and a steady stream of jazzmen ran through it.”¹⁹ Upon discovering that his musical contacts were no longer living in Detroit, Julius set his sights on Denver, CO and moved there in 1942 with the hopes of playing his horn in a jazz dance band. He moved to Denver and celebrated in his first successful endeavor. Julius joined a six-member band²⁰ and played his horn on numerous occasions. During the year spent in Denver, Julius gradually became the group’s leader, at least in his own eyes. He was content performing his horn in a congenial group; however, relations within the group eventually led to the disbanding of the ensemble. “It was a young group,” said

¹⁷ John S. Wilson. “The Horn Nobody Wants.” *Downbeat Magazine*, September 17, 1959, p. 37.

¹⁸ Lucius Watkins, Jr. is buried in the United Memorial Gardens, Garden of the Masonic, Plot 105, space D3, Plymouth, Michigan.

¹⁹ John S. Wilson. Liner notes from *Four French Horns Plus Rhythm*. Elektra Records, EKL-234-X, 1958.

²⁰ Numerous references mention this band in Denver; however, not a single one provides an actual name for the group. More research is needed in this area to determine the identity of this ensemble and names of other musicians who performed in the group.

Watkins. “The fellows got interested in girls, they became lazy about rehearsals and I’m nutty about rehearsals, about starting on time and being strictly business.”²¹ The lack of dedication from other band members enraged Julius, and, in 1943, the group dissolved. Once again, Julius returned home to Detroit.

Ironically, the following three years were a mixture of girl(s) and business for Watkins. He fell in love and married his first wife, Ella,²² who gave birth to fraternal twins, Julie and Julius, Jr.²³, on December 6, 1943. The financial pressures of parenthood undoubtedly forced “Papa-Julius” to re-examine his career choice as a freelance traveling jazz musician. He joined the United States Naval Reserve in May of 1944 in an effort to be a devoted husband with a physical presence in the household and to provide steady income for his family. After receiving his training at the United States Naval Training Center in Great Lakes, Michigan, Seaman 2nd Class Watkins was assigned to the reserve station in Detroit. Two Navy medals were awarded to Julius; however, his experience was short-lived due to unspecified events and Watkins was discharged after just three months of service.²⁴ Frustrated, yet undeterred in the pursuit of his ultimate goal, Julius continued to practice his horn and play in occasional dance bands with the hope that a profitable career as a jazz artist would materialize.

In the early months of 1946, fellow Detroiter Milt Buckner phoned Julius and asked him to join his big band. Watkins accepted and, in doing so, found himself

²¹ John S. Wilson. “The Horn that Nobody Wants.” *Downbeat Magazine*, September 15, 1959, p. 37.

²² There is no mention of Ella’s complete name in any located documentation. She is the only family member not buried in the family plot in Plymouth, MI. More research is needed to determine her exact identity.

²³ There exists no data regarding the lives of these two children, other than their birth and death dates. Efforts were made to obtain obituaries, school records, and other data to no avail. Questions were posed to Chancey, Varner, and Smith during personal interviews and all three had no knowledge of the children’s existence. More research is needed to determine the relationship which Julius, Sr., had with his children.

²⁴ This information was released to the author by the United States Navy under the Freedom of Information Act of 1974. The United States Navy would not cite the reasoning for or type of discharge.

suddenly transformed to the center of the jazz universe. Instantly, Julius and his horn were in great demand. He began performing on record dates with Buckner's big band and also with Milt Jackson's small group. Julius' prominence was magnified soon thereafter when he recorded his first featured solo in the tune "Yesterdays" with Buckner's band on the MGM label.²⁵ For the next three years, Watkins continued to perform and tour with Buckner's ensemble, *The Beale Street Gang*, performing on horn, trumpet, and trombone.²⁶

As elated as he must have been to finally have made a significant breakthrough in the jazz world, Julius was not entirely pleased with the manner in which his instrument blended with the rest of the ensemble and, more specifically, with the big-business of jazz recording. He surmised, "It seemed too alone, as though it wasn't integrated properly into his (Bruckner's) arrangements. Maybe it was because I had a bad horn or was playing out of tune. I don't know. I got disgusted with the whole business and went to school."²⁷ Watkins set his sights on New York City as did many others who took part in that great migration.²⁸

By August of 1950, Julius Watkins had relocated to the upper west side of Manhattan and established a residence at 195 St. Nicholas Avenue. On the 30th day of that month and year, Julius submitted an application to study at the Manhattan School of Music. His acceptance was based on three items of criteria. First and most obviously, he was a talented horn player whose foundation of musical knowledge and repertoire came

²⁵ The record, MGM 10632, was recorded in New York City at WMGM Studio B, June 3, 1949

²⁶ Savoy 731 features Watkins on trumpet, while Savoy 840 and 848 feature Watkins on trombone.

²⁷ John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 37.

²⁸ Tom Varner discussed what he called the Great Migration during a personal interview on March 10, 2004. The migration to which he referred was the movement of hundreds of jazz musicians to New York City in order to pursue careers in music. New York was, and still is, referred to as the land of opportunity for many aspiring young artists.

from one of the most respected Principal Horn players in America. Second, he applied for and was accepted as a “special student.” This status allowed him to take the same courses as the music majors at the Manhattan School, but with the understanding that no degree would be conferred. Third, the Manhattan School of Music was one of two music schools in New York City, outside of the universities, qualified by the government to accept returning veterans both under the G.I. Bill of Rights and the Veterans Vocational Rehabilitation Law.²⁹ Due to his three months spent in the Naval Reserve, Watkins was basically guaranteed a place in one of America’s finest music schools.

Studying music at the Manhattan School had numerous benefits. One of the most significant was the fact that students were not penalized for missing classes due to professional musical engagements. Warren Smith commented on this issue and said, “All of the jazz players would go to study at the Manhattan School of Music because Manhattan would let you miss classes to go do a job and Juilliard would not. Most of the people who were actually working would favor Manhattan over Juilliard. I guess that was the case with him too.”³⁰ An energized Watkins took the Manhattan School of Music by storm and earned a 4.0 grade point average during the Spring Semester of 1951. Julius immersed himself in courses such as Diction, Sight Singing, Orchestration, Music Theory, Music Literature, and private horn lessons with Robert Schultz, Third Horn in the New York Philharmonic. “Julius was a charming man,” recounted Dolores Beck-Schwartz, a horn player and teacher in White Plains, NY, who attended the Manhattan School of Music as a classmate of Julius Watkins. “He was such a positive person. He

²⁹ This data was found in Watkins’ application for admission to the Manhattan School of Music, released to the author by Linda Aginian and Philip Zoellner, registrars at the Manhattan School of Music, on March 9, 2004.

³⁰ Personal interview with Warren Smith, March 11, 2004.

always smiled and always tried to help his fellow students, even though they were earning degrees and he was not. He wanted to make everybody around him better; musically and personally. He was the kindest person I've ever met and a darn good musician too! Nobody could play the way that he could."³¹

Julius' studies at the Manhattan School of Music concluded in May of 1953. He failed to maintain the same level of academic progress with which he began and he simply did not have the financial support required to remain affiliated with the school. It is speculated that these financial constraints also led to the demise of his marriage to Ella; however, more research is needed to confirm reasons behind their separation and divorce which occurred around that same time.³²

1954 marked the beginning of a new phase in Watkins' life. It was in that year that he joined and toured with Pete Rugolo's band and recorded with Thelonius Monk. Julius was quickly gaining a very positive reputation as a jazz horn player amongst his peers and was in high demand as a sideman. As much as he enjoyed this new-found fame, Julius desired something else; a new type of chamber jazz which possessed the same intimacy found in more traditional "classical" chamber ensembles. His lifelong goal of creating such a group was realized in July of that year with the formation of The Julius Watkins Sextet.

The Julius Watkins Sextet consisted of Frank Foster on tenor saxophone, Perry Lopez on guitar, George Butcher on piano, Oscar Pettiford on bass, Kenny Clarke on drums, and the ensemble's namesake on horn. The members had known each other from

³¹ Personal interview with Dolores Beck-Schwartz, May 14, 2004.

³² Interviews with Smith, Varner, Chancey and Beck-Schwartz indicate that Julius lived alone following this marital separation. Julius never discussed issues regarding his children with his colleagues. It is speculated that Ella won custody of the children and returned to Detroit; however, more research is needed to determine the exact details surrounding this situation.

numerous jobs and experiences. For example, Watkins and Butcher were students together at the Manhattan School of Music and had played in Oscar Pettiford's Sextet sporadically since 1953. The Julius Watkins Sextet recorded two albums featuring a total of nine tracks, six of which ("Perpetuation, I Have Known, Leete, Garden Delights, Julie Ann," and "Sparkling Burgandy") were original Watkins compositions.



Figure 2-2 Julius Watkins, from his Sextet vol. 2 session, March 20, 1955. Photo taken from *Blue Note Jazz Photography* of Francis Wolff, p. 145, Universe Publishing, 2000.

Great enthusiasm was generated as a result and an awareness of the French horn as a jazz instrument was beginning to take shape. Further, Julius was beginning to make a name for himself as one of the greatest horn players of all time. Numerous personalities, including music critics Leonard Feather and John Wilson, remarked at his pure tone and authoritative command of the instrument's range, while other professional horn players were taking note of Julius' accomplishments. "There were other French horn players in town who were doing a lot of record dates and various other things," said Warren Smith. "One of them was named Ray Allonge. He was working for the musician's union. Ray

told me that Julius could easily play an octave above what Ray could play. This really was saying something in a number of ways because Ray was the first call Caucasian French horn player who got all of the gigs. But even the French horn players in that elevated level of money-making – that’s why I’m making that designation – knew that Julius had these capabilities.”³³ One of the more noteworthy statements in this excerpt is in regard to the tessitura of Julius’ instrument. Allonge and other professional players undoubtedly could play up to the written C above treble clef. Anything above this pitch pushes the threshold for note clarity and accuracy. Being able to produce a tone above that C is a feat in itself, let alone being able to play an entire octave above this pitch. By 1955, Julius Watkins was just as talented, if not more so, than his fellow hornists in symphonic and jazz ensembles, and was being recognized for such achievements by his professional colleagues, many of whom were Caucasians.

The establishment of a chamber jazz group featuring a solo horn in the 1950s was revolutionary, but not rare. The anonymous figure who authored the jacket notes for Watkins’ *Smart Jazz for the Smart Set* album stated the following:

1955 was one of the most productive years in jazz history and for the first time in its 60-year lifespan, jazz had an audience. A real-live ticket-buying, record-buying, listening learning and believing audience. New talent turned up on all sides, and many newcomers served notice on the reigning giants that no leader is secure in Jazzville unless he can improve constantly. From gin mills and Juilliard they came, young guys steeped in the tradition of jazz and also in the techniques of the European masters.³⁴

Julius Watkins was no different than many others in his field, including Allonge, who had originally received a Classical music education and later pursued a career in an alternate musical realm. To be successful in jazz, an artist had to adapt quickly to changes

³³ Personal interview with Warren Smith, March 11, 2004.

³⁴ Anonymous. Liner notes from *Smart Jazz for the Smart Set*. Seeco Records, CELP-466, 1957.

in the field and could not take a lackadaisical approach to a performance career. Change was a necessity for survival, and changing is what Julius did best.

During the post-Julius Watkins Sextet existence of 1955, Watkins performed with Oscar Pettiford's Sextet. He adapted to the new sounds of this group and was a perfect fit, personally and musically, for the ensemble. Another member of this sextet was tenor-saxophonist, Charlie Rouse. Originally from Washington D.C., Rouse had studied clarinet before switching to tenor sax a few years prior. In the closing months of 1955, Rouse and Watkins met for coffee one evening and realized that they both shared an unbridled enthusiasm over the possibility for a jazz group featuring a tenor saxophone and horn in the front line. The two would frequently meet at Watkins' apartment and have informal "jam sessions" during the wee hours of the morning. "We played very softly," Watkins said. "There were no drums, no bass, nothing else. Just the two of us. Playing very fast and very soft is ideal for me. Our horns blended so well that Charlie and I began to talk about a group."³⁵ The duo created a new ensemble called Les Modes; later known as Les Jazz Modes.

Watkins began practicing and perfecting his art with a newfound level of vigor and intensity. He increased the speed and fluency on an instrument that is usually devoted to playing widely-spaced longer tones. Rouse was impressed with Watkins' dedication and incredible technical abilities along with the actual colors of sound Julius could produce. Rouse once said, "Most people associate a *mysterioso* sound quality – that far-away Alpine horn sound – with the French horn. But that's just one of the sounds that Julius gets from it. His horn has all the virility and hard masculine quality of the trumpet and

³⁵ John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 38.

trombone. There is so much more in the French horn than the symphony orchestra players ever realized, and Julius is the person who has made everybody aware of this.³⁶



Figure 2-3 Undated photograph of Julius Watkins and Charlie Rouse. Photo contributed by Peter Hirsch.

Watkins and Rouse recruited three other members to join Les Modes: pianist Gildo Mahones, bassist Martin Rivera and drummer Ron Jefferson. With the frequent addition of Eileen Gilbert's soprano voice³⁷, Les Modes took the American jazz circuit by storm. In a review of one of their performances, Paulette Girard commented, "The creators of Les Modes have an outstanding flair for original design. Their musical offering is identified at once by the sound of the French horn and tenor sax interwoven in an endless array of patterns, and the unique manner in which Julius Watkins and Charlie Rouse

³⁶ John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 38.

³⁷ Gilbert and Watkins were classmates at the Manhattan School of Music.

fashion their jazz.”³⁸ The group performed on Steve Allen’s television show and gave a short concert tour of their own. Finally, on January 3, 1957, the Les Modes Quintet performed nightly for one week at Birdland; a jazz venue equivalent to Classical music’s Carnegie Hall. Newspapers and magazines praised the quintet on a wide variety of topics. *The New York Times* reported, “The Rouse-Watkins group makes this event memorable.” *Billboard Magazine* wrote that the group featured, “...a hamper full of under-exposed talent.” “...Some of the most brilliant examples of jazz French horn ever put to use,” reported *High Fidelity Magazine*. Finally, *Downbeat* ran the following clip: “The French horn is very much a flexible jazz instrument in Watkins’ hands. Rouse’s tenor is strong and swinging. Quill’s Parkerized solos are heatedly impressive.”³⁹ This week of performances, coupled with the engagements that followed, suggested that the new ensemble was off to a fabulously successful start.

The group recorded four new albums over the course of that year: *Mood in Scarlet*, *The Jazz Modes*, *Smart Jazz for the Smart Set*, and a jazz transcription of Frank Loesser’s musical, *The Most Happy Fella*.⁴⁰ Record sales were slow, but people were talking about this new jazz sensation. One issue which puzzled many listeners was the group’s name. Instead of a title bearing the name of the lead performer, Watkins and Rouse chose a programmatic title for their band. At the advice of their personnel manager, Princess Orelia Benskina, the Watkins-Rouse duo added the word “jazz” to their heading and became Les Jazz Modes shortly after their debut at Birdland. When asked about the group’s name, Charlie Rouse stated:

³⁸ Paulette Girard. Liner notes from *Mood in Scarlet*. Seeco Records, DLP-1117, 1957.

³⁹ Excerpts from the original newspaper advertisement for Les Modes’ one-week engagement at Birdland.

⁴⁰ The production of jazz recordings of Broadway shows were common during the mid-1950s. A compilation of jazz interpretations of show or movie scores by Will Friedwald in 1997 contained 169 entries including this recording by Les Jazz Modes.

For a time we were known as Les Jazz Modes. We used the French title because the word *mode* in French has several meanings and connotations, all of which apply to our work. It means current and stylish, fashionable. We are in the modern vanguard, in touch with modern trends, though we don't go for anything that is only faddish or sensational. *Mode* also is a technical musical term, referring either to a method of arranging tones or to a kind of rhythmic scheme. And in French, *mode* can mean mood. Modes, used in the plural, conveys the idea of a variety of moods and musical subject matter.⁴¹

Watkins also commented on this issue.

We thought of calling ourselves the Moods, but that sounded like one of those little singing groups. We hit on Les Modes because we thought it was French for the Moods. Later on, we found out that it really means 'fashions,' but it was too late to change it.⁴²

Les Jazz Modes continued to perform throughout 1958 and featured all of the original members except for Eileen Gilbert. The soprano was replaced by Orelia Benskina who sang with the quintet on occasional concert dates. Despite their overwhelmingly strong start in 1956, support for Les Jazz Modes began to dwindle until finally the doors closed on yet another opportunity for Watkins. Les Jazz Modes performed with the avant-guard Asadata Dafora Dancers in a program titled "Afra-Ghan Jazz" on the evening of January 23, 1959 in New York's Town Hall. The shockingly primitive dances of the troupe had little in common with the hard-bop sounds of the quintet and the end result left many in attendance pondering what exactly had just occurred on the stage. Even *New York Times* jazz columnist, John S. Wilson, a long-time supporter of Watkins and Les Jazz Modes, was perplexed at what transpired that evening. In his article the following day, Wilson wrote, "The only common ground that the two groups found was that of sophistication. Mr. Dafora's dancers were genial, loose-limbed and smoothly rhythmic, but scarcely representative of the primitive rhythms from which

⁴¹ Gary Kramer. Liner notes from notes from *The Most Happy Fella*. Atlantic Records, Atlantic LP 1280, 1958.

⁴² John S. Wilson. "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 38.

jazz is asserted to have sprung. Les Jazz Modes, in their best moments, reached into areas that have only the dimmest connections with these rhythms.

The audience that night was left bewildered and confused, and with little support from other sponsors, Les Jazz Modes had no choice but to cease their existence as an ensemble. The usually unflappable Watkins clearly was frustrated with the demise of yet another chamber jazz group which centered around the horn. When asked about the group's unhappy ending, Watkins said, "I believe it's likeable music that we play. The problem is to get club owners and people in the concert field to think the same thing."⁴³ Unfortunately for Julius Watkins, club owners and people in the concert field did not concur, and although he continued to perform exclusively as a sideman with occasional solos, Watkins would never again initiate the creation of a chamber jazz ensemble.

The post-Jazz Modes years proved to be extremely beneficial professionally for Julius. In 1958, he recorded twelve albums as a sideman with Johnny Richards, Gil Evans and Miles Davis. Work was steady and Julius was still playing his horn in jazz groups, continuing his mission of exposing new audiences to the possibilities of including the horn in jazz settings. He formed a relationship with Quincy Jones in 1959; a relationship which saw the creation of seven albums over the course of that year and a spot in the orchestra for a touring production of *Free and Easy*; a jazzy musical recreation of the play, *St. Louis Woman*. This tour would be one of the defining moments in Julius' life and one which would ultimately initiate the chain of events which would lead to his death some eighteen years later.

⁴³ John S. Wilson "The Horn Nobody Wants." *Downbeat Magazine*, September 17, 1959, p. 38.

Quincy Jones was asked to form a band featuring the best players on every jazz instrument, including horn, to perform the musical selections for this touring production. Jones immediately called the biggest names in the jazz recording industry and quickly formed what he referred to as “the United Nations.” Jones commented on that band in his book, *Q! The Autobiography of Quincy Jones*.

It was the best band I’d ever had. Two beautiful and gifted women, Melba Liston on trombone and Patti Brown on piano; a “skai” brother, Ake Persson, Billy Byers, Jimmy Cleveland, Clark Terry and Quentin Jackson; Benny Bailey; Julius ‘Phantom’ Watkins, the first-ever jazz French horn player; and saxophonists Phil Woods, Jerome Richardson, Budd Johnson, Porter Kilbert and Sahib Shihab. This was a super band. They sounded so good that when Basie dropped by our rehearsal in Paris he graciously pulled me aside and, kidding on the square, he said, “Quincy, don’t you even think about bringing your band back to the states; you’re fixin’ to mess up my thing, you hear?”⁴⁴

The band finished recording the famous record, *Birth of a Band*, and was receiving superb reviews.

They were in Paris and the production of *Free and Easy* had lasted six weeks. From all accounts, the members were enjoying the show and had the opportunity to perform on stage in costumes along with the vocal cast. They were two weeks away from moving onto London, then back to the United States for performances on Broadway. Jones met with producer Stanley Chase on a Thursday evening and was stunned when Chase informed him that the show was closing and the entire band was to be on a plane to New York the following Saturday or risk being stranded in Paris during the middle of the infamous Algerian crisis. Jones and the band voted to remain in France, performing club dates at whatever venue would host them. The entire theatrical cast returned to New York, leaving Jones and the band stranded. The band toured Europe for ten months on a shoe-string budget, but the bonds formed between the members of the group were

⁴⁴Quincy Jones. *Q: The Autobiography of Quincy Jones*. New York: Broadway Books, 2001, p. 137

stronger than those found in most nuclear families.⁴⁵ On the tour, musicians passed the time laughing, fighting, arguing, and drinking. They also teased each other about their peculiarities. Julius once left his mouthpiece atop the Eiffel Tower in Paris just minutes before a concert, requiring the stage manager to run back to the top to get it.⁴⁶ “Money was really tight,” said Jones. “Sometimes, the proprietors at our concert venues were broke too. So they paid us with pot, or as we called it, ‘sweet wheat.’”⁴⁷ Financial and living conditions were so deplorable that some band members renamed the tour “Free and Sleazy.”

Some members received nicknames, as was the case with Julius Watkins, who was given the nickname “Phantom” because he was so quiet and performed backstage more quietly than a whisper. Tom Varner elaborated on the mysterious nickname:

People always thought that it was because of his sound, like he could come in with this mysteriously soft high note. Others said it was because he wouldn’t show up to gigs. Other times, you’re sitting around talking and you look around, and he was gone. It was like, ‘where did Julius go?’ It is a nickname with numerous connections.⁴⁸

Whatever the reason, the nickname stuck with Julius for the rest of his life, as did his fondness for the consumption of alcoholic beverages.⁴⁹ Negative connotations aside, the *Free and Easy* tour was highly beneficial for Julius Watkins in that he was able to firmly establish himself as the premier artist of the jazz horn world-wide. The connections he made on that trip would lead to more record deals in years to come and personal relationships with other artists with whom future musical collaborations would be made.

⁴⁵ Quincy Jones. *Q: The Autobiography of Quincy Jones*. New York: Broadway Books, 2001, p. 141.

⁴⁶ Ibid, p. 142

⁴⁷ Ibid, p. 142

⁴⁸ Personal interview with Tom Varner, March 11, 2004.

⁴⁹ Warren Smith and Tom Varner mentioned that Julius, although not necessarily an alcoholic, continued to drink liquor regularly up until the time of his death, despite orders from his physician to cease such activity.



Figure 2-4 Quincy Jones' Big Band on the set of *Free and Easy* at the Paris Alhambra, 1959. Photo courtesy of Q, *The Autobiography of Quincy Jones*, p. 112 Harlem Moon Publishers, 2001.

During the 1960s, Julius performed almost exclusively as a sideman and was featured in dozens of recordings with his European touring cohorts. He recorded with the flute and guitar virtuoso, Les Spann, and saxophonist, Phil Woods in 1960 and 1961 respectively. He played with Cal Massey, Jimmy Heath, John Coltrane and numerous other jazz greats. He traveled to California in September of 1965 as a member of Charles Mingus' famous Music for Monterrey festival. While in California, Watkins recorded with Gil Evans who had long been a fan of jazz horn inclusion. In 1966, "The Phantom" returned to New York for performances with the man who helped launch his career, Milt Jackson. John S. Wilson reviewed the concert, which took place at Town Hall, and remarked at the "splendid group of musicians on stage with Mr. Jackson."⁵⁰ Watkins was in such high demand as a player, he even began to receive orchestral appointments.

⁵⁰ John S. Wilson. "Milt Jackson Gets Big-Sound Backing." *The New York Times*, September 3, 1966, p. 12

According to his obituary, Watkins was frequently performing in summer symphony concerts with the New York Municipal Orchestra. He seemed to have had it all: steady employment, respect from his peers, reliable income; however, reality and perception were at odds at this point in “The Phantom’s” life and, unbeknownst to him, he had only one decade more to live.

He was a proud man, always dressed with a jacket and tie, and could perform any type of music anywhere at anytime.⁵¹ But as proud a man as he was, Julius Watkins did not keep himself in the best of health. Warren Smith stated the following:

Around 1968, “...Julius had dental problems. I had a studio, and in this studio I had a lot of friends who came through. Max Roach had a friend who was a doctor and a dentist at that. I forget his name, but he was interested in musicians. I think that he had played trumpet at some point in his life. He would walk around and find musicians that were having embouchure problems because of teeth, and Julius was one of those. This guy fixed Julius’ mouth up for free because he was so fond of him. Julius told me personally that after he got his teeth fixed that that increased his range by another octave (upwards).⁵²

Dental problems were just the tip of the iceberg in regard to Watkins’ personal and psychological wellbeing. The kidney and liver problems which he endured beginning in the late 1960s were further complicated with the onslaught of diabetes. He rarely allowed others to see the physical pain with which he dealt on a daily basis. But despite his efforts to conceal the truth, these dilapidating conditions negatively affected Julius’ performance ability and caused great concern among his peers. In 1968, his record production dropped significantly.⁵³ He disappeared and nobody seemed to know where he was.

⁵¹ Based on conversations with Warren Smith and Dolores Beck-Schwartz.

⁵² Excerpt from a personal interview with Warren Smith, March 11, 2004.

⁵³ The chronological discography of recording engagements indicates that Julius Watkins was involved with only three albums in that year.

Julius didn't seem to know where he was either. He was a captain without a ship. Julius Watkins, sadly, was homeless.

Warren Smith recounted the following in regard to this traumatic era in Watkins' life:

Julius came to this record date and I gave him the new information about the other record date and he said, 'Ok. I'll do it.' I asked him where he was staying and he said, 'Well, I'm riding the subway at night.' I said to him, 'You're doing *what?*' I knew he had a studio somewhere uptown up there. Well, he had lost the studio and lost his place to live. I told him to meet me at this address (of my studio) around 5 or 6 o'clock in the evening, just as soon as I could get down there after we finished that day's session. I ran down there and waited for him – and he came. He had his horn with him. I said, 'C'mon. You're going to live here.' He lived with me there for about eighteen months after that time. During this time he managed to straighten himself out.⁵⁴

"The Phantom" had resurfaced, and the following eighteen months witnessed a resurgence of energy in Watkins' professional and personal life. Word of Julius' new residence spread quickly amongst jazz arrangers and producers who were elated that the "Joachim of the Jazz Horn"⁵⁵ had returned. In 1969, Gil Evans recorded *Blues in Orbit* and contracted Julius to play in the band. That same year, Watkins recorded with Pharoah Sanders and Mary Lou Williams. In Manhattan, the New World Symphony⁵⁶ was formed and Julius was often hired to play in the horn section. He formed new relationships with others in his field and was reunited with some fellow musicians whom he had neither seen nor heard from in years. The most important relationship formed by Julius at this

⁵⁴ Personal interview with Warren Smith, March 11, 2004.

⁵⁵ Hans von Bülow called Franz Strauss "the Joachim of the horn" because of his extraordinary performance ability and his reputation as the best orchestral horn player of the 19th Century. Julius Watkins was equally prominent as a jazz French horn soloist and is being referred under this guise by the author for the first time.

⁵⁶ The New World Symphony was a professional symphony orchestra in New York City and devoted itself to playing music by black composers and hiring an ensemble containing primarily black musicians.

time in his life was not with a jazz musician. Rather, it was a physical, emotional, and spiritual bond that was formed with a New Jersey librarian⁵⁷ named Harriette Davison.

Harriette Davison was the salvation which Julius needed so desperately at this point in his life. He needed someone to take care of him since he rarely took care of himself, and Harriette was that someone. They met not by chance, but through common interests and people, specifically Warren Smith. Harriette was a violinist and a composer who frequently performed in professional and semi-professional musical groups around New York City. She was a regular member of the New World Symphony's violin section and there is speculation that she first met Julius in a rehearsal with that ensemble. Warren Smith, when questioned, indicated that she and Watkins had known each other prior to Julius' relocation to Smith's studio, but that the romance definitely soared soon thereafter.

Julius and Harriette had much more in common than just a passion for making music. They had both been married previously and each had a son and a daughter. They were both African-American musicians struggling to make a career for themselves at times in the Classical music business which tried to exclude women and racial minorities at whatever the cost. Most importantly, they were both at a stage in their lives where they wanted and needed to care for another human being in a loving and monogamous relationship.

Julius and Harriette were married in 1970 and lived in a ground-floor garden apartment located at 136 Lincoln Street, #A-10 in Montclair, New Jersey.⁵⁸ In recalling a visit to this apartment, Warren Smith stated, "They had a garden apartment. I remember

⁵⁷ The 1968 telephone book from Montclair, NJ lists Harriette Davison's occupation as that of a librarian at the Union County Library.

⁵⁸ According to the 1970 and 1971 telephone books for Montclair, NJ.

being out there one day and looking out the window around dusk and seeing a family of raccoons. One would walk up to their front door and stand on his tiptoes. I'd say, 'Julius! You have raccoons!' He'd say, "Oh yeh, they're here all the time. They live in that tree right over there." He knew all about them. It was a nice place.



Figure 2-5 Apartment of Julius and Harriette Watkins, 136 Lincoln Street #A-10, Montclair, NJ. Photo taken by Patrick G. Smith, March 14, 2004

Montclair and the surrounding areas of Orange and East Orange, New Jersey were swarming with jazz artists at that time. "This place was crawling with jazz greats, some known, some unknown," said John Lee, director of Woody's Home for Services in East Orange, NJ.⁵⁹ "You could walk out here on any one of these street corners and start shouting, 'I want to start a band! Any takers?' And I guarantee you, in fifteen minutes, you'd have a quartet, or a quintet or whatever you wanted. That's how many jazzers there were here and still are."⁶⁰ What made the area of Montclair particularly appealing to Julius was that being a jazz artist there was like being an electrician or factory worker in

⁵⁹ Julius Watkins' funeral took place on April 7, 1977 at Woody's Home for Services. John Lee was the director of this funeral home at the time of Julius' death.

⁶⁰ Personal interview with John S. Lee, March 14, 2004.

Detroit. Everybody did it. And for the first time in twenty-two years, Julius was living in an environment where he could truly feel “at home,” unthreatened and secure.



Figure 2-6 Home of Julius and Harriette Watkins, 20 Nishuane Road, Montclair, NJ.
Photo taken by Patrick G. Smith, March 14, 2004

On June 22, 1972, Mr. and Mrs. Watkins purchased the house located at 20 Nishuane Road in Montclair for the sum of twenty-eight thousand dollars.⁶¹ It was from this location that Julius began to teach private lessons to students who wished to learn how to play jazz on the horn. It was in this house where he taught Tom Varner and Vincent Chancey, two of the foremost jazz horn players on the modern stage. It was in this house where Julius spent the last five years of his life.

Between the years 1972 and 1977, Julius continued to play in jazz groups, symphony orchestras and Broadway shows. He played with the New World Symphony and was a member of the pit orchestra for the production of Dan Jaffe’s *All Cats Turn Grey When the Sun Goes Down*; an opera dedicated to saxophonist, Charlie Parker. In

⁶¹ Data taken from the original house deed, dated June 22, 1972 provided by the Essex County Records Office.

1973, he joined the pit orchestra for *Raisin*, a musical rendition of Lorraine Hansberry's play, *A Raisin in the Sun*, and remained a member of the orchestra cast for at least three years. Jazz record contracts were slow but steady, as Julius recorded seven albums during his last seven years of life.

Despite his persistent activity in musical endeavors during the 1970s, Julius Watkins was not a well man and his level of performance slipped at an astonishing rate. Hornist and librarian, Peter Hirsch, recalled the following details involving a performance with the New World Symphony in 1972.

I was playing there, at least once, and I clearly remember playing Brahms' *Second Symphony*. Julius was playing 3rd horn and I was either playing 4th or 2nd horn. I don't remember which, but I do remember that I was sitting next to him. It was interesting because I heard the name and here he is next to me playing classical music. He came in and warmed up. He sat down and took the horn out and his register where he would start warming up was like a fourth above my highest note. I was normally a low horn player so that made it even more depressing. Here's this guy screaming up there and I was just trying to get a second-line G to get focused. That's the way he played his jazz solos: screaming high stuff almost all the time. But anyways, he didn't seem to be totally comfortable playing in that sort of a classical setting. He didn't really play with any confidence which was so surprising to me. Here was someone who could sit down and play in front of a crowd without music and he was having trouble looking at and reading the part. I would have panicked to have been in the situations that he was in day-in and day-out. So, it was like, really sad because he didn't really play all that well either. He missed a lot of notes. It was just (pause) I don't want to say he was unfamiliar with the Brahms *Second Symphony*, but it sure as heck sounded like it. He didn't really quite know when to come in and when he did he missed notes. It was really too bad.⁶²

The likelihood that a musician of Julius' stature, with his training, would be unfamiliar with the Brahms' *Second Symphony* is quite slim. The reality surrounding the issue of the decline in his performance ability involved the heightened status of his diabetes and, unfortunately, his unwillingness to cease the consumption of alcohol.

⁶² Personal interview with Peter Hirsch, March 12, 2004.

Warren Smith stated that Julius had received orders from his physician to stop drinking, but the stubborn Julius refused to comply.

The doctor's told him not to drink there near the end, but when we'd go into the pit of the theatre everybody had a locker. He always took a little nip from there, if you know what I mean. I went up to him one time and said, "Hey, man, you know the doctor said you shouldn't do that." He'd say, "Aw, man, c'mon now." He'd take his little nip before the show and after the show. Nothing was going to stop him from the lifestyle he wanted to live. He could be very comical and very secretive about those things, but you could see where it was going to take him. He just simply would not change his lifestyle for anyone or anything. He had everything going for him at the end: he was working, he had a good wife who loved him, he had a good place to live, and he was making that commute back to Jersey. But whatever lifestyle he had established, he was going to keep living it whether it was detrimental or not.⁶³

He continued to rage war against his diabetes. Still, the proud Julius tried to shield those around him from witnessing his internal struggle. Vincent Chancey said, "I remember in a lesson one time at his house, he just started shaking. I mean, he was shaking really badly. He literally fell out of his chair. I tried to help him back up, but he refused. He got up on his own, struggled around the corner, took a shot of his insulin and came back a few minutes later. 'Sorry about that,' he said to me. 'Now, where were we?'"⁶⁴

His health not only affected his reliability to play at a certain high level, it affected his reliability to simply show up to rehearsals and performances. "I should tell you this: when he got too sick to play, the conductor and all of us liked Julius so much that we covered for him. Eventually somebody at the union caught up with us. We just wouldn't say anything if he didn't show up or arrived to the gig late or whatever."⁶⁵ This statement serves as testimony to the level at which Julius was respected, admired, and loved by his

⁶³ Personal interview with Warren Smith, March 11, 2004.

⁶⁴ Personal interview with Vincent Chaney, March 12, 2004

⁶⁵ Personal interview with Warren Smith, March 11, 2004.

peers. Those who worked so closely with Julius, those whose lives were touched by his angelic personality, were the very personalities who were willing to risk their own reputations and career status to protect the dignity of a dying giant. On April 4, 1977, Julius Burton Watkins suffered a massive heart attack and died at the St. Barnabas Hospital in Short Hills, NJ. At the time, he was survived by his two children, his father, brother, and two sisters.⁶⁶



Figure 2-7 Headstone of Julius Burton Watkins with horn of Patrick G. Smith. Photo taken by Patrick G. Smith, April 28, 2004.

⁶⁶ Mattie Watkins, his mother, died in September, 1975

He was a grandfather of five, but was more special to none other than his beloved wife, Harriette. “She took care of him, but when he began to fail, her nervous system broke down. She literally lost her hair worrying about him. I can’t say that these things are psychosomatic, but she eventually succumbed herself to some kind of debilitating disease that took her. But man, oh man, did she love him. They were perfect together.”⁶⁷ Memorial services for Julius were held at the David D. Woody Memorial Home⁶⁸ at 11 o’clock in the morning on April 8, 1977. Following the service, Watkins’ remains were transported back to Detroit, Michigan. He was and remains buried in the family plot at United Memorial Gardens, Garden of the Masonic, Plot 119, space A-4, in Plymouth, MI.⁶⁹



Figure 2-8 Undated photo of Julius Watkins with his Miraphone brand French horn.
Photo supplied by Peter Hirsch.

⁶⁷ Personal interview with Warren Smith, March 11, 2004

⁶⁸ This funeral home is now known as Woody’s Home for Services.

⁶⁹ The only remaining survivor in Julius Watkins’ immediate family is his sister, Janice. Lucius, Mattie, Lucius, Jr., Olivia, Julius, Julius Jr., Julie, and numerous aunts and uncles are all buried in the family plot or in neighboring plots at United Memorial Gardens. Exhausting research was unable to determine the whereabouts of remains for Ella Watkins and Harriette D. Watkins.

Julius Watkins was an unflappable man. His optimism and passion for his art caused him to achieve the status which he enjoyed as the leading performer of jazz French horn music. He was a man of honor and integrity who believed in that old-school philosophy of conveying a positive impression regardless of any physical or mental turmoil occurring within. His witty personality and sense of humor would, at times, hysterically infuriate those with whom he worked. He was a man of complex peculiarities. He sought neither fame nor glory, he avoided the spotlight and rarely drew unnecessary attention to himself. He loved jazz and the horn and quietly went about his life in an unassuming manner. "It's not a profitable life, but I like it," said Watkins. He was loved by many with whom he worked and inspired countless others in his field to achieve recognized greatness. Despite the disheartening events surrounding the final years of his existence, his career was arguably the most successful in the history of the jazz French horn genre.

CHAPTER 3 THE MUSIC BEHIND THE MAN

A musician's performance style is as unique as a fingerprint. Regardless of similarities in musical traits, every individual has their own inimitable sound. Julius Watkins' performance characteristics and preferences were, by far, some of the most interesting ever to be heard by jazz and classical audiences. The sounds which he created in his chamber jazz ensembles were exceptionally different from those produced by others who worked within this genre. Although Watkins was not the first horn player to bring jazz music to the French horn, he is nevertheless regarded as the founding father of this genre. Why this is so forms an interesting and telling question. Simply put, his musical thumbprint includes a unique set of musical ideas and practices. First, he brought the experience of chamber jazz ensemble playing to his jazz performance. Second, he structured a unique combination of instrumental preferences. Finally, as an individual component, Watkins himself created unique performance characteristics that influenced the genre. But before these items can be explored, one must first gain an understanding for the conditions which preceded Watkins' arrival on the jazz stage.

Bebop was a musical style which consumed the American jazz culture in the decade following World War II. With the inception of this new form, jazz earned a new artistic status and lost its aura of low-brow music. More changes occurred with the formation of bebop than at any other time in the history of jazz, specifically in the areas of harmonic construction, melodic activity, theoretical expertise, and ensemble instrumentation. These changes occurred, primarily, as a result of the World War II

military draft. Swing Jazz players became soldiers and musical instruments were replaced with a variety of weaponry. With so many artists being removed from the American musical culture, society as a whole in the United States was left without a musical identity. As a result, a wave of new, young talent was thrust to the forefront and an entirely new group of musicians were able to obtain regional and national exposure.

Substantial changes were made in performance techniques. These alterations caused a shift in the attitudes of performers and audiences of jazz. Bebop was a type of jazz which encouraged audiences to listen more and dance less. As a consequence of this shift, new repertoire was created for this new genre. Smaller combos replaced larger big bands, and ensembles of varying instrumentation began to emerge literally overnight. Players in these new combos developed a greater sense of chord recognition, stronger theoretical skills, and improvised in ways that were faster and more complex than their predecessors. During the eleven years in which Bop dominated the American jazz world, musicians began to place artistic jazz music ahead of commercial goals. They favored change over uniformity, and made significant efforts to move forward artistically rather than to practice an outdated and nostalgic form of music. Contrary to critics of Bebop, these artists were not seeking audiences comprised of academicians and artistic elitists. Their desire was to educate and expose Americans to a new kind of North American Art Music and to establish an appreciation of jazz for its own sake and not for its potential for commercial gain.

By 1950, the stage was set for Julius Watkins who excelled in this new realm of artistic innovation. Clearly, through an analysis of his professional achievements, it can be concluded that Julius was one of the unique and successful members of this cultivated

artistic realm. But to say that Watkins' only mark of individuality was that of a jazz musician playing the French horn would be an erroneous miscalculation. There were many pieces to the puzzle which comprised the overall musician within the man. When these parts are examined individually, they provide a detailed analysis of "The Phantom's" musical blueprint.

Instrumentation within chamber jazz ensembles was one of these pieces. Certainly the inclusion of a tenor saxophone, drums, and bass within the Julius Watkins Sextet and Les Jazz Modes was not uncommon. But in adhering to the unwritten guidelines for bebop performance and the advancement of this art, Julius often incorporated instruments not traditionally associated with jazz performance. It was not uncommon to hear a harp or an accordion in performance with Watkins, who also performed frequently with the flute and guitar jazz virtuoso, Les Spann.



Figure 3-1 Julius Watkins and Les Spann during the 1960 Gemini recording session.
Photo courtesy of Concord Records.

Some of these instances of instrumental inclusion suggest that the "classically" trained Watkins was attempting to create a fusion between the worlds of Jazz and Classical music, or at the least was greatly inspired by the Classical chamber works which he studied in his youth and during his studies at the Manhattan School of Music,

chamber music pieces which would feature the horn in a woodwind or brass quintet, sextet or octet.⁷⁰ An exploration into some of these ensembles and compositions will help to illustrate this kaleidoscopic approach to instrumentation.

In February of 1961, Watkins was a member of an unusual quintet which released an album called *Change of Pace*. In addition to Julius' horn, the quintet featured tenor saxophonist, Johnny Griffin, drummer, Ben Riley, and was completed with the addition of not one, but two string bass players, Bill Lee and Larry Gales. The resulting sounds produced by this ensemble were nothing short of extraordinary. Works on this album, such as "Soft and Furry," feature bizarre instrumental combinations such as a string bass duet accompanied by drums, a horn and bass duet accompanied by tenor saxophone, and a string bass duet accompanied only by tenor saxophone. The solemn vibrations of the bass' strings create a heavy and weighted mood which is alleviated by the addition of a saxophone or horn solo. The initial measures of the album's seventh track, "Nocturne," illustrate this specific effect. Near the end of track eight, "Why Not," the basses perform a rhythmic ostinato accompaniment to one of Julius' most profound solos.

The sounds produced by the two basses, tenor saxophone, and horn, are surprisingly similar to those produced by a quartet of instruments from the same family in that all four of these instruments blend impeccably well together. Griffin's saxophone and Watkins' horn each share a warmth of sound which anchor the overall aesthetic quality possessed by this rare consort. It can be understood that Watkins was fond of this type of instrumental combination because he was able to mimic the sounds of a string quartet or a woodwind quintet in a jazz ensemble. He probably would have heard and

⁷⁰ Examples of larger ensemble works which Julius would have known include the *Horn Quintet, K. 407* by W. A. Mozart, the *Sextet in E-flat, op. 81b* by Beethoven, and Schubert's *Octet, D. 803*.

studied chamber music repertoire during his years at the Manhattan School of Music. As a pioneer of new musical concoctions, it is arguable that he desired to perform in jazz ensembles which contained aesthetic qualities similar to those found in Classical chamber music settings.

Watkins never again recorded an album with an ensemble of this exact instrumentation, but he did continue to seek out and organize groups which favored new sounds and styles over those considered to be the norm. In an effort to modernize the traditional Bebop combo, Watkins often included textless parts for a female soprano voice in his compositions. Two examples of this sort of vocal inclusion can be heard in “1-2-3-4-0 In Syncopation” and “Princess”; two original Julius Watkins compositions which were featured on his 1959 *Les Jazz Modes* recording. The use of a soprano voice was also a commodity on the ensemble’s 1958 album, *The Most Happy Fella*. In these works, the soprano voice is treated as though it were an alto saxophone, trumpet, or other instrument capable of projecting a melody over an ensemble. The use of vibrato is frequent as the singers, Princess Orelia Benskina and Eileen Gilbert, project through the group with their array of vowel sounds.

Watkins’ treatment of the human voice in this manner was influenced by one of two scenarios. First, as a member of numerous dance bands in Detroit, he undoubtedly heard a multitude of female vocalists and desired to incorporate a soprano part in his chamber music which would be reminiscent of this earlier style. The second scenario is grounded in the tradition of rebellious Romantic Era composers like Richard Wagner. Wagner frequently used human voices as instruments in many orchestral works. For example, in his *Overture to Die Walküre*, a chorus of sopranos sings textless syllables as

they double the melodic lines played by the strings and high brass. Benskina and Gilbert's use of operatic quality vibrato combined with the textures and colors of sound produced by Les Jazz Modes, leads one to favor the influence of the latter scenario over the former.

The most significant example of Classical music influencing the jazz style of Julius Watkins' chamber jazz can be found on his 1958 record, *Four French Horns Plus Rhythm*. The horn quartet, as a performance genre, has been in existence since the mid-17th Century, and hundreds of works have been written for the genre by many of the great composers from previous musical eras. Being a student who absorbed anything musical at Cass Tech and the Manhattan School, Watkins most likely would have participated in quartet reading sessions and rehearsals and would have become familiar with the repertoire for such an ensemble.⁷¹

Four French Horns and Rhythm was the brainchild of Mat Mathews, a prominent set drummer and founder of the Mat Mathews Quintet during the mid-1950s. Mathews contacted Watkins and asked him to play principal horn in the recording session. This was an invitation which Julius enthusiastically accepted. To dispel any insecurity he might have had regarding the formation of a jazz playing horn quartet, Mathews sought after the three other prominent jazz horn players: David Amram, Fred Klein, and Tony Miranda. Amram had performed with Oscar Pettiford and Charlie Mingus in addition to

⁷¹ Dolores Beck-Schwartz indicated that she and Julius frequently read horn quartets with other members of the Manhattan School of Music French horn studio.

numerous other recording artists. Fred Klein was a member of the CBS Symphony⁷² while Tony Miranda was one of New York City's most prolific Caucasian sidemen.⁷³

The idea for an album such as this was unquestionably novel. Mathews' decision for creating this album was not for financial gain resulting from some sort of circus-type sideshow. Rather, "He has always been attracted to the sound of the horn in Classical music. The horn is clearer than the trumpet and not as bogged down as the trombone. He chose the four horns because of the opportunities for harmony and unison work that this afforded him."⁷⁴

Jazz horn quartets, use of soprano female voices, and stupefying instrumentation. These were the foremost examples of Julius Watkins' taste for chamber jazz ensembles during the middle portion of the 20th century. Julius' fondness for seeking out new colors of sound produced by unusual combinations of instruments caused him to be highly sought after by the creators of new chamber jazz ensembles. Many of the ensembles in which Julius performed contained instrumental combinations which were similar to those more commonly associated with Classical chamber music. This being said, a conceptualized view of a neo-bop world was just one aspect which separated Julius from his colleagues. There were specific performance practice qualities of which Julius had total and complete command. These qualities helped to further elevate Watkins to a higher level within his own artistic world.

Julius was, by far, one of the greatest "high-horn" players ever to play the instrument. Where most professional players have a range from the written C above

⁷² Bill Crow. "Bill Crow's Band Room." *Local 802 News*, Publication and Press Release. September, 1999.

⁷³ Jeff Silberschlag. *Interview with James Chambers*. Accessible online at www.osmun.com/reference/bios_interviews/chambers.htm

⁷⁴ John S. Wilson. Jacket notes from *Four French Horns Plus Rhythm*. Elektra Records, EKL-234-X, 1958.

treble clef to the C four octaves below, Julius could easily play within the octave above this acclivous boundary. Some of the more significant examples of excessive high range playing include the following:

- A 1961 recording of Phil Woods' *The Rights of Swing* which features Julius playing nine high D-flats and two high D-naturals without an ounce of difficulty or change in tone quality.⁷⁵
- A solo in "Why Not?" on the 1961 album, *Change of Pace*, features a slur up to an F an octave above the top line of the treble clef.
- A performance of "Let's Call This" with Thelonius Monk's band in which Julius plays countless pitches between the G and C above treble clef within rapid sixteenth-note patterns.
- The performance of "Worthington Valley" from the *Four French Horns Plus Rhythm* album in which Julius soars above three other horn players, a piano, and an accordion as he performs a hunting motif endlessly in this excessively high range.
- A recording of "Julie Ann" from his 1955 *Julius Watkins Sextet vol.2* album features Julius holding a high C before slowing descending to a third-space B-flat.
- A 64-bar solo in the 1972 recording of "Think of One" at the Village Vanguard features just three measures of solo activity below the third-space treble clef C.

Reading about these solistic instances does not suffice in attempting to grasp the level of performance which Julius possessed. A hearing of these examples best exemplifies the mastery with which Julius could play and the efforts he made to preserve the pure, warm,

⁷⁵ Magelssen, Nels H. *A Study of the French Horn in Jazz Through an Analysis of the Playing Style of Julius Watkins*. University of Maryland, 1984, p. 17.

mellow sound which has made the instrument so audibly desirable. Rarely in these recordings did he ever chip a note and he never missed one entirely.⁷⁶ Muscular endurance was not an issue which seemed to hinder his performance. Two questions must be answered in regard to this virtuosic style of performance. First, why did Julius spend an overwhelming majority of his performance life playing in the instrument's highest range? Second, how did he accomplish such a command of that range?

Julius Watkins admitted that he always wanted to be a soloist, and soloists want to be heard. Due to restrictions caused by the horn's overtone series, Watkins would have experienced great difficulty in projecting through and above the other voices with which he was performing if he were to play in the normal performance range on his instrument, that is, from the third-line F in the bass clef to the G atop the treble clef. Certainly his volume could have been enhanced through the use of a microphone, but such a manipulation could distort the tone and pitch of the instrument. As Julius desired to preserve the natural purity of the horn's sound, his only option was to play in the high range on his instrument, a range where the notes would project and the melody would be heard.

The answer to the second question, regarding how Julius produced high notes with effortless clarity, can be found at the source of tone production on all brass instruments: the embouchure. It is common for horn players who frequently play in the high range for significant periods of time to use what are known as descant horns. These instruments are pitched in the keys of B-flat and High-F, and possess smaller bore sizes; this allows for

⁷⁶ Chipped notes occur when the actual attack of the note is not precise and pure, and the note above or below the desired pitch can be heard in addition to the correct pitch. Instead of a clear attack described as "dah," a chipped note would sound "bah-dah."

greater ease for high range production. Julius did not use a descant horn. In fact, the horn which Julius used would probably be the last choice for most horn players in his situation. Julius Watkins played a horn made by the Miraphone company and was commonly referred to as a “Miraphone” horn.⁷⁷

“A Miraphone? I played one of those as a kid,” recalled Nashville Symphony Principal Hornist, Leslie Norton. “It was big and bulky and I could hardly get a sound out of the thing. My teacher told me that they made great orchestral horns with big sounds, but wow, I had a lot of problems making mine sound good. I finally had to switch to something easier.”⁷⁸ Miraphones were large-bore double horns manufactured for use in professional symphony orchestras. Playing this type of instrument was quite beneficial for those who desired an exceptionally dark, warm sound. But as warm and glorious a sound as Miraphone horns could produce, these instruments did have some limitations, the most significant of which was the range in which the instrument could affectively function. Playing on a horn with a large bore size will allow the player a great deal of fluidity and ease through the instrument’s lower and mid-ranges. But as the player breaks into the upper range and beyond, as did Julius, the player could encounter less than desirable results such as pitch inconsistency and problems with note accuracy. It seems that Julius was not only fighting to promote awareness for the instrument in jazz, but was doing so on a horn which was mechanically working against him. Nonetheless, Julius developed a type of embouchure which allowed him to pass beyond the normal tonal

⁷⁷ Information regarding the instrument on which Julius Watkins performed was discussed in a personal interview with Vincent Chancey on March 12, 2004.

⁷⁸ Personal interview with Leslie Norton, July 13, 2004.

boundaries of his instrument and play in a high range with fluidity and ease while still preserving a natural beauty of sound.



Figure 3-2 Julius Watkins performing on his Miraphone French horn. Note the extra-large bell and body of the instrument. Photo courtesy of Capital Records.

There exist two principal methods for embouchure formation in the realm of horn pedagogy. The first is commonly referred to as the puckering method; a manner in which the player speaks the syllable, “tew,” while forming the lips as if to blow through a straw or to whistle. This style of embouchure formation usually results in the production of a warm, full sound with dark aesthetic qualities so often utilized by professional symphony horn players and the students under their instruction. While it would seem likely that Julius would have learned this method and used it to create his unforgettable timbres, he defied the odds and utilized the secondary strategy.

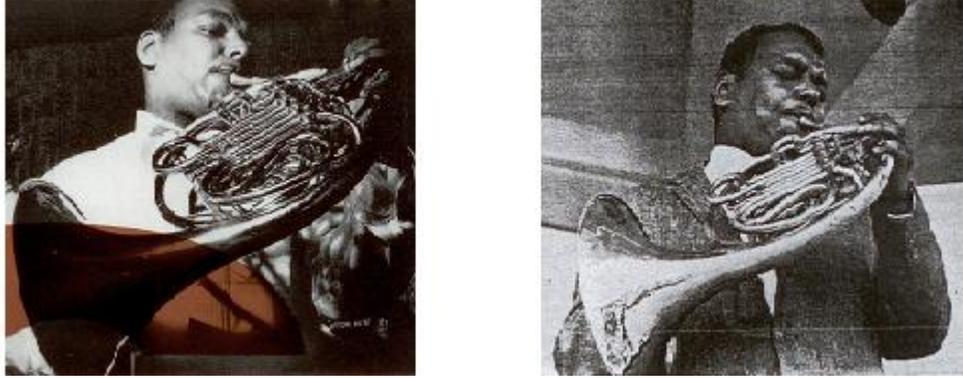


Figure 3-3 Examples of Julius Watkins' embouchure in live performances. [Left] Julius Watkins during the *Julius Watkins Sextet* recording sessions. Note the smiling type of embouchure and the position of the mouthpiece on the lips. Photo courtesy of Atlantic Records. [Right] Julius Watkins in a live performances in 1959. Note his "smiling" embouchure and almost total lack of upper lip usage. Photo courtesy of *Downbeat Magazine*.

This second method of embouchure formation is referred to as the smiling method; a manner in which the player retracts the corners of the mouth, thereby stretching the lips over the front teeth. Like a stretched rubber band, the lips under these conditions would be able to vibrate very quickly at a high pitch frequency, thus allowing the player greater maneuverability in the upper register. Perhaps Julius' dental problems allowed him some extra flexibility or space to produce a dark vowel sound in the mouth to compensate the bright "eee" sound which should have been produced as an outcome resulting from this type of embouchure. Photographic evidence, however, clearly shows Julius Watkins performing with the smiling embouchure during his most prolific years of performance: 1956 and 1959.

In addition to his mastery of the horn's upper register, Julius Watkins possessed other playing characteristics which added to his uniqueness. His sense of articulation is particularly worthy of discussion. While most of the melodies in his ballads such as *Julie Ann* feature a slurred style with cashmere smoothness, Julius' rapid articulation skills

were exemplary. Tonguing is often a challenge for horn players and brass players in general. If the tongue is placed too far forward in the mouth, the initial attack will have a harsh “tah” quality. Conversely, if the tongue falls towards the back of the mouth, a lack of articulation clarity could be the end result. Julius’ articulation method was one of clarity and sensitivity which can be replicated by saying the syllables “doh” and “dah.”

Although he never divulged his “secret recipe” to his students,⁷⁹ his former understudies were able to decipher an acceptable strategy which they have, in turn, used and passed on to their own students.

Julius’ soloing style was another trait for which he gained admirable recognition, and the method in which he performed melodies was particularly notable. Julius was a master improviser. Certainly he had a great deal of experience in this skill from his earliest days playing in bands without horn parts. Watkins loved different colors of sound. And just as he was constantly in search of ensembles with varying instrumentation, he frequently sought new ways of manipulating sounds on his horn when he played. During a solo, Watkins would often manipulate the pitch with his hand. Tom Varner recalled the following events from one of his lessons with Watkins in 1976.

Another thing he showed me was he would sometimes do this right-hand technique that wasn’t stopped, but he would split the inside of the bell into two compartments. His hand would be very flat as if you were making the sound come out in two opposite ways. This made it have more of a piercing sound – approximating the sound of a harmon mute except you’re doing it with your hand. That’s the best I can come up with. The sound would change from an “ahhhhhh” to an “awwwww” in color. It was a little more piercing.⁸⁰

⁷⁹ Tom Varner and Vincent Chancey both stated that Julius rarely gave technical advice during lessons. Rather, he taught by modeling solos in lessons and asked his students to mimic or copy the manner in which he played.

⁸⁰ Excerpt from a personal interview with Tom Varner, March 11, 2004.

This fondness for tonal manipulation remained with Watkins late into his life. From the 1972 album, *Reasons in Tonality*, critical listeners can hear numerous types of manipulative methodologies at work. These include hand stopping, half-stopping, use of half-valves, and oral manipulations. Whether these manipulations were done intentionally or were the result of on-the-spot experimentation, we simply do not know. What is important is that Julius Watkins never accepted the status quo as an artist. Rather Julius was constantly in search of new performance opportunities and ways for expanding the role of his instrument in a musical culture with a growing acceptance for new and progressive artistic classifications.

The end result from this combination of elements was a man with a revolutionary outlook regarding how chamber jazz music should be in the United States. He allowed his listeners an opportunity to experience jazz not as a venue of entertainment, but as an artistic art form. His ability to broaden the expressive range of the horn as a jazz instrument has opened the door to new generations of artists in this medium. Julius Watkins performed in a manner which has frequently been emulated, but never successfully duplicated. This should come as no surprise, for an artistic thumbprint is unquestionably a one-of-a-kind.

CHAPTER 4 THE EVOLUTION OF THE JAZZ FRENCH HORN GENRE SINCE 1977

Since the middle of the twentieth century when Julius Watkins transported the horn from the symphonic stage to that of the jazz band, the broadened use of the instrument in jazz has become more widely accepted throughout the world. During the 1960s and early 70s, solo jazz horn playing took a backseat to chamber jazz groups of all sizes. Artists of the instrument were not featured as headlining soloists. Rather, they were often cast into supporting roles, playing back-up to pop musicians, rock stars and prominent jazz recording artists. The environment changed somewhat during the mid-1970s when a dormant breed of jazz horn playing became revitalized. This was a style that featured the instrument not in a supporting role, but rather, as the lead instrument in a middle-brow culture. Nevertheless, Julius Watkins' vision of solo jazz horn playing was re-born.

Despite the seemingly low number of active international jazz horn performers, the interest in this art is not dwindling. Traditionalists in jazz and classical realms tend to be unsupportive of this unique performance genre. Julius Watkins' vision of a jazz style which embraces this chameleonic wind instrument as a solo voice is being realized by an intimate group of horn artists with a wide assortment of backgrounds and modus operandi.

Tom Bacon is widely regarded as one of the most prominent figures in the modern day horn world. Born in Chicago in 1946, Bacon achieved early recognition for his capabilities on the horn when he was appointed to the Principal Horn position in the Chicago Civic Orchestra at age 18. This early success was complimented with

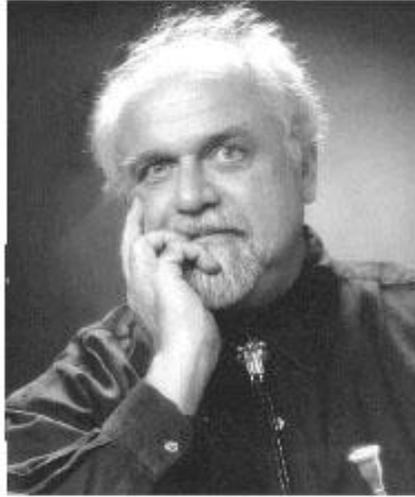


Figure 4-1 Photo of Tom Bacon, courtesy of the artist and his photographer, Michael Schwartz.

subsequent Principal Horn positions in numerous ensembles nationwide, including the Syracuse and Grant Park Orchestras. In the years preceding his orchestral appointments, Bacon followed a traditional approach in his horn studies with private lessons and chamber music coaching session from four icons of brass pedagogy: Arnold Jacobs, Dale Clevenger, Max Pottag and Verne Reynolds.⁸¹

Despite his love and passion for orchestral and chamber music horn performances, Bacon has interests in more progressive musical facets and often performs on other instruments. From 1969 to 1974, he was a member of *Metamorphosis*, a rock group comprised of Detroit Symphony musicians. As a member of this group, he performed on horn, trumpet, piano, organ, percussion and harmonica in addition to composing and arranging for the ensemble. Bacon has established himself as a leading performer of avant-guard chamber and solo repertoire. More than fifty works have been dedicated to

⁸¹ Arnold Jacobs was the former Principal Tuba player of the Chicago Symphony Orchestra from 1944-1988. Dale Clevenger is the current Principal Horn Player of the Chicago Symphony Orchestra. Max Pottag was a member of the Chicago Symphony Horn Section from 1907-1944. Verne Reynolds was the Professor of Horn at the Eastman School of Music from 1959-95.

and premiered by this artist, including Arthur Gottschalk's "Concerto for Tom" and "T. Rex" by Mark Schultz. An established composer in his own right, Bacon has numerous titles to his credit, including a number of jazz works for horn and piano.

Bacon's colorful and multi-talented approach to horn playing and performance practice has helped to establish him as one of the preeminent hornists worldwide; his efforts have been appropriately recognized. Reporting for the *Houston Chronicle* in 1997, writer Charles Ward commented on Bacon's multitude of talents. "Thomas Bacon has long had a different musical point of view. Music can be serious and must be taken seriously. It doesn't have to be deadly."⁸² Ward's references to deadly musical ideas refer to those with a limited view which constrict and restrain a musician into playing one and only one type of music for years on end. Bacon's idea of creating a well-rounded musician, one who can perform in any style, is what sets him aside from so many others in his field.

Although not trained in jazz performance during his collegiate tutelage⁸³, the "20th Century's most influential and prominent brass soloist"⁸⁴ performed for and was inspired by numerous jazz greats including Duke Ellington, Ella Fitzgerald and Glenn Miller. In the realm of jazz horn music, Bacon's contributions to the field lie primarily in the recording and publishing sectors in addition to his own live jazz performances on solo recitals. With numerous solo recordings to his credit, *The Flipside* is the album which consists entirely of solo jazz horn literature. This CD contains seven works written exclusively for Tom, including two works by the artist himself.

⁸² www.hornplanet.com.

⁸³ Bacon studied at various collegiate institutions including the Eastman School, Syracuse University, and Oakland University.

⁸⁴ www.hornplanet.com

The disc opens with the aforementioned “Concerto for Tom,” a work which combines elements of big band and blues with a traditional concerto for horn and jazz orchestra. Gottschalk’s piece features three jazzy movements in the fast-slow-fast pattern expected in a Classical era concerto. Other works of interest on this album include two pedagogical jazz studies for horn and piano by Bacon himself: “Listen Up!” and “Lorna Doin’.” “Listen Up!” is an athletic challenge for the player and contains a tempo marking of “Real Fast *quarter note* = 190.” To ensure a quality performance of this tune, the soloist must have a strong command of the instrument’s range and masterful technical abilities. “Lorna Doin’” is a bit more relaxed and laid-back compared to its exhilarating counterpart. With the tempo marking “lazy swing - *dotted quarter note* = 112” the performer has numerous opportunities to “blues it up” by adding effects such as wah-wahs and scoops. One of the highpoints of this bluesy tune occurs at measure marking A4 where the composer quotes the famous (or infamous) leitmotif from Richard Strauss’ own symphonic foolery, “Till Eulenspiegel’s Merry Pranks.” Bacon’s inclusion of this quote in the score is not coincidental, for he himself is famous for a witty and empathic sense of fun.⁸⁵

Through publications⁸⁶, performance and teaching, Tom Bacon has firmly established himself as a musician who is comfortable performing any style of music. Despite his capabilities as a horn player in traditional orchestral and chamber music venues, Bacon feels most at home with the non-traditional genres including jazz. He encourages improvisation and spontaneous creativity from his students and continues to teach his “think outside the box” approach to those under his instruction. Undoubtedly,

⁸⁵ www.hornplanet.com

⁸⁶ Tom Bacon is the editor of *Jazz Cafe*; a two-volume collection of printed works for horn and piano.

by thinking outside the box, the tradition of jazz horn playing has a considerable opportunity to grow and prosper in the years to come.

Although Bacon has employed a versatile methodology to his art, others in his field have accepted a more specialized and focused approach to performing strictly jazz. This is not to say that they are any less of a musician or are lacking in talent whatsoever. For some artists, the perfection of one particular field or genre has proven to be a successful professional strategy. Such is the case for Chicago-born and New York-based Vincent Chancey, a man whose career development has taken on a striking resemblance to that of Julius Watkins.



Figure 4-2 New York based jazz horn player, Vince Chancey. Photo contributed by Vincent Chancey.

Upon joining the school band in his pre-teen years, Chancey initially played the cornet, trumpet and flugelhorn; however, upon hearing horn players during band rehearsals, he succumbed to the horn's call and abandoned piston-valved instruments all together. During his high school and collegiate years, he found himself in what he called

a state of “musical schizophrenia.” Although playing and studying the traditional classical repertoire for the horn, he developed a great fondness for jazz. After completing undergraduate studies at Southern Illinois University in 1973, Chancey relocated to New York City in order to receive jazz horn instruction from Watkins himself. Chancey earned no degree from his private studies with Watkins and actually secured financial support for this endeavor through a grant provided by the National Endowment for the Arts. Vincent successfully turned his focus of study from classical music to jazz, and was hired as a horn player for the Sun Ra Arkestra. This ensemble is still in existence today and is renowned for its efforts in promoting the free-jazz movement. During the twenty years that followed, Chancey made countless recordings with Sun Ra, the Carla Bley Band, Bowie's Brass Fantasy, and other groups associated with more progressive styles of avant- pop and free jazz.

“By 1992 or 93, I began to feel the cool breezes of change sweeping over my performance life and career,” said Chancey in a 2004 interview. “I had established myself as a horn player capable of performing jazz with numerous ensembles, but I desired a different outlet in which I could express artistic ideas on my own terms. It was like, ‘so long, sideman. Hello jazz horn soloist.’”⁸⁷ Since 1993 he has released two solo jazz horn recordings: *Welcome Mr. Chancey (1993)* and *Vincent Chancey and Next Mode (1996)*.⁸⁸

Having organized many jazz groups of his own, Vincent has toured Europe every year since 1976 promoting the cause and awareness of jazz horn playing. Critics and audiences seem to have been moved by numerous aspects of the artist's performing abilities, mainly tone color, improvisatory skill and expressive, emotional playing. Neil

⁸⁷ Excerpt from a personal interview with Vincent Chancey, March 12, 2004.

⁸⁸ Chancey dedicated this recording to Julius Watkins and The Jazz Modes.

Tesser of the *Chicago Reader* wrote, “Vincent Chancey's tone, strong and comparatively rough, dovetails with his swingly control of the instrument’s tough fingering system, while his respect for the horn's idiosyncrasies lets him play pure jazz.” Peter Watrous of *The New York Times* said of Chancey, “He was a dramatic improviser with big interval leaps and silences underscoring his ideas.” While tone and skill are two important aspects of instrumental music performance, many in the field will argue that true musicality occurs when the performer adds his or her own emotions to the performance. A review of Chancey by *Cadence Magazine's* Steven Loewy praises the artist for that very achievement. “Chancey maneuvers his ax in a wonderful relaxed way. He plays naturally, as though the horn were simply a vessel through which his thoughts and feelings are expressed.”⁸⁹ Comments such as these from critics have helped to fan the flames of Chancey's burning desire to promote a wider recognition for the horn as a jazz instrument. One chart from Chancey's first solo jazz album, “The Man Say Something,” best exemplifies the critics' opinions and adds credibility and reliability to their reviews.

Another prominent jazz horn artist on the modern stage is Rick Todd. A native of Salem, Oregon, Todd is often referred to as a "star among the present generation of jazz hornists.”⁹⁰ Like so many others, Todd's background lies firmly in the classical horn playing tradition, but with a few extra twists. Following performance engagements with the New Orleans and Utah Symphonies, Rick returned to his collegiate stomping grounds in Los Angeles where he has become one of the most sought after freelance musicians in Hollywood television and film studios. With over seven hundred film performances to his credit, including blockbusters such as *Men in Black*, *Mission Impossible*, *Jurassic Park*,

⁸⁹ www.vincentchancey.com

⁹⁰ Gunther Schuller. Liner notes from *Rickter Scale*. GM records, 3015cd, 1989.

and *Independence Day*, one might wonder why such an accomplished and successful musician would venture outside the traditional playing field in search of new performance venues. Simply put, Todd has been badly bitten by the jazz bug.⁹¹

As a sideman, Todd has performed with Barbara Streisand, Michael Jackson, Madonna, Woody Herman, Clark Terry and a multitude of other pop and jazz artists. In 1984, he released his first jazz recording, *New Ideas*, which featured classical and jazz tunes combined into one setting. Works by Gunther Schuller and Jean Francaix were contrasted with charts by Charlie Parker and Kurt Weil. The disc was followed by *Rickter Scale*, an all-jazz horn recording released in 1989.

Despite Todd's efforts to promote the awareness of his newfound passion, he was still significantly under-appreciated for this style of playing well into the following decade. This perception changed at the 25th International Horn Symposium hosted by Florida State University in the summer of 1993. After a full day of traditional classical concerts, recitals and the like featuring some of the world's most acclaimed solo and orchestral figures, Todd presented an outdoor jazz horn jam-session to a rousing audience of his own peers. He wowed those in attendance with his performance of Chick Corea's "Got a Match," the initial track from *Rickter Scale*. The work features chromatic runs at supersonic speeds, mastery of articulation, and fluidity of harmonic motion. "Shock and awe" had an entirely different meaning a decade ago.⁹²

For Todd, technique and style are not problematic issues when it comes to performing jazz. Although critics are divided over his three jazz albums, most recognize

⁹¹ J. Robert Bragonier. A review of Todd's *With a Twist* which appears at www.gmrecordings.com.

⁹² The author was an undergraduate sophomore and attended Todd's session at this workshop. It was his first time witnessing an international symposium and a jazz performance featuring the horn.

Todd for his spectacular feats of high register playing, clear articulation, and a strong grasp of jazz improvisation. Some jazz critics, who attempt to squash the potential uprising of this new breed, criticize Todd for playing with an unconventional horn sound and writing tunes which sound somber and weighted. Nonetheless, Rick has promoted the awareness of jazz horn artistry through his recordings and teaching activities. Currently on the faculties of the University of Southern California and the Henry Mancini Institute, Todd leads his students by example and precept. He has demonstrated that, if nothing else, it is possible to perform in a virtuosic jazz style on this beast of all musical instruments.⁹³

Horn players are often looked upon as being different or unusual in some manner. Theirs is the only instrument in the orchestra which points backwards, has the highest frequency of missed notes, and is the only brass family member in a woodwind quintet. To be an accomplished jazz horn player in the 21st Century, one must be unique. This term is no stranger to an individual who is arguably the most renowned jazz horn player on today's international stage, Tom Varner. Tom knew he was different early on in his approach to musical performance when, in elementary school, he chose the horn from a photo rather than from those found in his elementary music classroom. Being different does not a horn player make, and Varner knew that, in order to differentiate and distinguish himself from the others in his field, he had to become a virtuoso. Thus, he took appropriate measures to realize such a goal.

Tom received a bachelor's degree from the New England Conservatory where he studied horn with Thomas Newell and jazz composition with Ran Blake, George Russell,

⁹³ Gunther Schuller. Liner notes for *Rickter Scale*. GM records, 3015cd, 1989.

and Jaki Byard. Such a variety of influential teachers helps to explain the eclectic character of Varner's music, which thrives on the blending of numerous jazz styles. Throw private horn lessons with Julius Watkins into the mix and you have the perfect recipe for Tom's musical soufflé.⁹⁴ With such a diverse array of stylistic influences, it is no wonder that Varner's compositions and performing styles have proven to be some of the most flavorful and enlightening on the circuit.



Figure 4-3 Pictured from left to right are jazz horn players Marshall Sealy, Tom Varner and Vince Chancey. Mark Taylor is seated behind Varner to the right. Photo courtesy of Vince Chancey.

Tom's performance abilities on the horn are unquestionably virtuosic to the "enth" degree. One needs only to listen to the title track from his 1999 release, *Swimming*, to experience his mastery of the instrument. What separates Varner from his fellow musical athletes in the "tour de cor" is his dedication to composing for jazz horn and restricting his performances to such a medium. For Tom, there is no balancing act between classical

⁹⁴ Frank Tafuri. Liner notes from *Swimming*. Omnitone CD-11903, 1999.

and jazz careers; no trips to Hollywood recording studios or sound stages. Varner's life revolves solely around his horn and the world of jazz. As a composer, Tom has sought inspiration from some of the most unlikely sources. "Biblical themes and spirituality, science and sci-fi, mythology and folklore, down-home Americana and urban kitsch, James Brown and twentieth-century music are frequent threads in the colorful, cinematic Tom Varner weave."⁹⁵



Figure 4-4 Contemporary jazz horn soloist Tom Varner. Photo contributed by Terri Constant.

The title track of *Swimming* was composed in the summer of 1998 at the Blue Mountain Center, a famous artistic getaway located deep in the Adirondack Mountains. On vacation from his normally hectic life in the big city, Varner spent a month in higher elevation and immersed himself in a variety of rest and relaxation techniques. "I practiced. I composed. I read a lot. And the lake, wow, the lake. It was just spectacular," said Varner. "It was Heaven. Every day I swam in this beautiful lake, and every day I

⁹⁵ Frank Tafuri. Liner notes from *Swimming*. Omnitone CD-11903, 1999.

wrote new music. 'Swimming' grew out of that. In fact, so did most of the album."⁹⁶ Upon listening to a portion of this track, one can instantly hear a style of jazz different from any other for this instrument. This type of small-group jazz presents the listener with a variety of sounds and tastes which could leave the listeners scratching their heads as to the true identity of this music. "It is fairly complex stuff," said Tom. "It has hints of Webern and Berg, a little bit of Monk, and other influences too."⁹⁷ It would come as no surprise if audience reactions to this music were as different as the artist himself, for in differentiation, there lies distinction.

Some members of the current solo jazz horn scene are pushing the boundaries for the inclusion of their instrument in this medium. Two artists in particular, Ken Wiley and Arkady Shilkloper, have taken the instrument to performance realms never before deemed possible. Although both of these artists possess unique performance and compositional styles, Wiley and Shilkloper have combined traditional horn tonal concepts with 21st Century electronic media to produce an entirely new sub-genre of chamber jazz horn performance.

The career path of Los Angeles hornist, Ken Wiley, bears numerous similarities to that of the late phantom. For Wiley, the horn became his instrument of choice, but only after the introduction of that instrument from a second party. Recalling his early days on the horn, this native of St. Joseph, Missouri said, "When I was in sixth grade at Mark Twain, I thought I wanted to play the drums. But, the director said he had too many drummers and he sent a French horn over to the house that sat under the piano most of

⁹⁶ Frank Tafuri. Liner notes from *Swimming*. Omnitone 11903, 1999.

⁹⁷ Personal interview with Tom Varner, March 11, 2004.

the summer.”⁹⁸ Like Julius, Wiley held little interest in playing the horn until he heard its warm, mellow sounds. In Ken’s case, the sounds came from a record player in his childhood home rather than from a guest performance by a symphony player at his school. He began playing the horn in the school band at Bliss Junior High and continued during his studies at Central High School in his hometown. After high school, Wiley attended the Manhattan School of Music before setting out on a jazz career of his own.

Wiley’s defense for choosing to play jazz on the horn sounds remarkably similar to that of Julius Watkins. “There is not a lot of music written for the French horn,” said Wiley. “I have always had to create my own and have striven to showcase the natural beauty possessed within this instrument.”⁹⁹ From listening to selections from his solo albums, *Visage* and *Highbridge Park*, one can easily grasp the artist’s concept for natural beauty, as practically each work features haunting colors of sound, soaring melodies, and transcendental rhythmic and harmonic qualities.

Ken’s early jazz career placed him as a soloist and sideman with some of the great figures in American jazz lore. He has appeared with bassist Charlie Haden’s *Liberation Music Orchestra* and has also performed with bassists John Patitucci and Jimmy Johnson, guitarists Mike Miller and Grant Geissman, and, perhaps most notably, with Julius’ former partner, saxophonist Charlie Rouse: a connection which links Wiley in a deeply personal manner to the founding father of jazz horn playing.

There is a great deal of complexity surrounding the style in which Wiley plays. Album reviewers have labeled him as a champion of “generic, new-agey, fusion jazz,”¹⁰⁰ without specifically pigeonholing Ken’s music into one particular genre. Most people

⁹⁸ www.krugparkmusic.com

⁹⁹ Ibid.

¹⁰⁰ Ibid.

who listen to his music, however, have agreed that his unique compositions featuring the horn possess jazz, new-age, rock, Afro-pop and world music influences. His album, *Highbridge Park*, released in 2002, offers an overview of this performer's eclectic style. Tracks on this album are dominated by the use of electro-acoustic instruments, ethnic percussive instruments such as rainsticks, congas and djambes, new-age sonorities similar to those used by the German band, Tangerine Dream, and, of course, the hauntingly reverberated sounds of Wiley's instrument.

Ken has been an active clinician and educator and has been promoting awareness for jazz capabilities on the horn for the past twenty years. In February of 2005, Wiley released *Ken's Jazz Lounge*; a book of twelve easy solos for beginning jazz horn players. The book comes with a CD which contains the accompaniment tracks performed by a jazz combo, allowing novices in this style the ability to perform in a complete medium.

One of the most notable of his educational outreach sessions occurred during the 2004 Western Horn Symposium in Las Vegas, NV. At this workshop, sponsored by the International Horn Society, Wiley gave a masterclass on jazz horn improvisation and performed with the University of Nevada at Las Vegas Jazz Trio. Joining Wiley on stage that evening were Bill Bernatis (Assistant Professor of Horn, UNLV), Eldon Matlick (Professor of Horn, University of Oklahoma) and Jim Patterson (Owner of Patterson Hornworks). This quartet of pedagogues performed a number of jazz horn selections including Clare Fischer's "Morning" and Charlie Parker's "Now's the Time." What made this occasion particularly noteworthy was the invitation by the International Horn Society to include a prominent jazz artist in one of their sponsored workshops. Although this organization waves the banner for furthering the cause for all activities which include the

horn, the focus of this organization tends to highlight artists steeped in the traditional orchestral and soloistic approaches to horn playing. Rarely are jazz artists included in official I.H.S. events; however, Ken's art has earned him praise from the organization. John Dressler, a frequent reviewer for *The Horn Call* wrote the following about Wiley's *Visage* album:

This CD was a very enjoyable listening experience. Ken Wiley's music sounds like a blend of many different influences and hearing it has caused me to listen to this CD in two ways. Play it while you're doing some chore that needs doing, and the job will be less trouble. Then later, play it with no other sounds interfering, simply letting the music work on you. Each time I listen to this CD, I find a different favorite tune, and I like that. I don't find this music deeply profound, but some really good music that is very enjoyable to hear again and again. Wiley should be encouraged to continue writing and recording similar discs.¹⁰¹



Figure 4-5 Ken Wiley (right) with Jim Patterson, Eldon Matlick and Bill Bernatis. Photo contributed by Ken Wiley.

Ken Wiley has assisted in the advancement of jazz horn playing by including the instrument in his own compositions and by reaching out to new listening audiences. His

¹⁰¹ www.krugparkmusic.com

ability to create new music which fuses together so many different forms of media makes him even more unique in an already rare environment. His relationship with his horn and his music has been a life-long event, a love-affair of sorts, and one very similar to that of Julius Watkins'.

Russian born horn artist Arkady Shilkloper has become one of the most talked-about and distinguished performers of modern jazz horn repertoire. A native of Moscow, Russia, Arkady began playing the horn at age eleven upon his entrance into the Moscow Military Music School. There, he studied the horn and other brass instruments including flugelhorn and alto horn and began to develop into one of the most diversified brass performing artists in recent history. At age 22, Shilkloper became a member of the Bolshoi Theatre and the Bolshoi Brass Quintet, and was later employed by the Moscow Philharmonic. In addition to his symphonic duties, Shilkloper began playing traditional jazz with bassist, Mikhail Karetnikov, and tinkered with other avant-guard ensembles. His numerous world-wide concert tours earned him great fame from international audiences; however, his performances of jazz music were the source of persecution from the then Soviet government. In a 2003 interview with *The Horn Call*, Arkady discussed this very situation. "They thought that since I was performing music of a western country, and a democratic one at that, that I was some sort of traitor to my country," said Shilkloper. "I was no longer called to perform with the Philharmonic and I was forced to look for other ways to make a living as a musician."¹⁰² He turned to jazz for personal satisfaction and financial survival and, like Watkins, used any and all resources available to achieve these personal and professional goals.

¹⁰² Jeffrey Snedeker. *Music From the Heart: an Interview with Arkady Shilkloper*. *The Horn Call*, vol. 29 no. 4, August, 1999, pp. 39-44.



Figure 4-6 Russian jazz horn player, Arkady Shilkloper, performing with alphorn. Photo contributed by Arkady Shilkloper.

Since the fall of Communist Russia, Arkady has worked in numerous solo and chamber jazz settings. In 1991, he formed the Moscow Art Trio and has been a regular sideman with Lionel Hampton, Elvin Jones, and Herb Ellis. In addition to performing jazz on flugelhorn and a traditional French horn, Arkady has made a lasting impression on international audiences with his jazz alphorn performances. As if performing jazz on a French horn were not difficult enough, Shilkloper has gone a step further in choosing an instrument with no valves, slides or other mechanical devices used to chromatically alter pitch. Like the 18th Century natural horn, alphorns are restricted to performing in the overtone series of the key in which they are pitched; however, the method in which Shilkloper performs creates an acoustic illusion of a valved instrument. He has two solo alphorn albums to his credit: *Hornology* from 1995 and *Pilatus* from 2000.¹⁰³

¹⁰³ In addition to these two solo albums, Arkady has also recorded as a sideman and co-soloist on eight other albums produced by Boheme Music, his primary record label.

Like Wiley, Shilkloper's style of jazz is more of a conglomeration of moods rather than coherence to one specific genre. Arkady relies heavily upon electro-acoustic accompaniment and multi-track recording techniques to produce his polyphonic works, and avoids the use of any traditional percussion instruments in his music. Instead, rhythmic sections are produced by using self-recorded tonal and "beat-box" style rhythm tracks played on a traditional horn, alphorn or mouthpiece. These sampled recordings are looped and layered with harmonic accompaniment and soloistic melodies, thus creating a virtual jazz horn ensemble. Jazz rips and prestissimo articulated runs frequent his compositions while a velvety warmth of sound emanates from the instrument at Shilkloper's command.

Arkady has earned the praise of numerous international critics and jazz audiences. In a 1990 review of a jazz festival in Moscow, Idaho, *Los Angeles Times* music critic Leonard Feather, wrote the following:

It is a long trip from Moscow to Moscow, but for Arkady Shilkloper it was worth the effort. The Soviet French horn virtuoso was one of four jazzmen from the Soviet Union who arrived here last week to take part in the 23rd annual University of Idaho Jazz Festival at his home town's namesake city. On his first visit to the United States, Arkady was the artistic sensation of the four-day event. His control of the instrument and his blowing creativity have set a new standard. Even Julius Watkins, his idol never produced such results.¹⁰⁴

Jazz audiences, however, are not alone in applauding Shilkloper's efforts. In a review of a 1988 concert featuring Arkady's jazz horn and alphorn performances, International Horn Society jazz horn pedagogue, Jeffrey Agrell, offered the following colorful enthusiasm:

¹⁰⁴ Leonard Feather. "University of Idaho Jazz Festival Review." *Los Angeles Time*, November 26, 1990.

Shilkloper and his bass player swing like nobody's business. He rips and riffs and goes places that the horn players aren't supposed to go without a net, map, seatbelt, crash helmet, overhead air support, and a note from their mothers. And, he does so with extraordinary ease and musicality. I think maybe nobody ever told him that playing jazz on the horn is difficult, and probably not natural. Perhaps these phrases do not translate into Russian. Nonetheless, I'd walk a camel a mile to hear this guy play.¹⁰⁵

The always entertaining Shilkloper has been in high demand as an artist and clinician over the past fifteen years and despite his prowess as a jazz artist, he is widely sought after by classical music venues. In March 2004, Arkady was one of the judges for the Solo Horn Competition at the Southeast Horn Workshop in Tallahassee, Florida. His efforts to share his passion for music with younger players is one of his most admirable qualities. And, like Julius Watkins, Arkady has refused to allow public perception and stereotyping to affect his will to become an icon of jazz performance on his instruments. He is, and continues to be, an influential force for many horn players, and his work to advance the art of horn playing in non-traditional formats places him atop his fellow comrades.

Mark Taylor is one of the younger members in the new wave of jazz horn performing artists. A native of Chattanooga, Tennessee, Mark began to develop his passion for free-style jazz playing in the 1980s during his studies at the New England Conservatory. While in Boston, Mark assisted in the formation of, what was at the time, a radically new type of chamber ensemble. The group was known as the Ebony Brass Quintet and they quickly earned a reputation as being one of the most unique of performing ensembles along the Eastern Seaboard.¹⁰⁶ It was during an Ebony Brass recording session when critics first began to take note of Mark's unique free-jazz horn

¹⁰⁵ Jeffrey Agrell. "Jazz Clinic: There'll Be Some Changes Made." *The Horn Call*, vol. 18 no. 2, 1988, pp. 86-89.

¹⁰⁶ Pierre Sprey. Liner notes from *Quiet Land*. Mapleshade Records, CD-05232 1997.

playing. “The first day of the session, Mark took a solo on *A Child is Born* that knocked my socks off,” said Taylor’s longtime friend, Pierre Sprey. “He can play as limpidly as the flute and as gnarly as the alto.”¹⁰⁷ Jazz legend, Max Roach, commented on Mark’s horn mastery in saying, “There is no one dealing with the French horn the way he is.”¹⁰⁸ Upon hearing Taylor in live or recorded performances, one can instantly notice his superb mastery of his horn, his passions for playing free-jazz, and his devotion to promoting an awareness for the genre.

Taylor’s diverse musical career has included many performing and arranging engagements. He has recorded as a sideman with numerous free-jazz greats such as Max Roach, McCoy Tyner, Muhal Abram, and Henry Threadgill. Following in the footsteps of Vince Chancey, Mark performed with Bowie’s Brass Fantasy and has given frequent tours in Europe and the Middle East. An active composer, Taylor has received commissions from a wide assortment of venues including the So What Brass Quintet, the Dollface Productions feature film, *The Girl*, and a recent documentary, *String of Pearls*, by the African-American sculpting artist, Camille Billops. In addition to these accomplishments, Mark also manages a hectic solo career and is a regular performer in some of New York City’s biggest jazz clubs including Birdland and The Village Vanguard. With two solo CDs to his credit¹⁰⁹, he has firmly established himself as one of the premier Watkins disciples.

¹⁰⁷ Pierre Sprey. Liner notes from *Quiet Land*. Mapleshade Records, CD-05232 1997.

¹⁰⁸ www.angelfire.com/jazz/marktaylormusic/biopage.html

¹⁰⁹ His solo albums, *Quiet Land* (Angelfire CD-05232) and *Circle Squared* (MTCD-122002), were released in 1995 and 2002 respectively.



Figure 4-7 Mark Taylor performing selections from his Circle Squared album in Calgary, Alberta. Photo contributed by Mark Taylor.

In regards to his jazz inspirations, Taylor claimed that he first idolized trumpeter Woody Shaw which was an interesting choice for a horn player due to Shaw's murky, heartrending sound. But when asked about his jazz horn playing inspirations, Taylor immediately gave credit to the founding father of this style. "Julius defiantly got me going," said Taylor. "I was too young to have known him personally and I was just a kid when he died. But, I listened to lots of his records with the Jazz Modes and some of the (Quincy) Jones recordings and said to myself, 'if this guy can do it, I can too.' So I began to tinker around with it all and today I am where I am. I don't know if I would've ever gone into jazz horn playing had it not been for Julius' efforts years before me."¹¹⁰

Overall similarities between Taylor and Watkins are quite significant. Along the lines of chamber jazz, the ensemble used by Taylor on a majority of his club dates is comparable to that used by his mentor. Obviously there is the use of a horn, piano, bass

¹¹⁰ Personal interview with Mark Taylor, March 12, 2004.

and drums, but Mark's instrument is accompanied sans saxophone. The soprano voice is also a common trait in many of his original chamber jazz works. For Julius, it was the voice of Eileen Gilbert. For Mark, it is the voice of his wife, Karen. When utilized, both vocalists sing romantically inspired and textless lines which dominate the melodic activity in those selections. One other bond which exists between Taylor and Watkins is their common friend, Warren Smith. Many of Taylor's avant-guard jazz charts require not only set drums, but other malleted percussion instruments such as marimbas and vibraphones, and Smith, "the dean of the New York percussion scene,"¹¹¹ is often the individual upon whom Taylor calls to fill the ranks of his clubbing and recording chamber jazz groups.

This being said, there are great differences between Watkins' performance style and that of Taylor. While Mark is an accomplished performer of bebop jazz,¹¹² the style featured exclusively in his recordings is that of the complex and confusing free-jazz realm. A prime example of this avant-guard and practically serialistic form of music can be heard in the tune, "Osmium Zamindar and the Fire Demons of Praethor," an original composition by Taylor and the first track on his 2002 *Circle Squared* recording. The Webernesque piano solos are mixed with seemingly unrelated percussive rhythms from the drums and horn parts which feature muted and hand-stopping techniques. The work in itself sounds completely chaotic, yet this is exactly the style which defines Mark Taylor's musical taste. Commenting on this piece, Taylor admitted, "...duos, trios, solos and it never stops. Just like life. Solos become quartets become a song (or a piece of one

¹¹¹ Pierre Sprey. Liner notes for *Quiet Land*. Mapleshade Records, 05232, 1998.

¹¹² This author attended club performance featuring Mark Taylor, Jazz Horn, on March 14, 2004, at the New York Jazz Club, *Detours*.

anyway) becomes collective improvisation. It's beautiful – and terrible and free and ugly and structured and unpredictable, completely under control and utterly ridiculous.”¹¹³

Although there exist many differences in style between Watkins and Taylor, there are characteristics which enable them to be musically related. Both African-American performers feature chamber jazz settings which feature the horn. Both incorporate the soprano female voice and both envisioned a futuristic jazz world in which the horn would be a regular commodity. “I'm not sure what the future holds for jazz horn playing,” said Taylor. “I certainly believe that the instrument has a worthy place in jazz and audiences are becoming more and more aware of this. Education is the most important element in continuing the tradition which Julius started for us; Education for audiences, horn players and other musicians. We can do this. More importantly, we should do this.

The future of jazz horn playing is not crystal clear. Many artists have made significant strides to promote awareness for new possibilities in this art form through their recordings, concerts, masterclasses, and printed publications. John Clark, professor of horn at State University of New York at Purchase, published *Jazz Exercises for French Horn* in 1993. This etude book serves as a "how-to" guide for hornists looking to expand their knowledge of jazz horn playing along with suppressing their fears of playing in a style which is so foreign to many in this realm. Doug Hill, Professor of Horn at the University of Wisconsin at Madison, has composed a number of jazzy and jazz-inspired works. One of these, “Song Suite in a Jazz Style for Horn and Piano,” features five separate movements, each with its own unique jazz personality.

¹¹³ Taylor, Mark. Liner notes from *Circle Squared*. Taymons Music, 2002.

Educators and performers are doing a great deal to promote the cause of this new musical concoction; however, an adequate awareness about this musical style and an acceptance for including horns in jazz settings is seriously lacking. In general, the massed audience simply does not understand that jazz is an expression, a feeling and a passion rather than just a piece of music for trumpets, trombones, saxophones, pianos and basses. Music critics will play a significant role in promoting this awareness if the genre is to succeed. Francis Davis, a reporter for the *Philadelphia Inquirer* wrote, "(the horn is) an instrument that is finally winning some credibility in jazz."¹¹⁴ Although many horn players and musicians in the New York and Los Angeles areas are familiar with jazz horn playing, a vast majority of the musical public relies on the printed word to guide them into new listening realms. Jazz artists can only do so much to promote their cause. Perhaps the pen is mightier than the horn.

¹¹⁴ www.vincentchancey.com

CHAPTER 5 SUMMARY AND CONCLUSIONS

Julius Burton Watkins was the most significant performer of jazz French horn repertoire prior to 1977. His performance talent, virtuosic technique, and passion for pursuing a career in a previously uncharted area have all contributed to his historical significance as an American performing artist. Numerous personal and professional obstacles were overcome by Watkins as he relentlessly proceeded on a steady course to transform his instrument from a jazz rarity to a jazz commodity. He is often remembered as being a man of dignity and charm, and his ability to include the horn in chamber jazz settings was a specialized gift which few artists have been able to emulate.

Julius' accomplishments have helped to inspire a new wave of artistic activity in the realm of jazz French horn performance. Since his death in 1977, there has been a 2000% increase in the number of soloists who are actively taking part in this genre. While statistically impressive, the actual number of artists performing in this manner is somewhat of a concern, as only twenty jazz horn soloists worldwide are actively contributing to this genre. Nonetheless, the spirit of solo jazz horn playing is alive and well, and a promising future exists for the genre.

Julius enjoyed great fame and popularity during his lifetime; however, the same cannot be said in connection to the twenty-eight years following his death. Since April 4, 1977, Watkins has received little attention from literary sources, including magazines, journals, books, and jazz encyclopedias. Some jazz artists have taken it upon themselves to teach others about Julius and help educate audiences about his professional

accomplishments. In 1993, a group of jazz horn players met in New York City to perform in the first Julius Watkins Jazz Horn Festival. The festival became an annual event and featured performances by Tom Varner, Vincent Chancey, John Clark, and Dolores Beck-Schwartz. The festival ceased to exist after 1997 due to organizational and financial problems, but after an eight year hiatus, there is a rekindled energy for the program as the Fifth Annual Julius Watkins Jazz Horn Festival is scheduled to occur in the spring of 2006.

Many record albums featuring Julius Watkins as a soloist or sideman have been re-released in recent years. As a result, new listeners of jazz music have been exposed to the flurry of jazz horn playing made famous by Watkins in the 1950s and 60s. Artists such as Ken Wiley, John Clarke, and Doug Hill continue to publish etudes, solos, and method books for beginning jazz horn players. They do so in an effort to provide the horn world with new repertoire and eliminate the “you can’t play jazz on the horn” stereotype which still unfortunately exists.

Jazz horn playing is also receiving attention from internationally acclaimed professional organizations. For example, the International Horn Society’s 38th International Horn Symposium will be held in Cape Town, South Africa, in the summer of 2006. Symposium coordinator, Steve Horwood has announced that this symposium will differ from previous meetings in that both lecture sessions and concerts will feature jazz horn performances. An all new jazz session will include a jazz big band from Cape Town, and a number of jazz horn artists from around the world are scheduled to perform. It is obvious that the Watkins dream is still a living and breathing reality.

Much more is known regarding the life and accomplishments of Julius Watkins; however, his performance ability and preferences, and his impact on the development of this genre, there exists a great need for further research into many aspects of his personal life. In regard to his childhood, it is not known whether Julius was the only member of his family in possession of musical ability. There is speculation that his brother, Lucius Jr., was a percussionist, as the headstone on his grave contains an embrowned drum set.

Significant questions exist regarding the identity of Julius' first wife, Ella. Efforts were made to contact the public records office in Detroit, Michigan, with the hopes of obtaining the couple's marriage record. As of August, 2005, no such record has become available. Similar attempts were made to contact City Hall in New York City with the hope of finding marriage and/or divorce records for Julius and either of his wives. These efforts also proved to be unsuccessful. If documents such as these are located, they might provide further insight regarding Julius' personal life.

A number of questions exist regarding Julius and Ella's two children, Julie and Julius, Jr. It is not known if either of the children were musically inclined, finished school, or sought out a professional career. Julius was a grandfather of five, but the identities of those grandchildren are still unknown. Further, nothing is known about the type of relationship the children had with their father in the years which followed Julius and Ella's separation and divorce. I had hoped to locate and interview Julie and Julius Jr. in order to learn more about their father, as their answers would have undoubtedly provided a substantial amount of interesting and worthwhile information. Sadly, both children passed away well-prior to this research activity. My efforts were nullified when I learned that Julius Jr. and Julie were both deceased. Julius Jr. died in 1987 while Julie

passed in 1995. They are both buried in the family plot at the United Memorial Gardens in Plymouth, Michigan.

The “Phantom” nickname has recently taken on a new identity. Whereas Julius often disappeared before and after shows, his entire family seems to have vanished from existence. His parents, Mattie and Lucius Sr., passed away in 1986 and 1975 respectively, Lucius Jr. died in 1991 and his sister, Olivia, is also deceased. His other sister, Janice (Watkins) Estill, may still be alive in the Detroit area. David Ensign, an employee at the United Memorial Gardens, informed me that Janice Estill arranged and organized Julius’ funeral and burial in 1977. Efforts were made to contact Mrs. Estill by phone and courier, but phone calls and written correspondence were never returned. Attempts were also made to contact Mrs. Estill’s children, Karen and Russell Estill, but they also proved to be unsuccessful.

To further complicate the issue of locating family members, Harriette Watkins passed away in 1978, one year after Julius’ death, and it is believed that Ella is also deceased. The location of their remains is yet another mystery in this complex puzzle. Neither of them are buried in the Watkins plot in Plymouth, Michigan, and while this may not be a surprise in regard to Ella, it is startling when considering the impact Harriette had on Julius’ life. When meeting with John Lee at Woody’s Home for Services, he recalled the following details regarding Harriette’s funeral:

It was a small service. We didn’t have it here. It was over at Cole’s Funeral Home. They were one of three funeral homes which were in operation back then. Her funeral was lovely. There was a string quartet that played and her funeral program was printed on stationery with musical notes all over it. I have no idea where she is buried. Give Cole’s a call. They should know since they handled the funeral.¹¹⁵

¹¹⁵ Personal interview with John Lee, March 14, 2004.

The “phantomic” curse impacted this issue as well. Cole’s Funeral Home was bequeathed to the owner’s two children following his death in the late 1980s. In 1993, Mr. Cole’s son started his own funeral home and took some of his father’s funeral records with him. Phone calls were placed to both funeral homes and neither one could find any record of a funeral for Harriette Davison or Harriette Watkins. Furthermore, attempts were made to contact cemeteries in and around Montclair, New Jersey, to locate her final resting place. These efforts proved to be fruitless as representatives from each cemetery were unable to confirm her burial location. Failed efforts were also made to locate Paul Augustine, Harriette’s son from her previous marriage. It is an eerie reality that the entire Watkins family has disappeared before our very eyes and vanished from existence, taking with them any hope of being eventually discovered. Hopefully with continued research efforts, more can be learned about the Watkins family as a whole, and in doing so, bring closure to these open-ended issues.

Julius Watkins served as a model for all musicians. As performers, we are drawn to our instruments by an unknown force, driving us to perfect the art of creating aural aesthetic beauty. We follow in Julius’ footsteps to pursue a life void of financial wealth, but full of emotional satisfaction. Ella Fitzgerald once said, “Just don’t give up trying to do what you really want to do. Where there’s love and inspiration, I don’t think you can go wrong.” Julius Watkins never lost sight of his ultimate desire and he overcame many significant obstacles in realizing his goal. He loved his horn. He loved life. He loved humanity as a whole. And despite all of the adversity, struggle, and contretemps, Julius only went right.

APPENDIX A
CHRONOLOGICAL DISCOGRAPHY OF ALL ALBUMS
FEATURING JULIUS WATKINS¹¹⁶

Album Title: The Beale Street Gang with Milt Buckner

Recording date/location: July 11, 1948, New York

Recording Label(s): Savoy

Label number(s): 731

Release date: unknown

Principal Artist: Milt Buckner

Personnel: Julius Watkins (tpt), Billy Mitchell (ts), Bernie MacKay (gt), Milt Buckner (pn), Bruce Lawrence (b), Eddie Grant (dr)

Tracks:

1. Back Alley Blues
2. Raising the Roof
3. Lazy Joe
4. Fat Stuff Boogie

Album Title: Bebop Professors

Recording date/location: January 20, 1949, New York City

Recording Label(s): Capitol Records

Label number(s): ECJ-50073

Release date: unknown

Principal Artist: Babs Gonzales

Personnel: Bennie Green, J.J. Johnson (tbn), Julius Watkins (fhn), Jordan Fordin (as), Sonny Rollins (ts), Linton Garner (pn), Art Phipps (b), Jack Parker (dr), Babs Gonzales (vcl)

Tracks:

1. Sid's Delight
2. Casbah
3. John's Delight

¹¹⁶ Although a discography of recordings featuring Julius Watkins is included in Steven Schaugency's dissertation, *The Orginal Jazz Compositions of Julius Watkins*, it is not in chronological order and does not include complete track lists. Further, numerous recordings have been re-released since its publication. This appendix features an updated discography additionally highlighting re-release information and complete track listings, all in chronological order from the earliest recording date.

4. What's New
 5. Heaven's Door Are Wide Open
 6. Focus
 7. St. Louis Blues*
 8. Prelude to A Nightmare*
 9. Capitolizing***
 10. Professor Bop***
-

Album Title: Roll'em Bags

Recording date/location: January 25, 1949, New York City

Recording Label(s): Savoy

Label number(s): Savoy MG 12042, Savoy 110

Release date: 1949, re-released June 15, 1994

Principal Artist: Milt Jackson

Personnel: Kenny Dorham (tpt, pn), Julius Watkins (fhn), Billy Mitchell (ts), Milt Jackson (vib, pn), Curley Russell (b), Kenny Clarke (dr)

Tracks:

1. Conglomeration ***
2. Bruz***
3. You Go To My Head*
4. Roll'em Bags***
5. Faultless
6. Hey Frenchy***
7. Come Rain or Come Shine
8. Fred's Mood
9. Wild Man

Album Title: Meet Milt

Recording date/location: February 23, 1949, New York City

Recording Label(s): Savoy

Label number(s): 12061, Savoy Jazz 172

Release date: 1949, re-released June 15, 1994

Principal Artist: Milt Jackson

Personnel: Bill Massey (tpt), Julius Watkins (fhn), Billy Mitchell (ts), Milt Jackson (vib), Walter Bishop, Jr. (pn), Nelson Boyd (b), Roy Haynes (dr)

Tracks:

1. They Can't Take That Away from Me
2. Soulful
3. Flamingo
4. Telefunken Blues

5. I've Lost Your Love
 6. Hearing Bells***
 7. Bubu***
 8. Junior***
 9. Bluesology*
 10. Bluesology (alternate take)*
-

Album Title: Bands for Bonds

Recording date/location: March 1, 1949, New York City

Recording Label(s): private recording for broadcast

Label number(s): n/a

Release date: unknown

Principal Artist: Milt Buckner

Personnel: Leonard Hawkins (tpt), Julius Watkins (fhn), Bill Graham (as), Billy Mitchell, Paul Quinichette (ts), Milt Buckner (pn, vib), Bernie MacKay (gt, voc)

Tracks:

1. Introduction*
2. Buck's Bop*
3. Bewildered*
4. Milt's Boogie*
5. Fiesta de Amor
6. Baby, All the Time

Album Title: Milt Buckner and His Orchestra

Recording date/location: March 10, 1949, WMGM Studio C, New York City

Recording Label(s): MGM

Label number(s): 10410, 10504

Release date: May 6, 1949

Principal Artist: Milt Buckner

Personnel: Leonard Hawkins, Dave Page, Johnny Letman, Talib Daawud (tpt), Michael Wood, Henderson Chambers, Leon Comegys (tbn), Julius Watkins (fhn), Rudy Powell, Bill Graham (as), Paul Quinichette, Billy Mitchell (ts), Charlie Fowlkes (bars), Milt Buckner (pn, vib), Bernie MacKay (gt), Ted Sturgis (b), Edward Grant (dr)

Tracks:

1. Buck's Bob***
2. Milt's Boogie*
3. Oo-be-doop***
4. M.B. Blues*

Album Title: Milt Buckner and His Orchestra

Recording date/location: June 3, 1949, WMGM Studio B, New York City

Recording Label(s): MGM

Label number(s): Test Pressing, 10632, 10632-B

Release date: unknown

Principal Artist: Milt Buckner

Personnel: Mustafa Daleel (Alphonso Barrymore), Leonard Hawkins, Johnny Letman, Talib Daawud (tpt), Michael Wood, Henderson Chambers, Leon Comegys (tb), Julius Watkins (fhn), Rudy Powell, Charlie Holmes (as), Alva McCain, Billy Mitchell (ts), Charlie Fowlkes (bars), Milt Buckner (p, vib, vcl, cond), Bernie MacKay (gt), Ted Sturgis (b), Timothy Kennedy (dr)

Tracks:

1. Who Shot John?***
2. Don't Tell Your Papa*
3. Buck-a-boo***
4. Yesterdays***

Album Title: The Three Flames with Milt Buckner

Recording date/location: January 25, 1950, WOR Studio, New York City

Recording Label(s): MGM

Label number(s): 10853, 10741

Release date: unknown

Principal Artist: The Three Flames

Personnel: Three Flames (George "Tiger" Haynes, Roy Testamark, Bill (Averill?) Pollard (vcl), Lamar Wright, Talib Daawud (tpt), Al Hayse (tb), Julius Watkins (fhn), George Dorsey (as), John Hartzfield (ts), Charlie Fowlkes (bars), Milt Buckner (pn), Percy Heath (b), Tim Kennedy (dr)

Tracks:

1. I Don't Want to Take That Chance*
2. (Good Bye) Cornelia Jones*
3. Chewing Gum Mama*
4. Suffer*

Album Title: Slowly Goin' Crazy c/w Good Lovin'

Recording date/location: December 12, 1951, New York City

Recording Label(s): Savoy

Label number(s): 830

Release date: unknown

Principal Artist: H-Bomb Ferguson

Personnel: J. Hawkins (tpt), Julius Watkins (tb), Pinky Williams (as), Purvis Henson (ts), Kelly Owens (pn), Leon Spann (b), Jack Parker (dr), H-Bomb Ferguson (vcl)

Tracks:

1. Slowly Goin' Crazy*
2. Good Lovin'*

Album Title: Life is Hard

Recording date/location: December 12, 1951, New York City

Recording Label(s): Savoy

Label number(s): SJL1176

Release date: 1952

Principal Artist: Bob "H-bomb" Ferguson

Personnel: Julius Watkins (tbn), Pinky Williams (ts), Purvis Henson (bars), Kelly Owens (pn), Leon Spann (b), Jack Parker (dr), Bob "H-Bomb" Ferguson (vcl)

Tracks:

1. New Way Blues	13. Big City Blues
2. Life is Hard	14. Bookie's Blues
3. Hot Kisses	15. My Frame Baby
4. My Baby's Blues	
5. I Need You Baby	
6. Double Crossing Daddy	
7. Tortured Love	
8. Slowly Goin' Crazy*	
9. Preachin' the Blues*	
10. Sundown Blues*	
11. Good Lovin'*	
12. Give It Up	

Album Title: Preachin' the Blues c/w Hot Kisses

Recording date/location: December 12, 1951, New York City

Recording Label(s): Savoy

Label number(s): 848

Release date: unknown

Principal Artist: H-Bomb Ferguson

Personnel: J. Hawkins (tpt), Julius Watkins, Leon Comegys (tbn), Pinky Williams (as), Purvis Henson and Count Hastings (ts), Kelly Owens and James Neeley (pn), Leon Spann and Lavern Baker (b), Jack Parker (d), H-Bomb Ferguson (vcl)

Tracks:

1. Preachin' the Blues*
2. Hot Kisses*

Album Title: Monk

Recording date/location: November 13, 1953, New York City

Recording Label(s): Prestige, Original Jazz Classics

Label number(s): PRLP7053, OJCCD-0162

Release date: 1954, re-released 1991

Principal Artist: Thelonious Monk

Personnel: Julius Watkins (fhn), Sonny Rollins (ts), Thelonious Monk (pn), Percy Heath (b), Willie Jones (dr)

Tracks:

1. Let's Call This***
2. Think of One***
3. Think of One (alternate take)***

Album Title: Thelonious Monk/Sonny Rollins

Recording date/location: November 13, 1953, New York City

Recording Label(s): Prestige, Original Jazz Classics

Label number(s): PRLP-7075, OJCCD-0692

Release date: 1954, re-released July 1, 1991

Principal Artist: Thelonious Monk

Personnel: Julius Watkins (fhn), Sonny Rollins (ts), Thelonious Monk (pn), Percy Heath (b), Willie Jones (dr)

Tracks:

1. The Way You Look Tonight
2. I Want to be Happy
3. Work
4. Nutty
5. Friday the 13th***

Album Title: The New Oscar Pettiford Sextet

Recording date/location: December 29, 1953, New York City

Recording Label(s): Debut, Original Jazz Classics

Label number(s): DLP-8, OJCCD-1926

Release date: 1954, re-released November 30, 1999

Principal Artist: Oscar Pettiford

Personnel: Julius Watkins (fhn), Phil Urso (ts), Walter Bishop, Jr. (pn), Oscar Pettiford (cello), Charles Mingus (b), Percy Brice (dr)

Tracks:

1. The Pendulum at Falcon's Lair***
2. Tamalpais Love Song***
3. Jack the Fieldstalker***
4. Fru Bruel
5. Stockholm Sweetin'***
6. Low and Behold*
7. I Succumb to Temptation
8. Chickasaw
9. Bop Scotch
10. The Most
11. Chasin' the Bass

Album Title: Bass by Pettiford

Recording date/location: September 9, 1954, New York City

Recording Label(s): Bethlehem, Rhino

Label number(s): BCP-6, Rhino 75820

Release date: 1954, re-released November 2, 1999

Principal Artist: Oscar Pettiford

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Duke Jordan (pn), Oscar Pettiford (b, cello), Ron Jefferson (dr)

Tracks:

1. Sextette*	13. On the Alamo
2. The Golden Touch*	14. Honeysuckle Rose
3. Cable Car***	
4. Tricotism*	
5. Edge of Love*	
6. Oscar Rides Again***	
7. The Continental	
8. For All We Know	
9. Yesterdays	
10. Imagination	
11. Time Out	
12. Softly as in the Morning Sunrise	

Album Title: Rugolomania

Recording date/location: October 11, 1954, New York City

Recording Label(s): Columbia, Collectables

Label number(s): CL-689, Collectables 6092

Release date: 1954, re-released November 9, 1999

Principal Artist: Pete Rugolo

Personnel: Larry Fain, Leon Meriam, Doug Mettome, John Wilson (tpt), Eddie Bert, Milt Gold, Frank Rehak, Kai Winding (tbn), Stan Paley, Julius Watkins (fhn), Bill Barber (tba), Dave Schildkraut, Chaset Dean (as), Joe Megro (ts, bars), Herbie Mann (flt, ts), Marty Flax (bars), Gordon ell (pn), Perry Lopez (gt), Whitey Mitchell (b), Teddy Sommer, Jerry Segal (perc)

Tracks:

1. Gone With the Wind*	13. Shave and a Haircut
2. In a Sentimental Mood	14. Latin Nocturne
3. Bobbin' with Bob	15. When Your Lover Has Gone*
4. Four Twenty A.M.	
5. Little White Lies	
6. Me Next	
7. Bongo Dance	
8. Intermezzo	
9. Montevideo	
10. I've Had My Moments	
11. Everything I Have is Yours*	
12. Hornorama***	

Album Title: Julius Watkins Sextet, vols. 1 and 2

Recording date/location: August 8, 1954 – March 19, 1955, Hackensack, NJ and New York City

Recording Label(s): Blue Note

Label number(s): BLP-5053, BLP-5064, BCD-95749

Release date: 1954, 1955, re-released October 20, 1998

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Frank Foste, Hank Mobley (ts), George Butcher, Duke Jordan (pn), Perry Lopez (gt), Oscar Pettiford (b), Kenny Clarke (dr)

Tracks:

1. Linda Delia***	9. Jordu***
2. Perpetuation***	
3. I Have Known***	
4. Leete***	
5. Garden Delights***	
6. Julie Ann***	
7. Sparkling Burgandy***	
8. B and B***	

Album Title: Signals

Recording date/location: October 22, 1955, Hackensack, NJ

Recording Label(s): Savoy

Label number(s): SLJ 2231

Release date: 1955

Principal Artist: Gigi Gryce

Personnel: Art Farmer (tpt), Eddie Bert (tbn), Julius Watkins (fhn), Bill Barber (tba), Gigi Gryce (as), Cecil Payne (bars), Horace Silver (pn), Oscar Pettiford (b), Art Blakey (dr), Ernestine Anderson (vcl)

Tracks: 1. Social Call*
2. (You'll Always Be) The One I Love*

Album Title: The Modern Art of Jazz, vol.2

Recording date/location: February 3, 1956, New York City

Recording Label(s): Dawn

Label number(s): DLP1104, B0000254Q1

Release date: 1956, re-released November 16, 2004

Principal Artist: Mat Mathews

Personnel: Julius Watkins (fhn), Mat Mathews (acd), Joe Puma (gt), Oscar Pettiford (b), Kenny Clarke (dr)

Tracks: 1. As Time Goes By****
2. I Only Have Eyes for You****
3. Later on*

Album Title: Come Swing with Me

Recording date/location: May 1956, New York City

Recording Label(s): Roost; Toshiba

Label number(s): RLP2212, 56583716

Release date: 1956, re-released 2003

Principal Artist: Beverly Kenny

Personnel: Nick Travis (tpt), Urbie Green (tbn), Julius Watkins (fhn), Sam Marowitz (as), Al Epstein (cl), George Berg, Danny Banks (as, ts), Janet Putman (hp), Moe Wechsler (pn), Billy Bauer, Barry Galbraith (gt), Milt Hinton (b), Don Lamond, Ted Sommer (dr), Beverly Kenny (vcl)

Tracks: 1. Give Me the Simple Life* 6. If I Were a Bell*
2. Guess I'll Hang My Tears Out to Dry* 7. Why Try to Change Me Now
3. The Trolley Song* 8. Swingin' On A Star*
4. Violets for My Furs* 9. You Go To My Head*
5. This Can't be Love*

Album Title: Cuban Fire

Recording date/location: May 22 – 24, 1956, Capitol Studios, New York City

Recording Label(s): Capitol

Label number(s): T731, CDP 7962602

Release date: 1957, re-issued 1991

Principal Artist: Stan Kenton

Personnel: Ed Leddy, Sam Noto, Lee Katzman, Phil Gilbert, Al Mattaliano (tpt), Vinnie Tanno (tpt, flhn), Bob Fitzpatrick, Carl Fontana, Kent Larsen (tbn), Don Kelly (btb), Irving Rosenthal, Julius Watkins (fhn), Jay McAllister (tba), Lennie Niehaus (as), Bill Perkins, Lucky Thompson (ts), Billy Root (bars), Stan Kenton (pn), Ralph Blaze (gt), Curtis Counce (b), Mel Lewis (dr), Saul Gubin, George Gaber (timp), Willie Rodriguez (bgo), Tommy Lopez (cga), George Laguna (timb), Roger Mozian (claves), Mario Alvarez (maracas)

Tracks:

1. Fuego Cubano*
2. El Congo Valiente*
3. Recuerdos*
4. Quien Sabe?*
5. La Guerra Baila*
6. La Suerte de los Tontos*
7. Tres Corazones*

Album Title: Jazzville, vol. 1

Recording date/location: June 1956, New York City

Recording Label(s): Dawn

Label number(s): DLP-1101

Release date: 1956

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn) Paul West (b), Art Taylor (dr)

Tracks:

1. Dancing on the Ceiling***
2. Legend***
3. Temptation***
4. Episode***
5. Dancing in the Dark***
6. Goodbye***
7. Blues for the Camels
8. Loverman
9. Achilles' Heel
10. Everything Happens to Me

Album Title: Smart Jazz for the Smart Set

Recording date/location: June 12, 1956, New York City

Recording Label(s): Seeco

Label number(s): CELP-466

Release date: 1956

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn), Oscar Pettiford (b), Ron Jefferson (dr), Janet Putnam (hp), Eileen Gilbert (vcl)

Tracks:

1. Town and Country***
2. When the Blues Come On***
3. Blue Modes***
4. You Are Too Beautiful***
5. So Far***
6. Idle Evening***
7. Garden Delights***
8. Strange Tale***
9. Two Songs***

Album Title: Les Jazz Modes

Recording date/location: June 12, 1956, New York City

Recording Label(s): Dawn, Blue Moon

Label number(s): DLP-1108, Blue Moon DCD-104

Release date: 1956, re-released 1998

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn), Oscar Pettiford (b), Ron Jefferson (dr), Janet Putnam (hp), Eileen Gilbert (vcl)

Tracks:

1. Dancing on the Ceiling***	13. Garden Delights***
2. Legend***	14. Strange Tale***
3. Temptation***	15. Two Songs***
4. Episode***	16. Stallion***
5. Dancing in the Dark***	
6. Goodbye***	
7. Town and Country***	
8. When the Blues Come On***	
9. Blue Modes***	
10. You Are Too Beautiful***	
11. So Far***	
12. Idle Evening***	

Album Title: Oscar Pettiford Orchestra in Hi-Fi

Recording date/location: June 11-19, 1956, ABC Studios, New York City

Recording Label(s): ABC-Paramount

Label number(s): ABC 135

Release date: 1956

Principal Artist: Oscar Pettiford

Personnel: Ernie Royal, Art Farmer (tpt), Jimmy Cleveland (tbn), Julius Watkins, David Amram (fhn), Gigi Gryce (as), Lucky Thompson (ts), Jerome Richardson (ts, flt), Danny Bank (bars), Tommy Flanagan (pn), Oscar Pettiford (b), Osie Johnson (dr), Janet Putnam (hp)

Tracks:

1. Nica's Tempo*
2. Deep Passion*
3. Sunrise-Sunset*
4. Perdido*
5. Two French Fries***
6. Smoke Signals*
7. Speculation*
8. The Pendulum at Falcon's Lair*
9. The Gentle Art of Love*
10. Not So Sleepy*

Album Title: Gil's Guests

Recording date/location: August 10, 1956, New York City

Recording Label(s): Prestige, Original Jazz Classics

Label number(s): PRLP7063, OJCCD1753

Release date: 1956, re-released July 1, 1991

Principal Artist: Gil Melle

Personnel: Art Farmer (tpt), Julius Watkins (fhn), Hal McKusick (as, flt), Gil Melle (bars), Joe Cinderella (gt), Vinne Burke (b), Ed Thigpen (dr)

Tracks:

1. Soudan***
2. Tomorrow*
3. Block Island***
4. Sixpence
5. Still Life
6. Ghengis
7. Funk for Star People
8. Golden Age
9. Herbie

Album Title: Mood in Scarlet

Recording date/location: December 4, 1956, New York City

Recording Label(s): Dawn

Label number(s): DLP-1117, CD-105

Release date: 1957, re-released November 16, 2004

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn), Martin Rivera (b), Ron Jefferson (dr), Chino Pozo (bgo, cga), Janet Putnam (hp), Eileen Gilbert (vcl)

Tracks:

1. Baubles, Bangles, and Beads***
2. Autumn Leaves***
3. The Golden Chariot***
4. Let's Try***
5. Bohemia***
6. Catch Her***
7. Hoo Tai***
8. Mood in Scarlet***
9. Linda Delia***

Album Title: Curtis Fuller and Hampton Hawes with French Horns

Recording date/location: May 18, 1957, Hackensack, NJ

Recording Label(s): Prestige, Original Jazz Classics

Label number(s): LP16-6, OJC 1942

Release date: 1963, re-released December 26, 2000

Principal Artist: Curtis Fuller

Personnel: Curtis Fuller (tbn), David Amram, Julius Watkins (fhn), Sahib Shihab (as), Hampton Hawes (pn), Addison Farmer (b), Jerry Segal (dr)

Tracks:

1. Ronnie's Tune*
2. Roc and Troll*
3. A-Drift*
4. Five Spot*
5. Lyriste*
6. No Crooks*

Album Title: Modern Jazz Perspective

Recording date/location: September 5, 1957, New York City

Recording Label(s): Columbia, Phillips

Label number(s): Columbia 36810, CL 1058, KG 32482, PhillipsBBL7244

Release date: re-released October 20, 1995

Principal Artist: Donald Byrd

Personnel: Donald Byrd (tpt), Jimmy Cleveland (tb), Julius Watkins (fhn), Don Butterfield (tba), Gigi Gryce (as), Sahib Shihab (bars), Wynton Kelly (pn), Wendell Marshall (b), Art Taylor (dr)

Tracks:

1. Speculation*	13. An Evening in Casablanca
2. Over the Rainbow	14. Satellite
3. Nica's Tempo*	
4. Blue Concept	
5. Little Niles*	
6. Sans Souci	
7. I Remember Clifford*	
8. Early Morning Blues	
9. Elegy	
10. Stablemates*	
11. Steppin' Out*	
12. Social Call	

Album Title: Oscar Pettiford Orchestra in Hi-Fi, vol. 2

Recording date/location: August 23- September 6, 1957, ABC Studios, New York City

Recording Label(s): ABC-Paramount

Label number(s): ABC 227

Release date: 1957

Principal Artist: Oscar Pettiford

Personnel: Ray Copeland, Art Farmer (tpt), Al Grey (tbn), Julius Watkins, David Amram (fhn), Gigi Gryce (as), Benny Golson (ts), Jerome Richardson (ts, flt), Sahib Shihab (bars), Dick Katz (pn), Oscar Pettiford (b, cello), Whitey Mitchell (b), Gus Johnson (dr), Betty Glamann (hp)

Tracks:

1. Now You See How You Are*
2. Aw! Come On*
3. I Remember Clifford*
4. Laura*
5. Somewhere*
6. Seabreeze*
7. Little Niles*

Album Title: New York Scene

Recording date/location: October 14-17, 1957, New York City

Recording Label(s): Contemporary, Original Jazz Classics

Label number(s): C3552, OJCCD-164-2

Release date: unknown

Principal Artist: Benny Golson

Personnel: Art Farmer (tpt), Jimmy Cleveland (tbn), Julius Watkins (fhn), Gigi Gryce (as), Benny Golson (ts), Sahib Shihab (bars), Wynton Kelly (pn), Paul Chambers (b), Charles Persip (dr)

Tracks:

1. Something in B-flat
2. Whisper Not*
3. Just By Myself***
4. Blues It*
5. You're Mine, You *
6. Capri***
7. B.G.'s Holiday*

Album Title: The Most Happy Fella

Recording date/location: November 7-11, 1957, New York City

Recording Label(s): Atlantic, Koch

Label number(s): ASD-1280, KOCCD-8507

Release date: 1958, re-released 1998

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn), Martin Rivera (b), Ron Jefferson (dr), Eileen Gilbert (vcl)

Tracks:

1. Standing on the Corner***
2. Joey, Joey, Joey***
3. Warm All Over***
4. Happy to Make Your Acquaintance***
5. My Heart Is So Full Of You***
6. The Most Happy Fella***
7. Don't Cry*
8. Like a Woman*
9. Somebody Somewhere*

Album Title: Four French Horns Plus Rhythm

Recording date/location: 1958, New York City

Recording Label(s): Elektra, Savoy

Label number(s): EKL-134, Savoy CD-0214

Release date: 1958, re-released October 26, 1993

Principal Artist: Julius Watkins

Personnel: Julius Watkins, David Amram, Fred Klein, Tony Miranda (fhn), Mat Mathews (acd), Joe Puma (gt), Milt Hinton (b), Osie Johnson (dr)

Tracks:

1. Four Men on a Horn***
2. Come Rain or Come Shine*
3. On the Alamo***
4. Blues for Milt*
5. Lobo Nocho***
6. Moods in Motion***
7. I Want to be Happy***
8. Wilhemine*
9. Worthington Valley***

Album Title: Experiments in Sound

Recording date/location: January 14-16, 1958, New York

Recording Label(s): Capitol

Label number(s): T981

Release date: 1958

Principal Artist: Johnny Richards

Personnel: Ray Copeland, Burt Collins, Al Stewart, John Bello (tpt), Billy Byers, Jim Dahl, Jimmy Cleveland (tbn), Julius Watkins (fhn), Jay McAllister (tba), Gene Quill (as), Frank Socolow (ts), Bill Slapin (bars, pic), Shelly Gold (bss), Bob Pancoast (pn), Chet Amsterdam (b), Jimmy Campbell (dr), Joe Venuto (xyl, perc)

Tracks:

1. How are Things in Glocca Morra*
2. Estoy Cansado*
3. Tersichore*
4. Omo Ado*
5. What is There to Say*
6. Je Vous Adore*

Album Title: The Rites of Diablo

Recording date/location: April 17, 1958, New York City

Recording Label(s): Roulette

Label number(s): RS-52008

Release date: 1958

Principal Artist: Johnny Richards

Personnel: Al Stewart, Charlie Shavers, Burt Collins, Ray Copeland (tpt), Frank Rehak, Jim Dahl, Jimmy Cleveland (tbn), Julius Watkins (fhn), Jay McAllister (tba), Gene Quill (as), Bill Slapin (pic, ts), Frank Socolow (ts), Shelly Gold (bss), Hank Jones (pn), Chet Amsterdam (b), Jimmy Campbell (dr), Joe Venuto (timp), Pete Terrace, Raymond Rodriguez (perc), Al Epstein (cga), Sol Gubin (maracas), Carlos Valdes (cga)

Tracks: 1. La Pecadora*
2. Ofo*

Album Title: New Bottle, Old Wine

Recording date/location: April 9 - May 26, 1958, New York City

Recording Label(s): World Pacific, EMI

Label number(s): WP1246, EMI 7468552

Release date: June 1958, re-released 1998

Principal Artist: Gil Evans

Personnel: Johnny Coles, Louis Mucci, Ernie Royal (tpt), Joe Bennett, Frank Rehak, Tom Mitchell (tbn), Julius Watkins (fhn), Harvey Phillips (tba), Julia Adderley (as), Jerry Sanfino (reeds), Gil Evans (arr, pn), Chuck Wayne (gt), Paul Chambers (b), Art Blakey (dr)

Tracks: 1. St. Louis Blues*
2. King Porter Stomp*
3. Willow Tree*
4. Struttin; With Some Barbecue*
5. Lester Leaps In*
6. 'Round Midnight*
7. Manteca*
8. Bird Feathers*

Album Title: Porgy and Bess

Recording date/location: July 22, 1958, New York City

Recording Label(s): Columbia

Label number(s): CL 1274

Release date: September 1958, re-released March 25, 1997

Principal Artist: Miles Davis

Personnel: Miles Davis (tpt, flhn), Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (tpt), Joe Bennett, Frank Rehak, Jimmy Cleveland (tbn), Richard Hixon (btb), Willie Ruff, Julius Watkins, Gunther Schuller (fhn), Bill Barber (tba), Julian Adderley (as), Phil Bodner, Romeo Penque (flt), Danny Banks (bcl), Paul Chambers (b), Philly Joe Jones (d), Gil Evans (arr)

Tracks:

1. The Buzzard Song*	13. There's a Boat That's Leaving Soon
2. Bess, You Is My Woman Now*	14. I Loves You, Porgy (alt. version)*
3. Gone*	15. Gone (alternate take)*
4. Gone, Gone, Gone*	
5. Summertime*	
6. Oh Bess, Oh Where's My Bess*	
7. Prayer (Oh Doctor Jesus)*	
8. Fishermen, Strawberry and Devil Crab*	
9. My Man's Gone Now*	
10. It Ain't Necessarily So*	
11. Here Come de Honey Man	
12. I Loves You, Porgy*	

Album Title: Johnny Richards Big Band Live in Hi-Fi Stereo

Recording date/location: August 2, 1958, New York City

Recording Label(s): Jazz Hour

Label number(s): JH-1010

Release date: 1958

Principal Artist: Johnny Richards

Personnel: Doug Mettome, John Bello, Burt Collins (tpt), Jim Dahl, Jimmy Cleveland, Billy Byers (tbn), Julius Watkins (fhn), Gene Quill (as), Frank Socolow (ts), Bill Slapin (bars, picc), Shelly Gold (bss), Bob Pancoast (pn), Chet Amsterdam (b), Charlie Persip (dr)

Tracks:

1. Band Aide, No. 2*
2. What is There to Say*
3. Ofo*
4. Dimples, No. 2*

Album Title: The Jazz Modes

Recording date/location: October 28 – November 20, 1958, New York

Recording Label(s): Atlantic, Koch

Label number(s): ASD-1306, KOCCD-8503

Release date: 1959, re-released 1999

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), Charlie Rouse (ts), Gildo Mahones (pn), Paul Chambers (b), Ron Jefferson (dr), Chino Pozo (bgo), Eileen Gilbert (vcl)

Tracks:

1. The Oblong***
2. 1-2-3-4-0 In Syncopation***
3. Blue Flame***
4. Mood in Motion***
5. Knittin'***
6. This 'n' That***
7. Glad That I Found You***
8. Princess***

Album Title: The Robert Herridge Theatre Show

Recording date/location: April 2, 1959, CBS Studios 61, New York City

Recording Label(s): Beppo Records

Label number(s): BEP 502

Release date: unknown

Principal Artist: Miles Davis

Personnel: Miles Davis (tpt, flhn), Ernie Royal, Clyde Reasinger, Louis Mucci, Johnny Coles, Emmet Berry (tpt), Frank Rehak, Jimmy Cleveland, Bill Elton (tbn), Rod Leavitt (btb), Julius Watkins, Bob Northern (fhn), Bill Barber (tba), Romeo Penque, Eddie Caine (ob, flt), Danny Banks (bcl), John Coltrane (ts), Paul Chambers (b), Jimmy Cobb (dr), anonymous (hp)

Tracks:

1. So What
2. Unknown Title
3. Unknown Title/So What
4. The Duke*
5. Blues for Pablo*
6. New Rhumba*
7. So What (alternate version)
8. So What (alternate version)
9. So What

Album Title: Brass Shout

Recording date/location: May 1959, New York

Recording Label(s): United Artists

Label number(s): UAS 5047

Release date: June 1959

Principal Artist: Art Farmer

Personnel: Art Farmer, Lee Morgan, Ernie Royal (tpt), Jimmy Cleveland, Curtis Fuller (tbn), James Haughton (bars), Julius Watkins (fhn), Don Butterfield (tba), Percy Heath (b), Philly Joe Jones (dr), Benny Golson (arr)

Tracks:

1. Minor Vamp***
2. Five Spot After Dark***
3. Nica's Dream*
4. Autumn Leaves***
5. Stella by Starlight*

Album Title: Walk Softly/Run Wild

Recording date/location: May 12 – 14, 1959, New York City

Recording Label(s): Coral

Label number(s): CRL-57304

Release date: 1959

Principal Artist: Johnny Richards

Personnel: Burt Collins, Jerry Kail, John Bello, Ray Copeland (tpt), Billy Byers, Jimmy Cleveland, Jim Dahl (tbn), Julius Watkins (fhn), Jay McAllister (tba), Gene Quill (as), Frank Socolow (ts), Bill Slapin (bars, pic), Shelly Russell (bss), John Knapp (pn), Chet Amsterdam (b), Ed Shaughnessy (dr), Warren Smith (perc), Johnny Richards (arr)

Tracks:

1. Laura*
2. Three Cornered Hat*
3. Walk Softly*
4. The Way You Look Tonight*

Album Title: Birth of a Band

Recording date/location: May 27 – June 16, 1959, New York City

Recording Label(s): Mercury, Universal

Label number(s): MG20444

Release date: 1959, re-released March 31, 2003

Principal Artist: Quincy Jones

Personnel: Joe Newman, Ernie Royal, Joe Wilder, Clark Terry (tpt), Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tbn), Julius Watkins (fhn), Phil Woods, Frank Wess (as), Benny Golson, Zoot Sims (ts), Sahib Shihab (bars), Patti Brown (pn), Kenny Burrell (gt), Milt Hinton (b), Sam Woodyard (dr), Quincy Jones (arr)

Tracks:

1. Happy Faces*
2. Along Came Betty*
3. I Remember Clifford*
4. Whisper Not*
5. The Gypsy*
6. Tickle-Toe*
7. Daylie Double***
8. Birth of a Band*
9. A Change of Pace*

Album Title: Satin Brass

Recording date/location: October 1959, New York City

Recording Label(s): Capitol, EMI

Label number(s): ST-1326, 1391792

Release date: 1959, re-released March 12, 2002

Principal Artist: George Shearing

Personnel: Dan Little, Cal Massey, Ben Ventura, Lamar Wright (tpt), Dick Brace, Chuck Maxon, Larry Wilson, Hale Rood (tbn), Bob Northern, Julius Watkins (fhn), Zuke Zarcher (tba), George Shearing (pn), Dick Garcia (gt), Hyatt Reuther (b), Lawrence Marable, Percy Brice (dr), Armando Perazza (cga), Emil Richards (vib), Toots Thielmans (gt, hca)

<u>Tracks:</u>	1. Memories of You	13. Deep Night*
	2. Lulu's Back in Town	14. In the Blue of the Evening*
	3. If You Were Mine	15. I Could Write a Book*
	4. Burnished Brass	16. Sleepy Manhattan*
	5. These Things You Left Me	17. If I Had You*
	6. Mine	18. Just Plain Bill*
	7. Beautiful Love	19. First Floor Please*
	8. Cuckoo In the Clock	20. Chelsea Bridge*
	9. Sometimes I Feel Like...	21. Like a Ship Without a Sail*
	10. Cheek to Cheek	22. Stairway to the Stars*
	11. Blame It On My Youth	23. You Look Like Someone*
	12. Basie's Masement	24. Night Flight*

Album Title: Guys and Dolls

Recording date/location: November 4, 1959, New York City

Recording Label(s): Columbia

Label number(s): CL 1426

Release date: 1960

Principal Artist: Manhattan Jazz All-Stars

Personnel: Bob Brookmeyer (tbn), Julius Watkins (fhn), Phil Woods (as), Zoot Sims (ts), Teddy Charles (vib), Charles Thompson (pn), Addison Farmer (b), Ed Shaughnessy (dr)

<u>Tracks:</u>	1. My Time of Day***	10. Havana
	2. I've Never Been in Love Before	11. I'll Know
	3. A Bushel and a Peck	
	4. Fugue for Tinhorns	
	5. Luck be a Lady*	
	6. The Oldest Established	
	7. Guys and Dolls	
	8. If I Were a Bell	
	9. Follow the Fold***	

Album Title: Live at the Alhambra '60

Recording date/location: February 14, 1960, Paris, France

Recording Label(s): Jazz Music Yesterday, Qwest Records

Label number(s): JMY 1004-2, 946190-2

Release date: 1960, re-released 1996

Principal Artist: Quincy Jones

Personnel: Clark Terry, Benny Bailey, Lonnie Johnson, Floyd Standifer (tpt), Jimmy Cleveland, Ake Persson, Melba Liston, Quentin Jackson (tbn), Julius Watkins (fhn), Porter Filbert, Phil Woods (as), Jerome Richardson, Bud Johnson (ts), Sahib Shihab (bars), Patti Brown (pn), Les Spann (gt, flt), Buddy Catlett (b), Hoe Harris (dr), Quincy Jones (arr)

Tracks:

1. The Birth of a Band*
2. Everybody's Blues***
3. Moanin'*
4. Tickle-Toe
5. Stockholm Sweetnin'*
6. I Remember Clifford*
7. Walkin'*

Album Title: Birth of a Band, vol. 2

Recording date/location: February 29, 1960, Paris, France

Recording Label(s): Mercury, Verve

Label number(s): 822-611-2

Release date: 1960, re-released November 30, 2004

Principal Artist: Quincy Jones

Personnel: Harry Edison, Ernie Royal, Joe Royal, Clark Terry (tpt), Billy Byers, Jimmy Cleveland, Urbie Green, Tom Mitchell (tbn), Julius Watkins (fhn), Phil Woods (as), Jerome Richardson (as, flt, ts), Bud Johnson, Sam Taylor (ts), Sahib Shihab (bars), Patti Brown (pn), Kenny Burrell (gt), Milt Hinton (b), Sam Woodyard (dr), Jimmy Crawford (perc)

Tracks:

1. Syncopated Clock	13. A Parisian Thoroughfare*
2. Choo Choo Ch'Boogie*	14. G'wan Train
3. The Hucklebuck*	
4. The Midnight Sun Will Never Set*	
5. The Preacher*	
6. Marchin' the Blues*	
7. Blues in the Night*	
8. After Hours*	
9. Moanin'*	
10. Happy Faces	
11. Daylie Double	
12. Pleasingly Plump***	

Album Title: I Dig Dancers

Recording date/location: February 27 – October 19, 1960, Paris and New York City

Recording Label(s): Mercury

Label number(s): MG 20612

Release date: 1961

Principal Artist: Quincy Jones

Personnel: Lonnie Johnson, Bennie Bailey, Clark Terry, Floyd Standifer (tpt), Jimmy Cleveland, Ake Persson, Melba Liston, Quentin Jackson (tbn), Julius Watkins (fhn), Porter Kilbert, Phil Woods (as), Jerome Richardson, Bud Johnson (ts), Sahib Shihab (bars), Patti Brown (pn), Les Spann (gt, flt), Buddy Catlett (b), Joe Harris (dr), Quincy Jones (arr)

Tracks:

1. Love is Here to Stay*
2. Moonglow*
3. Trouble in Mind***
4. Chinese Checkers*
5. Pleasingly Plump***
6. A Parisian Thoroughfare*
7. A Sunday Kind of Love*
8. The Midnight Sun Will Never Set*
9. G'wan Train***
10. You Turned the Tables on Me***
11. Tone Poem*

Album Title: Uhuru Afrika

Recording date/location: November, 1960, New York City

Recording Label(s): Roulette

Label number(s): R65001, RCDP7945102

Release date: 1961

Principal Artist: Randy Weston

Personnel: Clark Terry (tpt, flhn), Benny Bailey, Richard Williams, Freddie Hubbard (tpt), Slide Hampton, Jimmy Cleveland, Quentin Jackson (tbn), Julius Watkins (fhn), Gigi Gryce (as, flt), Yusef Lateef (ts, flt, ob), Budd Johnson (ts, clt), Sahib Shihab (as, bars), Jerome Richardson (bars, pic), Cecil Payne (bars), Randy Weston (pn), Les Spann (flt, gt), Kenny Burrell (gt), George Devivier, Ron Carter (b), Max Roach, Charlie Persip, G.T. Hogan (dr), Babatunde Olatunji (perc), Armando PerraZZa (bgo), Candido (cga), Martha Flowers, Brock Peters (vcl), Tentemenke Sanga (narr)

Tracks:

1. Uhuru Afrika*
2. African Lady*
3. Banto*
4. Kucheza Blues*

Album Title: Gillespiana

Recording date/location: November 14-15, 1960, New York City

Recording Label(s): Verve, Polygram

Label number(s): Verve 8394, Polygram 19809

Release date: re-released October 19, 1993

Principal Artist: Dizzy Gillespie

Personnel: Dizzy Gillespie, Clark Terry, Ernie Royal, Joe Wilder, John Frosk (tpt), Urbie Green, Britt Woodman, Frank Rehak (tbn), Paul Faulise (btb), Julius Watkins, Gunther Schuller, Jimmy Buffington, Al Richman, Morris Seacon, William Lister (fhn), Don Butterfield (tba), Leo Wright (as, flt), Lalo Schifrin (pn), Chuck Lampkin (dr), Candido (cga), Willie Rodriguez (timb, timp), Jack del Rio (bgo)

Tracks:

1. Prelude*
2. Blues*
3. Pan Americana*
4. Africana*
5. Toccata*
6. Manteca
7. This is the Way
8. Ool Ya Koo
9. Kush
10. Tunisian Fantasy

Album Title: Color Changes

Recording date/location: November 19, 1960, New York City

Recording Label(s): Candid

Label number(s): CJM-8009, CD-9009

Release date: 1961, re-released October, 2000

Principal Artist: Clark Terry

Personnel: Clark Terry (tpt, flhn), Jimmy Knepper (tbn), Julius Watkins (fhn), Yusef Lateef (ts, flt, ob, eng), Seldon Powell (ts, flt), Tommy Flanagan (pn), Joe Benjamin (b), Ed Shaughnessy (dr)

Tracks:

1. Blue Waltz***
2. Brother Terry*
3. Flutin' and Fluglin***
4. No Problem*
5. La Rive Gauche***
6. Nashtye Blues*
7. Chat qui Peche***

Album Title: Big Brass

Recording date/location: November 25, 1960, New York City

Recording Label(s): Candid

Label number(s): CJM 8011, CJS 9011, CDD79011

Release date: 1961, re-released October, 1987

Principal Artist: Benny Bailey

Personnel: Benny Bailey (tpt), Julius Watkins (fhn), Phil Woods (as, bcl), Tommy Flanagan (pn), Les Spann (flt, gt), Buddy Catlett (b), Art Taylor (dr)

Tracks:

1. Hard Sock Dance***
2. Alison
3. Tipsey
4. Please Say Yes***
5. A Kiss to Build a Dream On*
6. Maud's Mood***

Album Title: Gemini

Recording date/location: December 8 – 16, 1960, New York City

Recording Label(s): Jazzland, Original Jazz Classics

Label number(s): JLP-935S, OJCCD-19482

Release date: 1961, re-released October 2, 2001

Principal Artist: Les Spann

Personnel: Julius Watkins (fhn), Les Spann (flt, gt), Tommy Flanagan (pn), Percy Heath (b), Louis Hayes (dr)

Tracks:

1. Smile***
2. Con Alma***
3. Q's Dues Blues***
4. It Might As Well Be Spring***
5. Stockholm Sweetin'***
6. Blues for Gemini***
7. Afterthought***
8. There is No Greater Love***

Album Title: Cal Massey: Blues to Coltrane

Recording date/location: January 13, 1961, Nola Penthouse Sound Studios, New York

Recording Label(s): Candid

Label number(s): CM8019, CD9029

Release date: 1961

Principal Artist: Cal Massey

Personnel: Cal Massey (tpt), Julius Watkins (fhn), Hugh Brodie (ts), Patti Brown (pn), Jimmy Garrison (b), G.T. Hogan (dr)

Tracks:

1. Blues for Coltrane***
2. What's Wrong?*
3. Bakai*
4. These are Soulful Days***
5. Father and Son***

Album Title: The Rights of Swing

Recording date/location: January 6 – February 10, 1961, Nola Penthouse Studios,
New York City

Recording Label(s): Candid

Label number(s): CJM8016, CCD-79016

Release date: 1961, re-released 1989

Principal Artist: Phil Woods

Personnel: Benny Bailey (tpt), Curtis Fuller (tbn), Julius Watkins (fhn), Phil Woods (as), Sahib Shihab (bars), Tommy Flanagan (p), Buddy Catlett (b), Osie Johnson (dr),

Tracks:

1. Prelude and Part I***
2. Part II (Ballad)***
3. Part III (Waltz)***
4. Part IV (Scherzo)***
5. Part V (Presto)***

Album Title: Change of Pace

Recording date/location: February 16, 1961, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP 368, OJCCD 1922-2

Release date: 1961, re-released January 24, 2002

Principal Artist: Johnny Griffin

Personnel: Julius Watkins (fhn), Johnny Griffin (ts), Bill Lee, Larry Gayles (b), Ben Riley (dr)

Tracks:

1. Soft and Furry
2. In the Still of the Night*
3. The Last of the Fat Pants*
4. Same to You*
5. Connie's Bounce*
6. Situation*
7. Nocturne
8. Why Not?***
9. As We All Know

Album Title: Around the World with Quincy Jones

Recording date/location: January 24 – February 27, 1961, New York City

Recording Label(s): Mercury

Label number(s): PPS 20141

Release date: 1961

Principal Artist: Quincy Jones

Personnel: Benny Bailey, Clark Terry, Ernie Royal (tpt), Curtis Fuller (tbn), Julius Watkins (fhn), Phil Woods (as), Jerome Richardson, Eric Dixon (flt, ts), Sahib Shihab (flt, bars), Patti Brown (pn), Don Arnone (gt), Stu Martin, Jimmy Crawford (dr), Tito Puente, Potato Valdez, Mike Olatunji (perc), Don Elliott (vib, xyl), Quincy Jones (arr)

Tracks:

1. Hot Sake*	11. Danny Boy*
2. Strike Up the Band*	12. Rico Vacilon*
3. Africana*	
4. Meadowlands*	
5. Under Paris Skies*	
6. Mack the Knife*	
7. Manolete de Espana*	
8. Baia*	
9. Come Back to Sorrento*	
10. Swedish Warmland*	

Album Title: The Great Wide World of Quincy Jones, Live!

Recording date/location: March 10, 1961, Zurich, Switzerland

Recording Label(s): Mercury, Verve

Label number(s): MG 20561

Release date: 1960, re-released November 30, 2004

Principal Artist: Quincy Jones

Personnel: Ernie Royal, Art Farmer, Jimmy Maxwell, Lee Morgan, Nick Travis, Lonnie Johnson (tpt), Jimmy Cleveland, Frank Rehak, Urbie Green, Billy Byers (tbn), Julius Watkins (fhn), Phil Woods, Porter Kilbert (as), Jerome Richardson (flt, ts, pic), Budd Johnson (ts), Sahib Shihab (bars), Patti Brown (pn), Les Spann (flt, gt), Buddy Catlett (b), Don Lamond (dr), Quincy Jones (arr)

Tracks:

1. Lester Leaps In*
2. Ghana*
3. Caravan*
4. Everybody's Blues****
5. Cherokee****
6. Air Mail Special*
7. They Say It's Wonderful*
8. Chant of the Weed*
9. I Never Has Seen Snow*
10. Eesom****

Album Title: The Great Wide World of Quincy Jones Live!

Recording date/location: March 10, 1961, Zurich, Switzerland

Recording Label(s): Mercury

Label number(s): 195J-32

Release date: 1961

Principal Artist: Quincy Jones

Personnel: Benny Bailey, Freddie Hubbard, Rolf Ericson, Paul Cohen (tpt), Curtis Fuller, Melba Liston, Ake Perrson (tbn), Julius Watkins (fhn), Phil Woods, Joe Lopez (as), Eric Dixon, Budd Johnson (ts), Sahib Shihab (bars), Patti Brown (pn), Les Spann (flt, gt), Buddy Catlett (b), Stu Martin (dr), Quincy Jones (arr)

Tracks:

1. Air Mail Special*
2. Banjaluka****
3. Bess You is My Woman Now*
4. Solitude*
5. Stolen Moments*
6. Moanin*

Album Title: The Quota

Recording date/location: March 14 – 20, 1961, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP372, OJCCD 1871-2

Release date: 1961, re-released June 15, 1995

Principal Artist: Jimmy Heath

Personnel: Freddie Hubbard (tpt), Julius Watkins (fhn), Jimmy Heath (ts), Cedar Walton (pn), Percy Heath (b), Albert Heath (dr)

Tracks:

1. The Quota***
2. Lowland Lullaby***
3. Thinking of You***
4. Bells and Horns***
5. Downshift***
6. When Sonny Gets Blue*
7. Funny Time***

Album Title: Miles Davis at Carnegie Hall

Recording date/location: May 19, 1961, Carnegie Hall, New York

Recording Label(s): Columbia, Sony

Label number(s): CL 1812, Sony 65027

Release date: June 1961; re-released March 31, 1998

Principal Artist: Miles Davis

Personnel: Miles Davis, Ernie Royal, Bernie Glow, Johnny Coles, Louis Mucci (tpt), Jimmy Knepper, Richard Hixon, Frank Rehak (tb), Julius Watkins, Paul Ingraham, Robert Swisshelm (fhn), Bill Barber (tba), Romeo Penque, Jerome Richardson, Eddie Caine, Bob Triscario, Danny Bank (reeds), Janet Putnam (hp), Paul Chambers (b), Jimmy Cobb (dr), Bobby Rosengarden (perc), Gil Evans (arr)

Tracks:

1. So What*
2. Spring Is Here*
3. Teo
4. Walkin
5. The Meaning of the Blues/Lament*
6. new Rhumba
7. Someday My Prince Will Come*
8. Oleo
9. No Blues
10. I Thought About You
11. En Aranjuez Con Tu Amor*

Album Title: Africa Brass, Vols. 1 and 2

Recording date/location: May 23, 1961, Englewood Cliffs, NJ

Recording Label(s): Impulse

Label number(s): MCAD 2001

Release date: 1961; re-released October 10, 1995

Principal Artist: John Coltrane

Personnel: Booker Little, Freddie Hubbard (tpt), Julian Priester (tb), Charles Greenlee (euph), Julius Watkins, Donald Corrado, Bob Northern, Jimmy Buffington, Robert Swisshel (fhn), Bill Barber (tba), Eric Dolphy (as, flt, bcl), Garvin Bushell (reeds), Laurdine Patrick (bars), John Coltrane (ts, sop), McCoy Turner (pn), Reggie Workman (b), Elvin Jones (dr)

Tracks:

1. Greensleeves*
2. Song of the Underground Railroad*
3. Greensleeves (alternate take)*
4. The Damned Don't Cry*
5. Africa (first version)*
6. Blues Minor
7. Africa (alternate take)*
8. Africa*

Album Title: Quincy Jones and His Orchestra at Newport: 1961

Recording date/location: July 3, 1961, Newport, RI

Recording Label(s): Mercury

Label number(s): MG 20653

Release date: 1961

Principal Artist: Quincy Jones

Personnel: Jimmy Maxwell, Jimmy Nottingham, Joe Newman, John Bello (tpt), Curtis Fuller, Britt Woodman, Melba Liston, Paul Faulise (tbn), Julius Watkins (fhn), Joe Lopez, Phil Woods (as), Eric Dixon, Jerome Richardson (ts), Pat Patrick (bars), Patti Brown (pn), Les Spann (flt, gt), Art Davis (b), Stu Martin (dr), Quincy Jones (arr)

Tracks:

1. Meet Benny Bailey*
2. Boy in a Tree*
3. Evening in Paris*
4. Air Mail Special*
5. Lester Leaps In*
6. G'wan Train***
7. Banja Luka*
8. Ghana

Album Title: Kwamina

Recording date/location: September 12 – 14, 1961, New York City

Recording Label(s): Mercury

Label number(s): MG-20654

Release date: 1961

Principal Artist: Billy Taylor

Personnel: Clark Terry (tpt, flhn), Jimmy Cleveland (tbn), Julius Watkins (fhn), Jay McAllister (tba), Phil Woods (as), Frank Wess (ts), Jerome Richardson (bars), Billy Taylor (pn), Les Spann (gt), George Devivier (b), Osie Johnson (dr), Jimmie Jones (arr)

Tracks:

1. Something Big*
2. I'm Seeing Rainbows*
3. Ordinary People*
4. The Cocoa Bean Song*
5. What's Wrong With Me*
6. Nothing More To Look Forward To*
7. Another Time, Another Place*
8. Happy is the Cricket*
9. The Sun is Beginning to Crow*

Album Title: Afro-American Sketches

Recording date/location: September 29, 1961, New York City

Recording Label(s): Prestige, Original Jazz Classics

Label number(s): PRLP-7225, OJCCD-18192

Release date: 1961, re-released August 20, 1993

Principal Artist: Oliver Nelson

Personnel: Ernie Royal, Joe Newman, Jerry Kail, Joe Wilder (tpt), Urbie Green, Britt Woodman, Paul Faulise (tbn), Julius Watkins, Ray Alonge, Jimmy Buffington (fhn), Don Butterfield (tba), Oliver Nelson (as, ts, arr), Jerry Dodgion (as, flt), Bob Ashton (ts, flt, clt), Charles McCracken, Pete Makis (cello), Art Davis (b), Ed Shaughnessy (dr), Ray Barretto (cga, bgo)

Tracks:

1. Message*
2. Jungleaire*
3. Emancipation Blues
4. There's a Yearnin'*
5. Goin Up North
6. Disillusioned
7. Freedom Dance

Album Title: At Basin Street East

Recording date/location: October 1, 1961, Basin Street East, New York City

Recording Label(s): Mercury, Polygram

Label number(s): MG 20674, Polygram 32592

Release date: 1961, re-released 1990

Principal Artist: Billy Eckstine

Personnel: Joe Newman, John Bello, Jimmy Maxwell, Jimmy Nottingham (tpt), Curtis Fuller, Britt Woodman, Melba Liston, Paul Faulise (tbn), Julius Watkins (fhn), Joe Lopez, Phil Woods (as), Jerome Richardson, Eric Dixon (ts), Patti Brown (p), Les Spann (flt, gt), Art Davis (b), Stu Martin (d), Billy Eckstein (vcl)

Tracks:

1. All Right, Okay, You Win*
2. Medley: I'm Falling for You, Fool That I
3. In the Still of the Night*
4. Ellington Medley*
5. Work Song*
6. Ma (She's Making Eyes At Me*)

Album Title: A Jazz Version of Kean

Recording date/location: October 31 – November 1, 1961, New York City

Recording Label(s): Riverside

Label number(s): RLP-397

Release date: 1962

Principal Artist: Riverside Jazz All-Stars

Personnel: Blue Mitchell (tpt), Clark Terry (flhn), Julius Watkins (fhn), George Dorsey (as), Jimmy Heath (ts), Arthur Clarke (bars), Bobby Timmons (pn), Ron Carter (b), Al heath (dr), Ernie Wilkins (arr)

Tracks:

1. Sweet Danger*
2. Chime In*
3. To Look Upon My Love***
4. The Frog and the Grog*
5. Elena*
6. Inevitable*
7. Penny Plain*
8. Willow, Willow, Willow*

Album Title: French Horns for My Lady

Recording date/location: December, 1961, New York City

Recording Label(s): Phillips

Label number(s): PHM 200-001

Release date: 1962

Principal Artist: Julius Watkins

Personnel: Roger "King" Mozian (tpt), Julius Watkins, Gunther Schuller, Bob Northern, Jimmy Buffington, John Barrows (fhn), Jay McAllister (tba), Eddie Costa (pn, vib), George Devivier (b), Ray Barretto (cga), Martha Zena Flowers (vcl), Billy Byers, Quincy Jones (arr)

Tracks:

1. Temptation***
2. Claire de Lune*
3. September Song***
4. Catana***
5. I'm a Fool to Want You*
6. Speak Low***
7. Nauges*
8. The Boy Next Door***
9. Mood Indigo***
10. Home***

Album Title: no title

Recording date/location: December 14, 1961, Englewood Cliffs, NJ

Recording Label(s): Blue Note

Label number(s): n/a

Release date: not released

Principal Artist: Tadd Dameron

Personnel: Donald Byrd (tpt), Curtis Fuller (tbn), Julius Watkins (fhn), Sam Rivers (as), Cecil Payne (bars), Tadd Dameron (pn, arr), Paul Chambers (b), Philly Joe Jones (dr)

Tracks:

1. The Elder Speaks
2. Bevan Beeps
3. Lament for the Livery
4. Aloof SpooF

Album Title: The Quintessence

Recording date/location: November 29 – December 22, 1961, New York City

Recording Label(s): Impulse, Universal

Label number(s): AS11, B000024HSJ

Release date: 1962, re-released March 11, 1997

Principal Artist: Quincy Jones

Personnel: Jerry Kail, Clyde Reasinger, Clark Terry, Joe Newman (tpt), Billy Byers, Melba Liston, Paul Faulise (tbn), Julius Watkins (fhn), Phil Woods (as), Eric Dixon, Jerome Richardson (ts), Bobby Scott (pn), Buddy Catlett (b), Stu Martin (dr), Quincy Jones (arr), and others

Tracks:

1. Quintessence*
2. Robot Portrait*
3. Little Karen*
4. Straight, No Chaser*
5. For Lena and Lennie*
6. Hard Sock Dance*
7. Invitation*
8. The Twitch*

Album Title: Triple Threat

Recording date/location: January 4, 1962, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP400, OJCCD 1909

Release date: 1962, re-released May 6, 1998

Principal Artist: Jimmy Heath

Personnel: Freddie Hubbard (tpt), Julius Watkins (fhn), Jimmy Heath (ts), Cedar Walton (pn), Percy Heath (b), Albert Heath (dr)

Tracks:

1. Gemini***
2. Bruh' Slim*
3. Goodbye*
4. Dew and Mud***
5. Make Someone Happy
6. The More I See You
7. Prospecting*

Album Title: Duke: Impressions of Duke Ellington

Recording date/location: January 5, 1962, New York City

Recording Label(s): Mercury

Label number(s): MG 2028, SR 6028

Release date: unknown

Principal Artist: Billy Byers

Personnel: Ernie Royal, Doc Severinson, Joe Newman, Clark Terry, Al DeRisi (tpt), Jimmy Cleveland, Melba Liston, Jack Rains, Tony Studd (tb), Jimmy Buffington, Ray Alonge, Julius Watkins, Bob Northern (fhn), Harvey Phillips (tba), Jerry Dodgion (as, clt, flt), Spencer Sinatra, Eric Dixon (ts), Sol Schlinger (bars, bcl), Patti (pn), Milt Hinton (b), Osie Johnson, Ed Shaughnessy (dr), Eddie Costa (perc)

Tracks:

1. Caravan*
2. Don't Get Around Much Anymore*
3. Chelsea Bridge*
4. I'm Beginning to See the Light*
5. Sophisticated Lady*
6. Take the A Train*

Album Title: Jazz Goes to the Movies

Recording date/location: February 12, 1962, New York

Recording Label(s): Impulse

Label number(s): A19

Release date: unknown

Principal Artist: Manny Albam

Personnel: Clark Terry (tpt, flhn), Nick Travis (tpt), Bob Brookmeyer (vtb), Julius Watkins (fhn), Harvey Phillips (tba), Gene Quill (as), Oliver Nelson (ts), Gene Allen (bars), Eddie Costa (pn, vib), Jimmy Raney (gt), Bill Crow (b), Gus Johnson (dr)

Tracks:

1. Exodus
2. High Noon (Do Not Forsake Me)*
3. Paris Blues
4. La Dolce Vita*
5. Majority of One
6. Green Leaves of Summer
7. Guns of Navarone*
8. El Cid
9. Slowly*

Album Title: The Magic Touch

Recording date/location: February 27, 1962, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP 419, OJCCD 142-3

Release date: 1962, re-released February 12, 1996

Principal Artist: Tadd Dameron

Personnel: Joe Wilder, Clark Terry, Ernie Royal (tpt), Jimmy Cleveland, Britt Woodman (tbn), Julius Watkins (fhn), Leo Wright, Jerry Dodgion (as, flt), Jerome Richardson (ts), Tate Houston (bars), Bill Evans (pn), George Duviver (b), Philly Joe Jones (dr), Tadd Dameron (arr)

Tracks:

1. Our Delight***
2. Our Delight (alternate take)***
3. Dial "B" for Beauty*
4. Bevan's Birthday*
5. On a Misty Night*
6. On a Misty Night (alternate take)*
7. Fontainebleau*
8. Just Plain Talkin'
9. Just Plain Talkin' (alternate take)

Album Title: A Sure Thing

Recording date/location: March 7, 1962, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP414, OJCCD837

Release date: 1962, re-released January 25, 1995

Principal Artist: Blue Mitchell

Personnel: Blue Mitchell, Clark Terry (tpt), Julius Watkins (fhn), Jerome Richardson (as, flt), Jimmy Heath (ts), Pepper Adams, Pat Patrick (bars), Wynton Kelly (pn), Sam Jones (b), Al Heath (dr)

Tracks:

1. West Coast Blues*
2. I Can't Get Started*
3. Blue on Blue*
4. A Sure Thing*
5. Hootie Blues*
6. Hip to it*
7. Gone with the Wind*

Album Title: Bursting Out

Recording date/location: June 13 – 24, 1962, New York City

Recording Label(s): Verve

Label number(s): MG8476

Release date: 1962

Principal Artist: Oscar Peterson

Personnel: Clark Terry (tpt, flhn), Ernie Royal, Roy Eldridge, Snooky Young, Jimmy Nottingham (tpt), Nat Adderley (as), Pat Brotherly (cnt), Jimmy Cleveland, Melba Liston, Paul Faulise, Slide Hampton, Britt Woodman (tbn), Willie Ruff, Ray Alonge, Julius Watkins, Morris Secon, Jimmy Buffington (fhn), Don Butterfield (tba), Julian Adderley (as), Jerome Richardson, James Moody (ts), Seldon Powell, George Dorsey (bars), Oscar Peterson (pn), Ray (b), Ed Thigpen (dr)

Tracks:

1. Blues for Big Scotia*
2. West Coast Blues*
3. Here's That Rainy Day*
4. I Love You*
5. Daahoud*
6. Tricotism*
7. I'm Old Fashioned*
8. Young and Foolish*
9. Manteca*

Album Title: Quiet Nights

Recording date/location: July 27, 1962, New York City

Recording Label(s): Columbia, Sony

Label number(s): CL 2106, Sony 65293

Release date: 1963, re-released September 23, 1997

Principal Artist: Miles Davis

Personnel: Miles Davis, Ernie Royal, Bernie Glow, Johnny Coles, Louis Mucci (tpt), Jimmy Knepper, Richard Hixon, Frank Rehak (tb), Julius Watkins, Paul Ingraham, Robert Swisshelm (fhn), Bill Barber (tba), Romeo Penque, Jerome Richardson, Eddie Caine, Bob Triscario, Danny Bank (reeds), Steve Lacy (sop), Janet Putnam (hp), Paul Chambers (b), Jimmy Cobb (dr), Bobby Rosengarden (perc), Gil Evans (arr)

Tracks:

1. Song No. 2	8. The Time of the Barracudas
2. Once Upon a Summertime	
3. Aos Pes Daz Cruz*	
4. Song No. 1*	
5. Wait till You See Her*	
6. Corcovado*	
7. Summer Night	

Album Title: Big Band Bossa Nova

Recording date/location: August 13 – September 12, 1962, New York City

Recording Label(s): Mercury, Polygram

Label number(s): MG20751, 557913

Release date: 1962, re-released November 3, 1998

Principal Artist: Quincy Jones

Personnel: Clark Terry (tpt), Julius Watkins (fhn), Phil Woods (as), Roland Kirk (flt, ts), Lalo Schiffrin (pn), Jim Hall (gt), Chis White (b), Rudy Collins (dr), Jose Paula, Carlos Gomez, Jack del Rio (perc), Quincy Jones (arr)

Tracks:

1. Soul Bosa Nova*
2. Boogie Bossa Nova*
3. Desifinado*
4. Carnival*
5. Se e Tarde Me Pardo*
6. On the Street Where You Live*
7. Samba de una Nota So*
8. Lalo Bossa Nova*
9. Serenata*
10. Chega de Saudade*

Album Title: Michel LeGrand Plays Richard Rodgers

Recording date/location: December 6, 1962, New York City

Recording Label(s): Phillips

Label number(s): PHM200

Release date: 1963

Principal Artist: Michel LeGrand

Personnel: Clark Terry, Snooky Young, Ernie Royal, Al DeRisi (tpt), Bob Brookmeyer, Wayne Andre, Bill Elton, Urbie Green Tom Mitchell (tbn), Julius Watkins, Bob Northern, Ray Alonge, Earl Chapin (fhn), Jerry Dodgion (as), Phil Woods (as, flt, clt), Paul Gonsalves, Al Klink (ts), Danny Banks (bars), Tommy Flanagan (pn), Milt Hinton (b), Sol Gubin (dr), Michel LeGrand (arr)

Tracks:

1. Falling in Love with Love	9. Getting to Know You
2. People Say We're In Love	10. Miss Funny Valentine
3. Bali Ha'I	11. The Lady is a Tramp*
4. Have You Met Ms. Jones*	
5. It Might As Well Be Spring	
6. This Can't Be Love*	
7. Some Enchanted Evening	
8. There's a Small Hotel	

Album Title: Gil Evans Orchestra, Kenny Burrell and Phil Woods

Recording date/location: 1962-63, New York City

Recording Label(s): MGM Verve

Label number(s): V-8838

Release date: 1973

Principal Artist: Gil Evans, Kenny Burrell, Phil Woods

Personnel: Johnny Coles, Louis Mucci, Bernie Glow, Thad Jones (tpt), Jimmy Knepper, Jimmy Cleveland, Tony Studd (tbn), Julius Watkins, Ray Alonge (fhn), Billy Barber (tba), Andy Fitzgerald, George Magre, Bob Tricarico (reeds), Steve Lacy (sop), Phil Woods (as), Wayne Shorter (ts), Gil Evans (pn), Kenny Burrell, Barry Galbraith, (gt), Paul Chambers, Richard Davis, Milt Hinton, Gary Peacock, Ron Carter, Bob Crenshaw (b), Elvin Jones, Charlie Persip (dr), Harry Lookofsky (vln)

Tracks:

1. Cheryl (Blues in Orbit)*
2. Spoonful*
3. Concorde*
4. The Underdog (Isabel)*
5. General Assembly (Barracuda)*

Album Title: Quincy Jones Plays Hip Hits

Recording date/location: June 15, 1962 – April 11, 1963, A & R Studios, New York

Recording Label(s): Mercury, Verve

Label number(s): MG 20799

Release date: 1963, re-released December 21, 2004

Principal Artist: Quincy Jones

Personnel: Joe Newman, Clark Terry, Ernie Royal, Snooky Young, Jimmy Nottingham, Al DeRisi (tpt), Billy Byers, Paul Faulise, Jimmy Cleveland, Quentin Jackson, Kai Winding, Tom Mitchell, Santo Russo, Melba Liston (tbn), Julius Watkins, Jimmy Buffington, Ray Alonge, Bob Northern, Earl Chapin, Paul Ingraham, Fred Klein, Willie Ruff (fhn), Bill Stanley, Jay McAllister (tba), Phil Woods, Zoot Sims, Roland Kirk, James Moody, Walt Levinsky, Frank Wess, Al Cohn, Romeo Penque, Bud Johnson, Seldon Powell, Jerome Richardson (reeds), Lalo Schifrin, Bobby Scott, Patti Brown (pno, org), Kenny Burrell, Jim Hall, Wayne Wright, Sam Hermann (gt), Milt Hinton, Art Davis, George Devivier, Ben Tucker, Major Holley, Chris White (b), Rudy Collins, Osie Johnson, Ed Shaughnessy (dr), Charles McCoy (har, timp), James Johnson (timp), Charles Gomez, Jack del Rio, Jose Paula, Bill Costa, George Devins (perc), Quincy Jones (arr)

Tracks:

<ol style="list-style-type: none"> 1. Comin' Home Baby* 2. Gravy Waltz* 3. Desafinado* 4. Exodus* 5. Cast Your Fate to the Wind* 6. A Taste of Honey* 7. Back at the Chicken Shack 	<ol style="list-style-type: none"> 8. Jive Samba* 9. Take Five* 10. Walk on the Wild Side* 11. Watermelon Man* 12. Bossa Nova USA* 13. I'm a Woman (unissued)
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Album Title: no title

Recording date/location: April 11-12, 1963, Englewood Cliffs, NJ

Recording Label(s): Blue-Note

Label number(s): n/a

Release date: not released

Principal Artist: Horace Silver

Personnel: Blue Mitchell, Kenny Dorham (tpt), Grachan Moncur III (tbn), Julius Watkins (fhn), Junior Cook, Jimmy Heath (ts), Charles Davis (bars), Horace Silver (pn), Gene Taylor (b), Roy Brooks (dr)

Tracks:

1. Silver's Serenade*
2. Sweet Sweetie Dee*
3. Nineteen Bars*
4. Next Time I Fall In Love*
5. The Dragon Lady*
6. Let's Go to the Nitty Gritty*

Album Title: Body and Soul

Recording date/location: March 8 – May 2, 1963, Englewood Cliffs, NJ; New York City

Recording Label(s): Impulse, GRP Records

Label number(s): AS38, GRP183

Release date: 1963, re-released September 24, 1996

Principal Artist: Freddie Hubbard

Personnel: Freddie Hubbard, Ed Amour, Richard Williams (tpt), Melba Liston, Curtis Fuller (tbn), Bob Northern, Julius Watkins (fhn), Eric Dolphy (as,flt), Jerome Richardson (bars), Cedar Walton (pn), Reggie Workman (b), Philly Joe Jones (dr), Harry Cykman, Morris Stonzek, Arnold Eidus, Sol Shapiro, Charles McCracken, Harry Katzman, Harry Lookofsky, Gene Orloff, Julius Held, Raoul Poliakin (strings), Wayne Shorter (arr)

Tracks:

1. Body and Soul
2. Carnival
3. Chocolate Shake*
4. Dedicated to You
5. Clarence's Place
6. Aries
7. Skylark*
8. I Got it Bad (And That Ain't Good)*
9. Thermo

Album Title: Swamp Seed

Recording date/location: March 11 – May 28, 1963, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RLP465, OJCCD 1904

Release date: 1963, re-released December 24, 1997

Principal Artist: Jimmy Heath

Personnel: Donald Byrd (tpt), Julius Watkins, Jimmy Buffington (fhn), Don Butterfield (tba), Jimmy Heath (ts), Percy Heath (b), Harold Mabern, Herbie Hancock (pn), Albert Heath, Connie Kay (dr)

Tracks:

1. Six Steps*
2. Nutty*
3. More Than You Know*
4. Swamp Seed*
5. D Waltz*
6. Just in Time*
7. Wall to Wall***

Album Title: Highlife: Music From the New African Nations

Recording date/location: August, 1963, New York City

Recording Label(s): Colpix, Roulette

Label number(s): CPS-456, RCDP7945102

Release date: 1963

Principal Artist: Randy Weston

Personnel: Ray Copeland (tpt, flhn), Jimmy Cleveland, Quentin Jackson (tbn), Julius Watkins (fhn), Aaron Bell (tba), Budd Johnson (sop, ts), Booker Ervin (ts), Randy Weston (pn), Peck Morrison (b), Charlie Persip (dr), Archie Lee (cga), Frankie Dunlop, George Young (perc)

Tracks:

1. Caban Bamboo Highlife*
2. Niger Mambo
3. Zulu***
4. In Memory Of*
5. Congolese Children*

Album Title: For Someone I Love

Recording date/location: March 18 – August 5, 1963, New York City

Recording Label(s): Riverside, Original Jazz Classics

Label number(s): RM478, OJCCD404

Release date: 1963, re-released July 1, 1991

Principal Artist: Milt Jackson

Personnel: Clark Terry, Dave Burns, Snooky Young, Thad Jones, Bill Berry, Elmo Wright (tpt), John Rains, Quentin Jackson, Jimmy Cleveland, Tom McIntosh (tbn), Julius Watkins, Ray Alonge, Willie Ruff, Paul Ingraham (fhn), Major Holly (tba), Milt Jackson (vib), Hank Jones, Jimmy Jones (pn), Richard Davis, Charlie Persip (b), Melba Liston (arr)

Tracks:

1. Days of Wine and Roses*
2. For Someone I Love***
3. Morning Glory*
4. Save Your Love for Me*
5. Extraordinary Blues*
6. Flamingo*
7. Chelsea Bridge*
8. Just Waiting for You*
9. Bossa Bags*

Album Title: The Individualism of Gil Evans

Recording date/location: September, 1963 – July 9, 1964, New York City, Englewood Cliffs, NJ

Recording Label(s): Verve, Polygram

Label number(s): MGV8555, 33804

Release date: 1964, re-released October 25, 1990

Principal Artist: Gil Evans

Personnel: Jimmy Cleveland, Gil Cohen (tbn), Don Corrado, Julius Watkins (fhn), Steve Lacy (sop), Al Block (flt), Eric Dolphy (flt, bcl), Bob Tricarico (reeds), Margret Ross (hp), Gil Evans (pn, arr), Barry Galbraith (gt), Paul Chambers, Ben Tucker, Richard Davis (b), Elvin Jones (dr)

Tracks:

1. The Time of The Baracudas
2. The Barbara Song*
3. Las Vegas Tango
4. Flute Song/Hotel Me*
5. El Toreador
6. Proclomation
7. Nothing Like You
8. Concorde
9. Spoonful

Album Title: Selections from the Film *Golden Boy*

Recording date/location: October 1, 1964, New York City

Recording Label(s): Colpix

Label number(s): 9003, CP 478

Release date: unknown

Principal Artist: Art Blakey and the Jazz Messengers

Personnel: Art Blakey (dr), Lee Morgan (tpt), Freddie Hubbard (tpt), Curtis Fuller (tb), Julius Watkins (fhn), Bill Barber (tba), James Spaulding (as), Wayne Shorter (ts), Charlie Davis (bars), Cedar Walton (pn), Reggie Workman (b)

Tracks:

1. Theme from Golden Boy*
2. Yes I Can*
3. Lorna's Here*
4. This is the Life*
5. There's a Party*
6. I Want to Be With You*

Album Title: Guitar Forms

Recording date/location: December 4, 1964, Van Gelder Studios, Englewood Cliffs,
New Jersey

Recording Label(s): Verve

Label number(s): Verve POCJ-1821

Release date: 1965, re-released May 20, 1997

Principal Artist: Kenny Burrell

Personnel: Gil Evans (arr, cond), Johnny Coles, Louis Mucci (tpt), Jimmy Cleveland, Jimmy Knepper (tb), Julius Watkins, Ray Alonge (fhn), Bill Barber (tba), Andy Fitzgerald, George Marge, Ray Beckenstein (fl, eng), Steve Lacy (sop), Lee Konitz (as), Richie Kamuca (ts, ob), Bob Tricarico (bsn, flt, ts), Kenny Burrell (gt), Ron Carter (b), Elvin Jones, Charlie Persip (dr).

Tracks:

1. Downstairs
2. Lotus Land*
3. Terrace Theme
4. Excerpt from Prelude No. 2
5. Moon and Sand*
6. Loie*
7. Greensleeves*
8. Last Night when We Were Young*
9. Breadwinner

Album Title: Recorded Live at the Monterey Jazz Festival

Recording date/location: September 18, 1965, Monterey, CA

Recording Label(s): East Coasting

Label number(s): ECEP1

Release date: 1965

Principal Artist: Charles Mingus

Personnel: Lonnie Hillyer, Hobart Dotson (tpt), Jimmy Owens (tpt, flhn), Julius Watkins (fhn), Howard Johnson (tba), Charles McPherson (as), Charles Mingus (b, pn), Dannie Richmond (dr)

Tracks: 1. They Trespass the Land of the Sacred Sioux, pt. 1*
2. They Trespass the Land of the Sacred Sioux, pt. 2*

Album Title: Music Written for Monterey, 1965, Not Heard...

Recording date/location: September 25, 1965, Royce Hall, UCLA Campus,
Los Angeles, CA

Recording Label(s): C.M.E.

Label number(s): JWS 0013

Release date: 1965

Principal Artist: Charles Mingus

Personnel: Lonnie Hillyer, Hobart Dotson (tpt), Jimmy Owens (tpt, flhn), Julius Watkins (fhn), Howard Johnson (tba), Charles McPherson (as), Charles Mingus (b, pn, narr), Dannie Richmond (dr)

Tracks: 1. Meditation on Inner Peace***
2. Once Upon a Time, There was...
3. They Trespass the Land of the Sacred Sioux*
4. The Arts of Tatum and Freddy Webster*
5. Don't be Afraid the Clown's Afraid Too*
6. Muskrat Ramble*
7. Don't Let it Happen Here*

Album Title: Live at the Half Note

Recording date/location: January 18, 1966, New York City

Recording Label(s): Ozone

Label number(s): 19

Release date: 1966

Principal Artist: Charles Mingus

Personnel: Lonnie Hillyer (tpt), Jimmy Owens, Hobart Dotson (tpt, flhn), Julius Watkins (fhn), Howard Johnson (tba), Charles McPherson (as), Charles Mingus (b, pn), Dannie Richmond (dr)

Tracks: 1. Majonet*
2. Don't Let it Happen Here*

Album Title: Nine Flags

Recording date/location: November 10 – 11, 1966, New York City

Recording Label(s): Impulse

Label number(s): AS-9135

Release date: 1967

Principal Artist: Chico O'Farrill

Personnel: Art Farmer, Clark Terry (tpt), J.J. Johnson (tbn), Julius Watkins (fhn), Joe Firrantello, Seldon Powell (reeds), Pat Rebillot (pn), George Devivier (b), Mel Lewis (dr), Carl Hard (perc), Chico O'Farrill (arr), and others

Tracks: 1. Live Oak*
2. Patcham*
3. Aromatic Tabac*
4. Dry Citrus
5. Royal Saddle*
6. Panache*
7. Green Moss
8. Manzanilla*
9. Clear Spruce
10. The Lady from Nine Flags*

Album Title: Left and Right

Recording date/location: June 18, 1968, New York City

Recording Label(s): Atlantic, Collectables

Label number(s): SD1518, B00006GF96

Release date: 1968, re-released August 13, 2002

Principal Artist: Roland Kirk

Personnel: Jimmy Buffington, Julius Watkins (fhn), Frank Wess (reeds), Roland Kirk (ts, flt, clt, org), Sanford Allen, Julian Barber, Alfred , Selwart Clarke, Winston Collymore, Noel DaCosta, Richard Elias, Harold Furmansky, Leo Kruczek, Joseph Malignagg, Charles McCracken, George Ockner, Gene Orloff, Matthew Raimondi, Anthony Sophos (strings), Ron Burton (pn), Vernon Martin (b), Roy Haynes (dr), Warren Smith (perc), Gil Fuller (arr)

Tracks:

1. Black Mystery has Been Revealed
2. Lady's Blues*
3. IX Love*
4. Hot Cha*
5. Quintessence*
6. I Waited for You*
7. A Flower is a Lovesome Thing*

Album Title: The Many Facets of David Newman

Recording date/location: December 2 – 4, 1968, New York City

Recording Label(s): Atlantic, Rhino

Label number(s): SD-1524, Rhino-71453

Release date: 1969, re-released November 2, 1993

Principal Artist: David "Fathead" Newman

Personnel: Ernie Royal, Melvin Lastie (tpt), Benny Powell (tbn), Julius Watkins, Paul Ingraham (fhn), David Newman (as, ts, flt, sop), Jack Knitzer (ob), Joe Zawinul (pn), Richard Davis (b), Bruno Carr (dr), Omar Clay (perc), Selwart Clarke, Gene Orloff, Emanuel Green, Julius Schachter, Sanford Allen, Alfred , Kermit Moore (strings)

Tracks:

1. Yesterday	13. Sylvia
2. I Love Her	14. Chained No More*
3. The 13th Floor	
4. Ain't That Good News	
5. A Change is Gonna Come	
6. For Sylvia	
7. Shiloh	
8. We're A Winner	
9. Children of Abraham*	
10. Headstart	
11. That's All*	
12. The Funky Way to Treat Somebody	

Album Title: Interfaith Chorus and Ensemble

Recording date/location: 1969, New York City

Recording Label(s): Avant Garde

Label number(s): AVS 103

Release date: 1969

Principal Artist: Mary Lou Williams

Personnel: Julius Watkins (fhn), Mary Lou Williams (pn, arr), Bill Salters (b), Percy Brice (dr), Ralph MacDonald (cga), Honey Gordon, Leon Thomas (vcl), chorus

Tracks: 1. Thank You Jesus*
2. Our Father*
3. Praise the Lord*

Album Title: Pharoh Sanders

Recording date/location: February 14 – 19, 1969, New York City

Recording Label(s): Impulse, GRP Records

Label number(s): A9181, Grp-153

Release date: 1969, re-released 11/7/1995

Principal Artist: Pharoh Sanders

Personnel: Julius Watkins (fhn), Pharoh Sanders (ts), James Spaulding (flt), Lonnie Liston Smith (pn), Reggie Workman, Richard Davis (b), Billy Hart (dr), Nat Bettis (perc), Leon Thomas (vcl, perc)

Tracks: 1. The Creator Has a Master Plan, pt. 1***
2. The Creator Has a Master Plan, pt. 2***
3. Colors*

Album Title: Consummation

Recording date/location: January 20, 1970, New York City

Recording Label(s): Blue Note

Label number(s): BST84356, B0000647MJ

Release date: 1970, re-released April 23, 2002

Principal Artist: Thad Jones

Personnel: Danny Moore, Al Porcino, Marvin Stamm, Snooky Young (tpt), Thad Jones (flhn), Eddie Bert, Jimmy Knepper, Benny Powell (tbn), Cliff Heather (btb), Dick Berg, Jimmy Buffington, Earl Chapin, Julius Watkins (fhn), Howard Johnson (tba), Jerome Richardson (as, flt, sop), Jerry Dodgion (flt, as, clt), Eddie Daniels (flt, clt, ts), Billy Harper (flt, ts), Richie Kamuca (bars), Roland Hanna (pn, ep), Roland Davis (b, eb), Mel Lewis (dr)

Tracks:

1. Dedication*
2. It Only Happens Every Time
3. Tiptoe
4. A Child is Born
5. Us
6. Ahunk Ahunk
7. Fingers
8. Consummation*

Album Title: Blues in Orbit

Recording date/location: 1969-71, New York City

Recording Label(s): Inner City, Enja

Label number(s): IC 3041, ENJ 30692

Release date: 1969, re-released 1985

Principal Artist: Gil Evans

Personnel: Snooky Young, Mike Lawrence (tpt), Jimmy Cleveland, Jimmy Knepper (tbn), Julius Watkins (fhn), Howard Johnson (tba), Hubert Laws (flt), Billy Harper (ts), Gil Evans (pn, ep), Joe Beck (gt), Herb Bushler (b), Alphonse Mouson (dr), Donald McDonald (perc)

Tracks:

1. Thoroughbred*
2. Spaced*
3. Love in the Open*
4. Variation on The Misery*
5. Blues in Orbit*
6. Proclamation*
7. General Assembly*
8. So Long*

Album Title: Let My Children Hear Music

Recording date/location: September 23 – November 18, 1971, New York City

Recording Label(s): Columbia, Sony

Label number(s): KC31039, 48910

Release date: 1972, re-released April 21, 1992

Principal Artist: Charles Mingus

Personnel: Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tpt), Eddie Bert, Warren Covington, Jimmy Knepper (tbn), Julius Watkins, Paul Ingraham, Brooks Tillotson, Jimmy Buffington (fhn), Bob Stewart, Jack Jennings (tba), Hubert Laws (flt), Teo Macero (as), Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour Press, Albert Regni, Hank Freeman, Daniel Trimboli, Ray Beckenstein, Hal McKusick, John Leone (saxes), Jerry Dodgion, Romeo Penque, Wallace Shapiro, George Marge (reeds), John Foster, Roland Hanna, Patti Brown (pn), Bucky Pizzarelli (gt), Charles Mingus, Homer Mensch, Ken Fricker, John Schaeffer, Francis Savarese, Sonny (b), Dannie Richmond (dr), Phil Kraus, Warren Smith (perc), Charles McCracken (cello), Sy Johnson (arr)

Tracks:

1. The Shoes of the Fisherman's Wife...*	6. The Chill of Death*
2. Adagio ma non troppo*	7. The I of Hurricane Sue*
3. Don't Be Afraid, the Clown's Afraid Too*	
4. Taurus in the Arena of Life*	
5. Hobo Ho*	

Album Title: Mary Lou's Mass

Recording date/location: January, 1972, New York City

Recording Label(s): Mary Records

Label number(s): M102

Release date: 1972

Principal Artist: Mary Lou Williams

Personnel: Julius Watkins (fhn), Mary Lou Williams (pn), Leon Atkinson (gt), Milton Suggs (b), David Parker (dr), Ralph MacDonald (cga), Peter Whitehead (vcl), chorus

Tracks: 1. Praise the Lord (Come Holy Spirit)***

Album Title: Reasons in Tonality

Recording date/location: February 23, 1972, Village Vanguard, New York City

Recording Label(s): Strata-East

Label number(s): SES 1972-2

Release date: 1972

Principal Artist: Julius Watkins

Personnel: Julius Watkins (fhn), George Coleman, Clifford Jordan (ts), Harold Mabern (pn), Larry Ridley (b), Keno Duke (dr)

Tracks: 1. Reasons in Tonality***
2. 3-M.B.***

Album Title: Composer's Workshop Ensemble

Recording date/location: June 1, 1972, New York City

Recording Label(s): Strata-East

Label number(s): SES 1972-3

Release date: unknown, re-released January 1, 1995

Principal Artist: Warren Smith, composer

Personnel: Johnny Coles (tpt), Jack Jeffers (btb), Julius Watkins (fhn), Al Gibbons (ts), Howard Johnson (barh, tba), Bross Townsend (pn), Herb Bushler (b), Warren Smith (dr)

Tracks: 1. Hello Julius***
2. Sub Structure*
3. Introduction to the Blues*
4. Blues by Monk*
5. Blues for E.L.C.*
6. Lament (What Does it All Mean?)***

Album Title: Today's Man

Recording date/location: 1973, New York City

Recording Label(s): Mainstream

Label number(s): MRL 395

Release date: 1973

Principal Artist: Charles McPherson

Personnel: Cecil Bridgewater, Richard Williams (tpt, flhn), Garnett (tbn), Julius Watkins (fhn), Charles McPherson (as), Frank Wess (ts, flt), Chris Woods (barh, flt), Barry Harris (pn), Lawrence Evans (b), Billy Higgins (dr), Ernie Wilkins (arr)

Tracks: 1. Charisma*
2. Invitation*
3. Naima*

Album Title: Song of the New World

Recording date/location: April 9, 1973, New York City

Recording Label(s): Milestone, Original Jazz Classics

Label number(s): MSP-9049, OJCCD-6182

Release date: 1973, re-released July, 1999

Principal Artist: McCoy Tyner

Personnel: Virgil Jones, Cecil Bridgewater, Jon Faddis (tpt), Garnett (tbn), Dick Griffin (tbn, btb), Kiani Zawadi (euph), Julius Watkins, Willie Ruff, William Warnick III (fhn), Bob Stewart (tba), Hubert Laws (flt, pic), Sonny Fortune (flt, as, sop), McCoy Tyner (pn), Jooney Booth (b), Alphonse Mouzon (dr), Sonny Morgan (cga), Winston Collymore (vln)

Tracks: 1. Afro Blue*
2. Little Brother*
3. Divine Love
4. Some Day*
5. Song of the New World*

Album Title: Tanjah

Recording date/location: May 21 – 23, 1973, New York City

Recording Label(s): Polydor

Label number(s): PD5055

Release date: 1973

Principal Artist: Randy Weston

Personnel: Ernie Royal, Ray Copeland, Jon Faddis (tpt, flhn), Al Grey (tbn), Jack Jeffers (btb), Julius Watkins (fhn), Norris Turnkey (as, pic), Budd Johnson (ts, sop, clt), Billy Harper (ts, flt), Danny Bank (bars, bcl, flt), Randy Weston (pn, ep), Ron Carter (b, eb), Rudy Collins (dr), Azzedin Weston (cga, kakabar), Candido (cga), Omar Clay (marimba, timp), Taiwo Yusve Divall (ashiko), Earl Williams (perc), Ahmed-Abdul Malik (vcl)

Tracks:

1. Hi-Fly*
2. In Memory Of*
3. Sweet Meat*
4. Jamaica East*
5. Tanjah*
6. The Last Day*

Album Title: Suite for Pops

Recording date/location: January 25 – September 1, 1975, New York City

Recording Label(s): Horizon

Label number(s): SP701

Release date: 1975

Principal Artist: Thad Jones

Personnel: Jim Bossy, Cecil Bridgewater, Jon Faddis, Steve Furtado, Lew Soloff (tpt), Thad Jones (flhn), Billy Campbell, Earl McIntyre, Janice Robinson (tbn), Dave Taylor (btb), Ray Alonge, Earl Chapin, Peter Gordon, Julius Watkins (fhn), Jerry Dodgion, Ed Xiques (as), Lou Marini (clt, ts), Greg Herbert (ts), Pepper Adams (barh), Roland Hanna (ep), Steve Gilmore (b), Mel Lewis (dr), Leonard Gibbs (cga)

Tracks:

1. The Farewell*
2. Greetings and Salutations (unissued)*
3. Forever Lasting (unissued)*
4. Love to One is One to Love (unissued)*

Album Title: New Life

Recording date/location: December 16, 1975 – January 8, 1976, New York City

Recording Label(s): Horizon, A & M

Label number(s): SP707, A&MCD0810

Release date: 1976, re-released October 25, 1990

Principal Artist: Thad Jones

Personnel: Sinclair Acey, Cecil Bridgwater, Al Porcino, Waymon Reed (tpt), Thad Jones (flhn), Billy Campbell, Earl McIntyre, John Mosca, Janice Robinson (tbn), Ray Alonge, Jimmy Buffington, Peter Gordon, Julius Watkins (fhn), Jerry Dodgion (as, flt), Ed Xiques (sop, flt), Greg Herbert (aflt), Frank Foster (ts), Pepper Adams (barh), Lou Marini (clt), Roland Hanna (ep), Barry Finnerty (gt), George Mraz (b), Mel Lewis (dr), Leonard Gibbs (cga)

Tracks:

1. Greetings and Salutations*
2. Little Rascal on a Rock
3. Forever Lasting
4. Love is One and One to Love
5. Cherry Juice
6. Love and Harmony
7. Thank You

Album Title: Mr. Flute

Recording date/location: 1977, New York

Recording Label(s): Atlantic

Label number(s): ASD-18212

Release date: 1977

Principal Artist: Art Webb

Personnel: Burt Collins, Virgil Jones, Jimmy Owens, Alan Raph, Waymon Reed (tpt), Paul Faulise, Hale Rood (tbn), Julius Watkins, Don Corrado (fhn), George Berg, Arthur Clarke (reeds), Patrick Adams, Dwight Brewster (kbd), Jerry Friedman, Stan Lucas, Lance Quinn (gt), Bob Babbit (b), Jimmy Young (dr), Ted Sommers (vib), Phil Kraus (perc), Carlos Martin (cga), Ann Barak, Al , Harold Coletta, Noel DaCosta, Leo Kahn, Kathryn Keinke, Harold Kohon, Harry Lookofsky, Joe Malin, Yoko Matsuo, Guy Lumia, Gene Orloff, Richard Sortomme, Harry Zaratzian, David Nadien (vln), Julian Barber, Selwart Clarke (vla), Jesse Levy, Charles McCracken, Kermit Moore (cello), John Cooksey, Venus Dodson, Patrick Adams, Leroy Burgess, Fay Hauser, Debbie Resto, Sylvia Striplin, Christine Wiltshire (vcl)

APPENDIX B
A RECORDED INTERVIEW OF JULIUS WATKINS AND CHARLES ROUSE, CO-
LEADERS OF THE JAZZ MODES, BY GARY KRAMER OF ATLANTIC
RECORDS¹¹⁷

Gary Kramer: If you don't mind, I'd like to ask you a few questions about your recording of *The Most Happy Fella*. I've got the tape recorder on and with your permission I'd like to transcribe excerpts from our conversation and use them as the liner notes for your album.

Julius Watkins: Okay, Gary.

Charles Rouse: This won't be too much like a Mike Wallace interview, I hope.

G.K.: No, man. But let me lead off with a provocative question anyway. Ever since Shelley Manne's fabulously successful *My Fair Lady* album came on the scene, the romance between jazz and Broadway has been going hot and heavy. In the last months there have been some complaints. Ruby Braff wrote recently in the *Saturday Review*, "The fad for recording numbers from a hit show has grown out of all proportion to its worth." Now what do you think of this criticism?

C.R.: There is a lot of truth in that; much of this is strictly opportunistic. However, I don't think that that applies to this album. *The Most Happy Fella* closed in December 1957 after 678 performances at the Imperial Theatre so there is no direct commercial tie-in possible now anymore. In Frank Loesser's score, however, there are quite a few

¹¹⁷ Kramer, Gary. Liner notes from *The Most Happy Fella*. Atlantic Records, Atlantic LP 1280, 1958.

worthwhile tunes that lend themselves to jazz treatment, and it makes sense musically to use them as the basis of an LP.

J.W.: I don't think we can overlook the fact that a show tune album can present some big problems for a jazz group, particularly for one as modest in size as The Jazz Modes. Many tunes just cannot be translated from their Broadway idiom to jazz. In some songs, the vocal is all but indispensable; you soon see that without the lyric, you don't have much to work with.

G.K.: We'll come back to Broadway. Tell me something about the origin of The Jazz Modes.

J.W.: My instrument, as you know, is the French horn. In a jazz context it is still unusual – and ten years ago a complete novelty. I played in some big bands but I realized a long time ago that I would have to work with a small group specially tailored from the subtleties of the French horn in order to develop the potential of this instrument for jazz. Charlie Rouse and I were friends. I admired his work and had been on some record dates with him. In the spring of 1956 we organized a quintet that is now known as The Jazz Modes. We still have all the original members with the exception of our bass player. Martin Rivera, our present bassist, however, has been with us for a long time, too.

G.K.: The name of your group intrigues me. How did you come to call yourselves The Jazz Modes?

C.R.: For a time we were known as Les Jazz Modes. We used the French title because the word *mode* in French has several meanings and connotations, all of which apply to our work. It means current and stylish, fashionable. We are in the modern vanguard, in touch with modern trends, though we don't go for anything that is only

faddish or sensational. *Mode* also is a technical musical term, referring either to a method of arranging tones or to a kind of rhythmic scheme. And in French, *mode* can mean mood. Modes, used in the plural, conveys the idea of a variety of moods and musical subject matter, we hope.

J.W.: But within the set style we have devised for our group.

G.K.: Do you consider the instrumentation of *The Jazz Modes* to be a fixed thing?

J.W.: We want to keep our basic sound and style. It was difficult to achieve the kind of blend that we have now. We haven't thought of applying our ideas to a big group, but we have been experimenting with the possibility of adding extra color. Charlie has been playing bass clarinet with us occasionally.

G.K.: How about *The Most Happy Fella*? How did you find it worked out as source material for a jazz album?

J.W.: I believed, as did Charlie, that in general the score was full of things that would come out swinging. However, we did omit several numbers from the show that did not come off too well from a jazz point of view. In some that *are* included here we had to sweat a long time before we found the key.

G.K.: Could you give me an example?

J.W.: Yes. One would be *Like A Woman*. A very pretty tune in which the lyric is very important. It has a 4/4 beat and a kind of construction that seem a little stiff to a jazz arranger. In working this over I found a way of alternating meter: 5/4, 4/4 and 7/8 and adding certain color and percussion effects in a jazz vein. Now I think that the piece has considerable rhythmic interest. Rapidly changing tempos spice up the tune *The Most Happy Fella*, also.

G.K.: Charlie, were there any selections in this show that you feel were “naturals” for jazz?

C.R.: *Joey, Joey* certainly is. This, incidentally, has been a favorite of audiences to whom we have played it. Also *Happy to Make Your Acquaintance*. And practically all the ballads. The important point is the melodic strength of Frank Loesser’s score. The complicated melodic line of so much modern jazz, especially the hard boppers, makes many people think that melody is not so important in modern jazz as compared to the harmony, for example. But that is wrong. A musician still thinks in melodic terms and without a basically good melody he builds a house of cards. You cannot make exciting music without a strong melody.

J.W.: That is one reason again why a lot of Broadway shows really are not good material for jazz albums. With their few and rather simple chord changes, you are bound to get a monotonous album if you are confined to them. Harmonic richness is rare in a Broadway show. Without lyrics, without the visual effects of the settings and costumes, you’re really up against it.

G.K.: Why is it that the French horn has been used so little in jazz? Outside of yourself, John Graas, David Amram and Jim Buffington, it doesn’t exist in jazz.

J.W.: the French horn does not have the easy maneuverability of most jazz solo instruments. It’s hard to play a lot of notes, to phrase and accent long lines when you have the wind problem you do on this instrument. Its particular sound also presents a problem; it must have the right setting, since it is easily overpowered. Against other horns that have a sharp, piercing tone or too much vibrato, the French horn doesn’t stand a

chance. On the plus side, the French horn has warmth that is extremely good for ballads. And then it has its special coloristic effects.

C.R.: I want to interrupt right there and explain that it is just in that last respect that Julius has made an important contribution. Most people associate a misterioso sound quality – you know that far-away Alpine horn sound used by classical composers like Wagner and Mahler – with the French horn. That is just one of the sounds that Julius gets from it. He makes the French horn take on a much more color than that. In *Standing On the Corner* and *The Most Happy Fella*, his horn has all the virility and hard masculine quality of the trumpet and trombone. There is so much more in the French horn than the symphony orchestra players ever realized, and Julius is the person who has made everybody aware of this. And don't let him kid you. He can play plenty of notes too!

G.K.: What is your typical repertoire when you play clubs and concert dates?

J.W.: Usually we confine ourselves to original material written by our pianist Gildo Mahones or by myself. Charlie has been doing more and more writing recently. He did a good job arranging *Standing On The Corner* in this LP.

G.K.: Who did the other arrangements for this LP?

J.W.: Gildo did *Joey, Joey, Warm All Over* and *The Most Happy Fella*. I arranged all the others.

G.K.: Charlie, what are your and Julius' future plans for the group?

C.R.: We have played many important jazz clubs like The Modern Jazz Room in Cleveland, the Blue Note in Chicago, the Bohemia in New York, and of course we are at Birdland a lot. We hope to do more work in all of them but we also would like to be heard more in non-jazz clubs. If we have been successful, we have developed a kind of

music that is good listening and not avant-garde in the forbidding sense. Take a piece like *Don't Cry* in this LP. You can see that underneath it all we have is a kind of old-timey feeling. We always strive for a clean, clear lyric idea and a very fundamental sort of rhythm. We think that all this is appreciated by all people who like music and not the jazz audiences alone. I hope that we'll get more opportunities to be heard by the general public.

G.K.: In light of the fine work you and the other members of The Jazz Modes have done on this LP, I think you can look forward to just that.

APPENDIX C
A RECORDED INTERVIEW OF WARREN “WIS” SMITH, PERCUSSIONIST,
AND FRIEND OF JULIUS WATKINS, BY PATRICK SMITH, RECORDED
ON MARCH 11, 2004

Patrick Smith: Warren, thank you so much for agreeing to talk with me today about Julius Watkins. In my research of this man, I’ve found that he has been underappreciated in his performance abilities and for helping to promote this new genre of music.

Warren Smith: Certainly! And yes, Julius definitely has been underappreciated since his death in 1977.

PS: Could you start by just giving me some of your general impressions of Julius as you reflect on your experiences together?

WIS: Julius Watkins was the best French horn player I’ve ever heard in my life. He was under very dire circumstances. I had known him before I came to New York in 1957 or known about him. Did you ever hear of a group called *The Jazz Modes* ?

PS: Yes I have.

WIS: Well you may or may not have seen these. (offers P.S. compact disc copies of Warren Smith’s 1977 Composer’s Workshop recordings featuring Julius Watkins as the solo jazz French horn player) These are my own. They are out of print, but I offer them to you. The pieces that feature Julius are *Hello Julius* and *What Does it All Mean*.

PS: I assume that the piece, *Hello Julius*, was composed specifically for Watkins.

WIS: Actually, no. I first composed that piece for a trombone player named Joe Orange. It was called “Hello Joe.” It had a lot of articulation in it that could be done

better on a French horn than on a trombone. When I gave it to Julius, he sight-read it and played it so well that I gave it to him and called it “Hello Julius.” He really did! I mean, he really tore it up.

PS: How well known was Julius when you came to New York?

WIS: Julius Watkins was one of the first-call French horn players in the city and he had a studio (residence) somewhere uptown. Julius was a very self-effacing person. He would play brilliantly and you’d go to compliment him and he’d say, “Oh man, I just didn’t do it right. I made so many mistakes!” Nobody, of course, would know except for Julius when he would make these mistakes that he talked about. There were other French horn players in town who were doing a lot of record dates and various other things. One of them was named Ray Allonge. I’m not even sure if Ray is still alive. He was working for the musician’s union, but he got sick. Anyways, Ray told me that Julius could easily play an octave above what Ray could play. This really was saying something in a number of ways because Ray was the first call Caucasian French horn player who got *all* of the gigs. But even the French horn players in that elevated level of money-making – that’s why I’m making that designation – knew that Julius had these capabilities. In all of this time, Julius had dental problems. I had a studio (residence) which I’ll tell you about a little bit later, but in this studio I had a lot of friends who came through. Max Roach had a friend who was a doctor and a dentist at that. I just saw a video of some people who were up in Martha’s Vineyard and this guy, I forget his name, was a dentist and he was interested in musicians. I think that he had played trumpet at some point in his life. He would walk around and find musicians that were having embouchure problems because of teeth, and Julius was one of those. This guy fixed Julius’ mouth up for free because he

was so fond of him (Julius). Julius told me personally that after he got his teeth fixed that that increased his range by another octave (upwards). I was talking to a friend of mine who just passed two days ago, a brilliant conductor, and we were talking about the time we did Strauss' "Till Eulenspiegel." Something happened to the first horn player – he couldn't do it. Julius was in the orchestra and we asked him to play the part. Julius was so self-effacing that he just would not budge from his seat and move to the first chair. Finally, the conductor ordered him to play the part at the very last minute because there was nobody else. Julius reluctantly agreed and played the part just perfectly, I mean he didn't miss a note! Now at the same time, you'd get Julius in a rehearsal and he'd miss an entrance or he'd stop counting bars. His mind would just wander like that, you know? They called him "the Phantom" because he had some bladder problems. He'd be sitting in the middle of a crowd doing things, and then someone would say, "Where's Julius?" He'd be gone like a ghost – off to the bathroom. He'd come right back, but he always knew where the bathroom was just in case he had to make a quick exit. There were all kinds of crazy idiosyncrasies about this man, but he really was one of the most lovely people you'd ever want to meet. (He was) just so nice to everybody, so self-effacing and really a brilliant musician.

PS: I know that although Julius was not the first jazz French horn player, he was the first to make great strides in promoting this instrument in jazz circles. Who else was playing jazz French horn at this time (mid to late 1950's)?

WIS: There was a fellow down in Washington D.C. who went by the name of Brother Ah. His given Christian name was Robert Northern. He was probably the second best French horn player in jazz circles. Now he plays world instruments and does some

conducting of world music ensemble. I don't think he plays horn that much anymore. There is also a gentleman who teaches at Yale by the name of Willie Ruff. He too was and still is a jazz French horn performer.

PS: In reflecting on your earlier comment about "Till Eulenspiegel," I was not aware that Julius was still performing Classical music in New York City. Could you expand upon just how well he wore both jazz and classical hats?

WIS: Well, we were not getting many chances as black musicians to play symphonic music. When I came to New York in 1957 there was a breakthrough. One of my classmates got into the Boston Symphony, Ortiz Walton, a string bass player. After that, there was a rash of (black) people getting symphonic jobs. Of course, the (New York)

Philharmonic has Jerome Ashby as a member of its horn section. Richard Davis was hired as a bass player with the Philharmonic but he was so busy with other jobs that he turned that job down. Hubert Laws played flute with the Metropolitan Opera Orchestra. I did some subbing with the Philharmonic as a percussionist, but I couldn't make that a permanent thing. What happens is you get so busy doing jazz jobs and record dates that it becomes impractical to turn those down in favor of a full-time orchestral career. A lot of the black jazz players simply would not take the orchestral jobs (if they were offered) for that very reason. With all of the studio work, record dates, club dates and what have you, we could certainly make as much money, if not more money, and made our lives much more interesting than if we had taken symphonic positions. So, there certainly were reasons other than racism why more black players were doing one or

the other. Julius did more jazz than orchestral playing, but he did do some orchestral playing. That cannot be ignored.

PS: How did your friendship with Julius develop?

WIS: I first got close to Julius because I was working with Gil Evans and some different other jazz bands and orchestras that he had played with. I would see him at those record dates, recording sessions, studio jobs, etc. One day I was doing some contracting and somebody called me to do some contracting for a new recording. I needed a French horn player, but I didn't have a telephone number for Julius. Nobody knew where he was. He had disappeared. So I put the word on the grapevine and I was doing another record date and he came up. I had a studio down on 21st Street between 6th and 7th Avenues. I lived out on Long Island with my family and I used that studio to do all of my rehearsing and teaching. Julius came to this record date and I gave him the new information about the other record date and he said, "Ok. I'll do it." I asked him where he was staying and he said, "Well, I'm riding the subway at night." I said to him, "You're doing *what?*"

PS: Approximately when was this?

WIS: This was about 1968.

PS: So this is after the time that he lived on St. Nicholas Avenue then.

WIS: Yes. I knew he had a studio somewhere uptown up there. Well, he had lost the studio and lost his place to live. I told him to come to me at this address (of my studio) around 5 or 6 o'clock in the evening, just as soon as I could get down there after we finished that day's session. I ran down there and waited for him – and he came. He had his horn with him. I said, "C'mon. You're going to live here." He lived with me there for about

eighteen months after that time. During this time he managed to straighten himself out. He was getting jobs, he was working and he had a secure place to stay. He found a woman who was very interested in him. Her name was Harriette Davison. She was good violist and she was working in a lot of pick-up symphony orchestras at that time. She was working and fairly independent. After that eighteen months, she and Julius were married and they moved out to her apartment in New Jersey. They lived together until Julius died. During that time we worked any number of musical jobs, record dates, all kinds of stuff.

Certain pick-up orchestras, like that one that Harriette was involved with – the Symphony of the New World which was a group that had an emphasis on having black conductors and black musicians – were full of very capable, very well qualified black musicians. Julius and I worked some jobs with that group. The last job that I worked with him was a show called *Raisin*. It was based on Lorraine Hansberry's book but set with an all black cast and a score by a black composer as well. He played that until he got too sick to play. I should tell you this: when he got too sick to play, the conductor and all of us like Julius so much that we covered for him. Eventually somebody at the union caught up with us. We just wouldn't say anything if he didn't show up or arrived to the gig late or whatever. He was suffering from kidney failure by that point, but played that job with *Raisin* until he passed away. When he got too sick to play, he died shortly thereafter. This being said, I can't think of anybody who was more of a musical genius than Julius. I had this ensemble that you can hear on those cd's I gave you. Julius would come in (to the recording sessions) and would read parts other than those for the horn. Once he came in and I said, "Damn it! The tenor sax player isn't here." Julius would say, "Here, give me that part," and he'd snatch it away from me and sight-read the part perfectly – not just in

the right style or whatnot, but he could sight-read the transpositions! He could read any part in any key correctly the first time through! It was remarkable. He had something in his mind that just clicked in regard to anything musical. You could give him a trombone part, sure. An E-flat part, bass clef, treble clef, it just didn't matter. He could do it all. He knew these relationships and knew everything about the parts. And his range!!! I mean, he could play over an octave above what the horn should be able to play according to all of the music books. Obviously some horn players are talented enough to do a little extra range-wise here and there. But what Julius could do was really special and he did it consistently. We'd write things for him and get another French horn player to play it and they'd say, "Man, this is impossible! You must've written this for Julius!" We just took it for granted that he *was* that good. It was funny though: Julius was never satisfied with himself. For years I had saved some (of his) music that finally got trashed after I moved out of my studio. He was actively writing music and not just jazz. He had symphonies that he had written that nobody had ever heard. He had a whole philosophy of taking you as an individual, finding out what your astrological sign was and finding that one note or pitch that connected you to the atmosphere. We all have a tone that is part of our "chi" – part of our system. Julius was the first person that I had ever heard this from. It has been confirmed by several sources since then. He had a lot of this philosophical knowledge and you couldn't understand it half the time because it was just so far above where we all were 25 or 30 years ago.

PS: Did Julius ever show a mean or a bad side? It seems as though he was always a positive person – no matter how bad his personal or professional life might have been.

WIS: As nice a fellow as Julius was, this was one stubborn individual! Guys would see him out in the nightclubs at night and he'd be drinking a little bit. They'd say to him, "Julius, have you had anything to eat today?" He'd say, "Nah, I didn't feel like eating today." They'd say, "C'mon man! You gotta eat something!" He'd say, "Nope. I don't want to eat so I'm not going to eat." I'd even buy a plate of food and set it in front of him. "Nope," he'd say. "I'm not going to eat it." I tried to force feed him once. (I) got the fork up to his mouth. He'd press his lips together and shake his head 'no.' If he made up his mind that he wasn't going to do something, then forget about it! It wouldn't happen. He had a lot of idiosyncrasies. Julius worked on his own time system; he was habitually five or ten minutes late for things. Once he got there, it was no problem. Getting him there – now *that* was the problem sometimes! I remember one time I tried purposefully to get him to a job on time and he was still late! One day when he was living with me we were doing a job for Gil Evans. I was responsible for Julius because I was the contractor for the job! Julius insisted that he wanted to go uptown to go to the musician's union to do some business. I knew he couldn't do that and come back and get his horn and then get to the job on time. I told him, "Julius, take your horn with you." He said, "Nope. I'm gonna go up there and do my business, then come back down here." Finally, I took his horn. I said, "Look, you don't need to come all the way back here. I'll take your horn along with all of my drums and shit." I took his horn and got to the date and he *still* found a way to come in ten minutes late! Everybody else was there, but nobody would say anything because we all knew that this was one special person.

PS: Some musicians have a carefree attitude about their own personal appearance. I know many performers who are tremendous artists who are some of the sloppiest dressers

with bad habits. Was Julius like this or did he fall into the “I’m going to look great and play great” category?

WIS: Julius was one beautiful person. He was always dressed impeccably. His hair was combed. His shirt and tie were pressed. He would not step out of the house unless he felt that good about himself. You never saw this man unkept. Whatever you could say good about a person, this is what Julius personified. We just really miss him.

PS: I know that Julius was married twice.

WIS: I’m not sure about the name of a previous wife, but I do remember that he had children from a previous marriage.

PS: Are you aware of any connection between when he lost that studio on St. Nicholas Avenue and when this first marriage dissolved?

WIS: You know, that very likely could be the case, but he never made any comment about that to me.

PS: I know his first wife’s name was Ella, according to his application to the Manhattan School of Music.

WIS: Oh, ok. Wow! I didn’t know he went there. I went there too but he was out of there before I got started.

PS: He was there from 1950 to 53.

WIS: Yeah, and I was there from 57 to 58. I got a master’s degree there. I met him right around that time and I knew that he knew a lot of people around Manhattan, so that seems logical. All of the jazz players would go to (study) at Manhattan because Manhattan would let you miss classes to go do a job and Julliard would not. Most of the

people who were actually working would favor Manhattan over Julliard. I guess that was the case with him too.

PS: What was it like being an African-American musician at the Manhattan School of Music at that time?

WIS: The Manhattan School was pretty cool! There were a lot of jazz players at Manhattan for the reasons I just mentioned to you. There weren't any jazz programs at any college in the 50's or the 60's. In fact, a student named John LaPorta was going to school then. He was a graduate student like I was and was a couple of years older than me. He started the first jazz program at the Manhattan School of Music. Julliard didn't have a program then. They had these funny rules too at many places, even black colleges like Howard University. You could be fined for playing jazz in the practice rooms of these places. Sometimes they would simply kick you out of the practice room and scold you too. Donald Byrd went down there to start the jazz program at Howard University and ran into one hell of a mess with the resistance that he got from people who just didn't want that (jazz programs) to happen. This was interesting because all of the great black (jazz) orchestras came out of the black colleges. Many of these schools had long histories and great marching bands and all of that stuff, but the establishment of a jazz program met a great deal of resistance in many places. The word "jazz" had a bad reputation in many academic circles. I helped start a program at the State University of New York in 1970 and 71 with Ken McIntyre. That was the first that the whole state system had and, you know, there are 68 different colleges in New York State and still, there may be only four or five with jazz programs. Some would offer classes in jazz history, but as far as a full fledged jazz program – these were and still are very rare. Julius

always had a few students who would seek him out like what you would have done. People wanted to see where he was and to learn from him. He always had a few students and not just jazz students or French horn players. He would teach anyone who wanted to learn about music. Of course, horn players who studied with him learned a great deal about the horn and the lifestyle you must live to stay healthy (physically and mentally), to stay in shape, what you should and shouldn't do. This was a time when things were changing and in some instances I even benefited by being an African-American because they were looking for this one person to integrate this or that situation. We'd wind up doing various Broadway shows by that stroke of luck. In Manhattan a lot of us went on picket lines until they passed laws saying that you had to have a certain percentage of minority personnel. Of course, that was slightly circumvented by adding women and certain other ethnicities to the list, so now it doesn't benefit African-Americans but all minorities. They were resistant in Broadway to hire women because they didn't want a woman to miss a show job because of a menstrual period or other such bullshit as that. I actually heard contractors articulate that. We always thought that New York was the place of opportunity and in many cases, it was. If you came from a place like Chicago or like Julius, Detroit, it certainly was. That's how a lot of us wound up collecting in New York in such great numbers.

PS: Do you think that race helped or hindered Julius' career at all?

WIS: Oh it definitely hindered his career because had it not been for racial problems, he would've been in somebody's symphony orchestra. He certainly could have been in the Detroit Symphony Orchestra. They didn't have that great of a symphony orchestra where someone of his capabilities would not have been in it. I'm sure that it

(race) hurt him in many ways because no matter how good you were, you were still judged by a stricter standard. The fact that he would not be punctual at times prevented him from getting record dates in certain instances with certain contractors. Broadway shows were definitely hard to come by unless there was somebody who was sympathetic. Once he got in the show, of course, everybody realized how good he was and they didn't mess with him. That initial thing, that initial "getting in the door" certainly affected Julius. I am positive that he should have been teaching on someone's college faculty. He was that type of a person. He loved people. Yes he did drink, but I wouldn't label him an alcoholic. He would get into his cups and get, you know, a bit "out" sometimes, but everybody did that back then and, to a certain extent, they still do today. There were white alcoholics all over the musician's union who were working incessantly and would be excused from contracts or socially embraced no matter what their habits were. But alcoholism was just another way to exclude black people. Those things certainly did affect him.

PS: Was he an active member of the musician's union?

WIS: Oh yeah, definitely. Local 802, right here in Manhattan. He had to be to do the record dates and stuff like that. I mean, you could probably still do the record dates but you wouldn't get paid because the checks were sent from the musician's union office. It's what they call a "closed shop." Independent musicians of any genre now find that it may be easy to circumvent the union like the hip-hop field or rock-n-roll at one time. There is also a lot of work that goes under the radar. If you are fortunate enough to be involved in that or you have a lucrative connection, you don't need the union. Most of us, though, are not in that position. The union gives you social benefits. I am living partially

on a retirement pension from the union. The retirement is very well worked out. We didn't get it until the very late 60's or early 70's. When it started it was very good, you know? Musicians get it based on the amount of work that they do. Julius didn't do enough of that kind of work, which is record dates, Broadway shows, symphony orchestras, television, to build up a retirement supplement. That reminds me of another thing. In those days they had maybe four different vehicles for television staff orchestras: NBC, CBS, ABC and there was one local station, WRTV channel 11 had it's own staff. These people were on call and played whenever the television station needed them. You got a pension just from that staff. Eventually they abolished the staff orchestras a lot of that work moved out to California and some of the musicians did too. Many of us, though, stayed put. This meant that there was a lot more competition for record dates and stuff like that, so many musicians lost out on that end of the deal too. Julius was never even on a staff orchestra in those days and he really should have been. All the people who were on the staff orchestras, the horn players in particular, knew about Julius and acknowledged the fact that he was a superior player to most of them.

PS: Is race what held him back from these jobs?

WIS: To a great extent, yes. These guys made a lot of money doing the staff orchestra thing.

PS: Was Julius paid the same as his Caucasian colleagues?

WIS: Oh yeah, sure. There was no discrimination on that front. Once you *got* hired that was no problem. *Getting* hired was the tough part for black musicians. There were a lot of dates that were in need of larger orchestras – the R and B dates for example – and you would see Julius on a lot of those sorts of orchestral jobs. Of course all of the jazz

bands hired him that used the French horn: Johnny Richards' orchestra, Gil Evans' orchestra, Quincy Jones and others. He went on tour with Quincy Jones in the production of a Broadway show called *Free and Easy*. If you look in Quincy's biography, you will see pictures of the orchestra in costume, including Julius, on the stage because all of the pit musicians were on stage. This was an orchestra – I think this happened between 1958 and 60 – that was the best of the best jazz bands. Quincy literally hocked everything that he had to take this entire band to Europe with him. If you look in this book, Quincy talks about Julius many times. Quincy was another one who was very fond of Julius and could have kept Julius working. The problem was that Julius just disappeared. You couldn't call him when he was living on the train. When I found him and got him out of that situation, he could use the phone and his work picked up just by the fact that he had someplace to be. Before that, though, it was hard to get him and I'm sure that he lost at least six months of work. I'm not sure how long he was in that predicament.

PS: It sounds as though that was a real changing point in his life as well as your life when you found him and took him into your studio.

WIS: Oh yes it was.

PS: It also sounds as though Harriette had a fairly profound impact on his life. Did you ever get to meet her?

WIS: Oh yeah, because she would come up and visit while he was staying with me. I also knew her from pickup orchestras that we were both in. I'm not sure how she and Julius actually met.

PS: What type of person was she?

WIS: She was also very nice. The two of them were the type of people who left a lot of stuff in. She was pretty stable. She was a good business woman. She had her own home. She took care of him, but when he began to fail, her nervous system broke down. She literally lost her hair worrying about him. I can't say that these things are psychosomatic, but she eventually succumbed herself to some kind of debilitating disease that took her.

PS: She died about one year after he did, didn't she?

WIS: Yes, something like that. They were really good for each other. A lot of people fail when they lose that loved one that they are so attached to. My grandparents experienced this.

PS: Mine also. Was Harriette a composer also? I seem to recall seeing her name attached to some concert programs.

WIS: Yes, she was a composer.

PS: Is it possible that she was a dancer too? I remember seeing the name of a touring dance troupe that performed with The Jazz Modes on a number of concerts.

WIS: No, she was not. (pause) Well, I can't say for sure that she wasn't. If her troupe and his quintet were in the same place at the same time, that is a real possibility. I can't say that they knew each other before Julius was living with me. I know that their romantic interest began when he was living in my studio.

PS: What was he like outside of rehearsals? Did he have a good sense of humor? Was he the life of the party?

WIS: Oh yes, he had a great sense of humor. He could tell jokes and tell stories really well. He was really quiet too. He wouldn't talk to people that he was not

comfortable around. Charlie Rouse was his best friend of course, and they had a lifelong friendship.

PS: Did he ever talk about his family? Were there any other musicians in his family? I know that his father was an electrician and his mother was a housewife.

WIS: As far as I know he was the only one. I didn't hear him talk about his family much and rarely about his parents. I did hear him talk about a daughter. I'm not sure if he had any other children or who they were.

PS: He did have two children with his first wife: a son, Julius, Jr. and a daughter, Julie Terry.

WIS: I was pretty sure that there was at least one child and I assumed that there were probably others. I didn't actually meet them. The only family member he ever talked about was Harriette and that was after they met in my studio. They were married probably in 1970 or 71.

PS: What did Julius like to do besides playing music? Did he have any hobbies?

WIS: Well, don't recall any hobbies. He liked to compose and he was working on some writings as well. I don't remember him having any hobbies. It was (and still is) so easy for us jazz musicians to get so wrapped up in our work that we spend all of our time in jobs, hanging out in clubs with other players, you know how it is. You're a musician too. A lot of people were very one-sided in their own little world. Julius didn't have many interests outside of music and people. He liked people a lot. He was always going around trying to help people, doing what he could. He liked to read a lot. I do remember that. He did a lot of reading. He kept up with current events, particularly political and social

affairs. He didn't like seeing injustices or people being mistreated by society or the government. He could get a little riled up about that sometimes.

PS: I was just about to ask you about his pet peeves. Did you ever see him really get angry?

WIS: Yes, but he usually got upset about the things that were happening to somebody else. You couldn't get him angry about things you were trying to do to him. It was always something that would happen to somebody else that would piss him off. He had the ability to absorb things that were directed towards him. It didn't seem to come out in a way that was detrimental to his character. I never heard him being bitter about the fact that he wasn't playing in this group or that group, this orchestra or that orchestra. That wasn't in him. We would get angry, but not him. I got really pissed off when I heard he was riding the subway at night. "What?! You're riding the train? No! You're going to live with me." That just infuriated me to learn that. I would have done anything for that man. Sometimes you come out of a depression and you have an elevated sense of social consciousness about what other people are going through. I really regret that people are sometimes so isolated and so nuclear in their relationships that everything and everyone else is excluded.

PS: Was he a fairly religious man? I know you had mentioned something about the spirituality aspect.

WIS: Yes, he was religious. I don't remember him going to church on a regular basis. After he and Harriette were married he did go on a regular basis. I'm sure that during his early childhood, religion played a major role. I will say that he had a great deal of respect for religion and anything like that. I don't know if there was a

denomination that he favored, but I did sense that he had a respect for religion as an entity.

PS: Do you have a favorite or a funniest “Julius moment” that you can recall? Practical jokes?

WIS: No, but there were so many idiosyncrasies, you know? For example, the doctor’s told him not to drink there near, but when we’d go into the pit of the theatre everybody had a locker. He always took a little nip from there, if you know what I mean. I went up to him one time and said, “Hey, man, you know the doctor said you shouldn’t do that.” He’d say, “Aw, man, c’mon now.” He’d take his little nip before the show and after the show. Nothing was going to stop him from the lifestyle he wanted to live. He could be very comical and very secretive about those things, but you could see where it was going to take him. He just simply would not change his lifestyle for anyone or anything. He had everything going for him at the end: he was working, he had a good wife who loved him, he had a good place to live, he was making that commute back to Jersey. But whatever lifestyle he had established, he was going to keep living it whether it was detrimental or not. Musicians are very accepting of people with behaviors that are detrimental or not. You see people involved with various kinds of drugs and it doesn’t affect the way you feel about them or the way you treat them. You try to stop them, but you don’t beat them over the head about it. He was so stubborn. Refusing to eat... that was funny. That’s the way he was. Harriette had a huge impact on him of course. She got him up and out of a terrible depression. That was one thing – he did have a tendency to get depressed and he would hold it in. Music could bring him out of it and certain personnel could as well. Harriette really had the ability to lift him up and out of that hole

into a better type of lifestyle. She was really good for him as he was good for her. She needed somebody too. That was a highlight in his later life.

PS: Did you ever visit his home in New Jersey?

WIS: No, I didn't. (pause) Wait! Yes I did, in Montclair. They had a garden apartment. I remember being out there one day and looking out the window around dusk and seeing a family of raccoons. One would walk up to their front door and stand on his tiptoes. I'd say, "Julius! You have raccoons!" He'd say, "Oh yeah, they're here all the time. They live in that tree right over there." He knew all about them. It was a nice place. He was pretty happy. When he died, we didn't feel sad about it. We knew that it was coming. We knew where he had come from and all that he had overcome and survived. He had lived a good life and we felt good about that. The music that he produced, there's no reason to even discuss that. When I wrote those pieces for the cd's I gave you, one of them was in response to the assassination of Dr. Martin Luther King, Jr. Julius had the unique ability to convey a certain mood through his instrument. I told Julius what I had in mind before we recorded these and the outcome was better than anything I could have ever imagined. He was sensitive enough that he could put that emotion through his horn. He was a very special and emotional person.

PS: Thank you so much for taking the time to share these experiences with me. I really appreciate all that you have offered today.

WIS: You're very welcome. Julius would be honored and humbled that you are doing what you're doing for him. Keep up the good work!

APPENDIX D
A RECORDED INTERVIEW OF TOM VARNER, JAZZ HORN PLAYER
AND STUDENT OF JULIUS WATKINS, BY PATRICK SMITH, RECORDED
ON MARCH 11, 2004

Patrick Smith: Tom, it's a pleasure to meet with you today to talk about Julius and the impact he had your jazz horn playing career. Do you mind if I make a recording of this discussion?

Tom Varner: No, no. Not at all. This is for a very good cause. I am so glad you're doing this. This is so cool!

PS: Why don't you start by telling me about your early horn playing experiences and how they grew to include Julius either through influence or teaching.

TV: I played the horn in the New Jersey Public Schools, suburbs in New Jersey during the mid-1960's. I started playing in the fourth grade and didn't take it too seriously. I played in the normal general music public school band starting on French horn. During my freshman year of high school, I began to take private lessons and by my sophomore year I was taking the horn a lot more seriously. I started getting into classical horn playing and was listening to more classical music in general. During the early 1970's (1971, 72 and 73) I had a group of friends who really got me into jazz – listening to Miles Davis and this new sort of fusion that was coming out at that time: Chick Corea stuff, you know? At this point in my life, I was really getting into jazz but I said to myself, "I guess I'll just have to always *listen* to jazz. I'll never be able to play it because of my instrument. As a sixteen-year old I was thinking to myself that I could never change instruments. It was too late, right?! Finally, I had a next door neighbor who was a

lawyer who liked jazz and he said, “Have you ever heard this Thelonius Monk record I have? It’s with a French horn player and he actually takes a solo.” I must have been sixteen or seventeen, seventeen probably. It was that famous date with Sonny Rollins where they do “Friday the 13th” and “Think of One.” Hearing that recording was like this huge light bulb going off in my mind. I was like, “Oh my God!” For me, it was like this wonderful sense of, “well maybe I can do this too.” So I listened to that and tried to find other things that he (Julius) played on, but hearing that solo on that record and realizing that I was not the only one really boosted my spirits. I played in the South Orange (New Jersey) Symphony which is a little community orchestra and I knew a bunch of the players and they started talking about a number of other jazz French horn players: John Clark in Boston for example. I heard that they were using French horns in Don Ellis’ Big Band in L.A. I should mention also that I was playing horn in my high school big band. I asked the director, “Please? May I please play with the band?” He was a jazz saxophonist and he said, “Yeh, yeh. We’d love it.” So I played second trombone parts and transposed the parts at sight. The charts we played included no specific horn parts. So I was listening a lot, learning to play a little bit in that field, playing a lot of classical music and starting to take the horn a lot more seriously and playing in community orchestras and stuff.

As a college freshman, right out of high school, I went to Oberlin College. This was fall 1975. Now, I need to clarify that I was in the *college*, not in the *conservatory*. So it was sort of a mixed bag. It was a wonderful place in many ways, but I was not allowed to take lessons. So it was extremely frustrating at the same time. I played immediately in small jazz groups and it was at this time when I started to realize that I could probably play jazz. I knew and understood what a 12-bar blues was and that was about it. I realized

that I knew nothing really about jazz. What I was, though, was this crazy 18-year old who knew that there was Julius Watkins, knew that this was somehow possible and had developed a passion for a very wide spectrum of music. There was free jazz in addition to Charlie Parker and Clifford Brown. I was listening to all of these guys all at once. To make a connection with classical music, imagine listening to Palestrina and Elliot Carter and Wagner and Schoenberg and Bach all at once – and loving all of it in its own way.

At Oberlin they allowed us to do a special project in January and February, then come back to classes in February or March. In the meantime, I had found out that Julius Watkins lived in Montclair, NJ, which is just a few towns away. I was in Milburn, NJ. It was very close, just a fifteen or twenty minute car ride away.

PS: Do you recall how you found out he was there or who had told you this?

TV: Who did I hear this from? Maybe I asked (pause)... I don't know. The summer of 1974, the summer between my junior and senior high school years – I should backtrack. I played in this funny little traveling wind ensemble. It was like college kids, high school kids, high school teachers, led by Mr. Wilhelm. I forget his first name, but his son, Chris Wilhelm, is a horn player and taught at Montclair State University for many years. It was the summer of '74 and we were in Denmark. We ran across the Gil Evans Orchestra/Big Band playing at this little jazz festival in a small town. There I met Peter Gordon who was playing French horn in the orchestra that summer. They were doing the music of Jimi Hendrix for big band and it was great! I might have gotten Peter Gordon's number at that point. In that band were Peter Gordon, Luss Olaf and a guy named Peter Levin who was a hornist who also played synthesizer. Pete stayed with Gil Evans and he gradually played horn less and less and played keyboards more and more.

But I was so excited to see not one, but *three* horn players in that band! I had some small contact with Peter Gordon and at one point he gave me Julius Watkins' number and yes, he lived in Montclair. So I called Julius and asked him if I could come out and take some lessons with him. He said, "Yeh. Sure, why not! Come on over!" He seemed a bit surprised that someone was calling him for jazz French horn lessons but was more than willing to take me on and help me out. This would have been January 1976 and he had already given a few lessons to Vince Chancey. He might have known John Clark too. The point is that although he was a bit surprised that (me) this young kid was interested in taking jazz horn lessons, there were some other younger folks who were also interested in this art form.

PS: Was he excited that there was this potential new wave of jazz horn players that were interested in diving into this practically unknown world?

TV: Well, maybe. He rarely ever showed any extreme happiness or sadness. He was always just this sweet, nice, gentle, wonderful man. At that point he wasn't playing in quite so many straight-ahead jazz groups. He was doing some Broadway stuff and I think he was already starting to have health issues, which I didn't realize. He died in March or April of '77.

PS: Do you know how he died?

TV: I think it was kidney problems or kidney disease. I think he drank a lot. I don't know if there were periods of his life when he drank a lot or if he drank all of his life, but I think the alcohol did a number on his kidneys. I don't know that for sure. I do remember in my first lesson with him – here I am, this excited naïve 18-year old in the presence of my hero, in his basement in Montclair and I can ask him a million questions – and he

said to me, “Oh kid, watch out for those Broadway pits. Sometimes I have to play these jobs and Broadway shows to make a living. You get really bored and you start drinking. You just have to start drinking when you’re playing down in those pits playing the same thing over and over again.” He was sort of telling me, “If you can avoid it, don’t do it.” I’ve thought many times about pursuing a Broadway career now that I have a kid and I’d like to have that sort of security. But in the back of my mind, I hear this little voice screaming, “No! Don’t do it!” I know many people who play in the pits and it’s a great way to support a family, but I just don’t think I can do it. Maybe it’s Julius’ voice telling me not to.

January of 1976, I think I took four or five lessons and that was it. I had to go back to college. That (lessons with Julius) was my project for the winter term; to really get a jump on trying to learn more and more about playing the jazz on the horn.

PS: What were lessons like with Julius? Did he teach in a structured way or was he pretty free-and-easy going?

TV: Julius didn’t have anything specific worked out or planned in lessons. He had no specific advice. He had no, “Ok, this is what you do,” insight. He was just sort of taught by answering whatever questions you had and I asked a lot of questions. “How do you do this? How do you get through the difficulties of our instrument in order to be a fluent jazz player? How do you get through the technical difficulties of playing one note so you can play a line of so many notes as we have to do in jazz? He had no magic answers. He’d say, “Well, let’s see.” It was interesting because he had to think about it himself, because nobody every told him or taught him much about jazz. I know he had a lot of classical teaching as a boy in Detroit. I also know that when it was really bad he’d

switch to trumpet at times, earlier in his career. He didn't really like it (switching to trumpet) because it wasn't his main instrument. Trumpet wasn't his love.

I would also ask him questions like, "How do you make the horn cut through?" The horn is such a soft instrument and if there's drums and bass and a piano going, it's so easy to get lost. I do remember a couple of things with that which I laugh about now. He said (very matter of fact), "Well, one of the things I do to get around that problem is sometimes I will play in the extreme high range." And I was like, "Ok?" If you listen to him play, it's true. He had these chops where he could go up to a G above high-C. He could do that and sometimes he'd do that in his solos. Another thing he showed me was he would sometimes do this right-hand technique that wasn't stopped, but he would split the inside of the bell into two compartments. His hand would be very flat as if you were making the sound come out in two opposite ways. This made it have more of a piercing sound – approximating the sound of a harmon mute except you're doing it with your hand. That's the best I can come up with. The sound would change from an "ahhhhhh" to an "awwww" in color. It was a little more piercing. When I asked him, "How do you get the horn to swing," there were no answers. I just kept asking him questions though. I do remember asking him, "What was your favorite musical experience as a listener? What's the greatest thing you ever heard?" He said, "I'd have to say it was hearing Dizzy Gillespie and Charlie Parker at their prime, at their peak, when they were together in the mid-late 1940's when they were unbelievably good. They'd match each other in phrasing and articulation perfectly." I'm trying to remember what some of his favorite things were as a player and I cannot remember. Certainly, he loved the group he had with Charlie Rouse, but he played in so many different bands – I think it would have been hard for

him to come up with *one* single best memory as a performer. I mean, he played with Mingus, Quincy Jones and so many others. Phil Woods, the great sax player who is still going strong today, played together many times. Julius played on a record of Phil Woods on the Candid label, called *Rights of Swing*. They did jazzed up versions of the Stravinsky stuff with a septet or octet.

PS: What types of things would you work on in lessons with Julius? Etudes? Solos?

TV: I do remember that we worked on a couple of standards and a couple of new things. I remember (pause) wow, this is all coming back to me. I remember asking him, “May I play for you and you tell me what you think?” I played for him a tune by Charlie Parker and then improvised on a 12-bar blues. I cannot remember what he said. I think he smiled and said something like, “Hey, that’s not too bad! Pretty good.” Specifically, I cannot remember him saying anything definite like “try this, try that.” I just don’t remember. I think that in the general sense, he was just sort of encouraging. The value of those lessons wasn’t him giving technical advice. It was just hanging out with him, asking him questions, and realizing that if he could do this, I could do this. I’ve been playing since the fourth grade. I love jazz. He can do it. Maybe I can too, no matter how hard this is. This is not impossible. The contact with that man (Julius) is what helped me to realize that playing jazz on the horn *was* and *is* possible. That is what was valuable in those lessons. I was a crazy, head-strong romantic 18-year old. When you’re 18 and you fall in love with something, especially like jazz, you’re just going crazy! WOW, Miles Davis! WOW, Charlie Parker! Wow! If only I could do *that*!

Julius did help me with some interpretation issues. One time he said, “Why don’t we look at the tune “Cherokee”. That’s a really standard tune, not an easy one but a good one. You should learn that.” It’s an AABA tune where the “A” sections are not very difficult at all, but the “B” sections are very difficult because you’re having to do all of these ii-V-I progressions. For example, the “A” sections are in C. The ii-V-I progressions, you have to go from G#-minor to C7 to F#-major. The fingers just don’t want to go to F# anything! From there you go from F# minor to B7 to E-major. From there it’s E-minor to A7 to D-major. Then it’s not so bad as you noodle your way back to C. But he was pointing out that I should work on “Cherokee” and later that semester at Oberlin I had a group and we played the tune. That was good! In the terms of the legato phrasing, how do you get the French horn to play accurately like a trumpet or sax without having to articulate every note and play fluidly? This was a big challenge for me. He didn’t have any answers for that, but that following spring I would practice along with a metronome and Charlie Parker solos and slowly, after two years, slowly it came. I was finally starting to get over this hump of playing swung notes “dit da-dit da-dit da-dit da-dit,” really choppy and come out sounding like a scat-singer “dab-a doo-ba dib-a dee-ba” and choose whether or not you wanted to tongue that note or not. It took me two years to learn that. I had two years at Oberlin College, then transferred to the New England Conservatory where I had two years there. By the time I was a junior at NEC, I certainly had a long way to go, but I was over the hump in certain ways by being able to phrase in a smoother legato way. At that point, John Clark could do that. Dave Amram could do that, although he was more into composing by then. And that was about it. There weren’t too many people who could do that. Julius too, obviously. We were the folks who could

get a jazz horn to articulate the way a tenor sax could. It's so funny to hear hornists who think they play jazz, they'll phrase something in a very classical style rather than really digging into the jazz style. Many folks just can't do it. Looking back on that lesson with Julius, there was no magic answer, no easy answer, no solution. But, he gave me the inspiration to keep going and keep working. I felt so horrible a year later. I kept telling myself to write him a letter telling him that I'm working on it and I'm still going. Then, my parents saw his obituary in the local paper and they sent it to me and I didn't know that he had died. He was only 55. That was so terrible. I really wanted to let him know that I was still working at it.

PS: I've read a dissertation on John Graas and found that, like Julius, he also died at an early age. He had gone out drinking with some friends one night and had a massive heart attack after returning home. Numerous pill bottles were found scattered around the place as well. His seems like another sad story of a horn player who tried to make strides in the jazz realm.

TV: He was quite big on the west coast and was a very interesting character. I've heard a few things of his and I think it's like, give the guy an A for effort. He never quite got the swing feel together. But, he had some interesting ideas and he really wanted to put the horn in a new place. Give credit where credit is due there. He got the ball rolling for Julius, albeit on the opposite side of the country. I think he was a really good classical player and a really good all around studio player.

PS: This is true. He played with the orchestras in Indianapolis and Cleveland along with summers in Tanglewood.

TV: Wow, what a loss for us. Was he only in his 30's when he died?

PS: I want to say he lived into his late 40's or early 50's. He was younger than Julius when he died.

TV: Edwin London, a hornist who played with Julius with Oscar Pettiford mini-big band might be a good person to talk to. He's a composer now and teaches more composition at Cleveland State which seems to have a very good jazz and composition area. I know that Gunther Schuller, jazz hornist and composer, also knows about Julius and Edwin. Anyways, as I look back on it, I feel really fortunate and blessed that I had that one month with Julius to experience the man behind the music. I wish that I had more time. I wish that *he* had more time and that I had contacted him more.

PS: Did you ever hear Julius play live?

TV: I don't think so. I mean, he played a little bit for me in those lessons and he showed me a few things. By then he also had false teeth and I know he was playing a lot of that high stuff on false teeth. Howard Johnson, the jazz tuba player, might be able to tell you about that. For a while he played with either no teeth or really bad, falling apart teeth. Someone told him, "You know, you really need to get this together." This he did, and almost immediately he was back and playing better than ever. I'm not sure exactly when that was, maybe mid-60's.

PS: I was reading somewhere, perhaps in your article, that he returned from a three-year hiatus to teaching and playing. Perhaps this was the time he got his new teeth?

TV: Maybe! Maybe it was the teeth thing and no teeth, no play! Because by the time I met him he was back to doing the Broadway show thing and playing reviews and stuff. I think he was in the pit for things like *Raisin*. Anyways, that was the extent of my personal contact with him.

PS: Did you meet his wife?

TV: I didn't. I think she was (pause) ... What was her name?

PS: Her name was Harriette Davison.

TV: That's so sad, because I was always going to write her and say, "I'm so sorry that Julius died, but I want you to know that he was one of my biggest heroes and I'm still doing jazz horn playing." And then *she* died. I think she was a string player, maybe a violinist or something?

PS: Yes, a violinist and a composer as well. I've seen her name come up as a composer who died in 1978.

TV: Yes, that's her. Harriette. She died the very next year after Julius. I've never looked her up. I know they had kids, but I don't know what ever came of them.

PS: Do you know if he was married more than once?

TV: I think he might have been. I think Harriette was his second wife.

PS: On his application to the Manhattan School of Music, he lists a wife's name of "Ella." I figured that, unless Harriet went by the nickname "Ella" that we're talking about two different people.

TV: I think so. I think, wow, good for you for looking into that. Did you tell the people at MSM what you're doing?

PS: Yes, and they gave me Julius' original application to MSM.

TV: They *gave* it to you? (very excitedly) Can I see it?!?!

PS: Sure. Here it is.

TV: Wow. This is an original or a copy?

PS: This is the original. I was there yesterday and told them what I was doing. They gave me these things and said they were about to be destroyed, probably later this week. They said there were probably other items in the file that have already been destroyed because this file is so incredibly old.

TV: What? Oh my God! (pause) This is so cool. Father – electrician, Detroit. Wow! Admitted as a special student – I wonder if that was the racial thing. Maybe black students weren't allowed to be normal students, or he had (pause) I don't know. Summer of 51. (long pause) I wonder if Dolores (Beck) knew him. She must have known him when she was at Manhattan. Performance experience: only dance band experience. You know why. Because he was black. (pause) Wow, that's really heavy.

PS: From all I can gather, the race issue is what prevented him from achieving great heights as an orchestral player, but helped to advance his jazz career. Do you agree with this?

TV: (ten second pause, then emotionally) I'd think so because, um, (pause) those were the only gigs, you know? Dance bands were the only sorts of ensembles that would hire black musicians. Wow. He doubled on trumpet a lot early on just to get gigs in the big bands and stuff. He would then work it out with people that he could play horn. This is so heavy.

PS: Do you have any idea where his children are? Did you ever meet them or hear him talk about them during lessons? I know of two children: Julius, Jr. and Julie Terry. Both were children with his first wife, Ella.

TV: I don't know. He never spoke of them. Maybe they moved back to Detroit. You should talk to Marcus Belgrave. He is a jazz trumpet player who grew up in Detroit

and stayed there. Lots of jazz guys came out of Detroit and moved to New York, but not Marcus. Detroit was a heavy music scene at that point, heavy into bebop. Marcus might have some info about what it was like to be in high school at Cass Technical. His classmates were some of the greatest jazz musicians we have today. I think that this was a really serious jazz scene going on.

PS: Julius had the nickname of “Phantom.” How did he get this name?

TV: People always thought that it was because of his sound, like he could come in with this mysteriously soft high note. Others said it was because he wouldn’t show up to gigs. Other times, you’re sitting around talking and you look around, and he was gone. It was like, “where did Julius go?” It is a nickname with numerous connections.

PS: I know that in some of his recordings, his high register is just really spooky.

TV: Yes, it is. So it’s sort of a two-fold name. Someone told me that in the Quincy Jones Big band was playing in Paris. They actually stayed in Paris doing a show or something. They were all set to play and he realized that he left his mouthpiece on this little rail on the observation deck of the Eiffel Tower. He had to run back and get it – all the way up the top. Phil Woods would be able to confirm if that story is true. There are other people in that band who were still alive who could tell you about that. Must’ve been around ’59. I think Jerome Richardson was in that band, but he just died. That band is quite well documented and their cd’s are back in print now. If you know the theme at the beginning of the Austin Powers movies, that’s the Quincy Jones Big band playing, 1965. Julius might be playing in that. Quincy has this new autobiography out and he might talk about that period.

PS: What do you see happening to the future of jazz horn playing?

TV: Well, I think it is still very much under-appreciated and not a popular genre. I don't know what will become of it. What's nice is that we're all such different individuals: myself, Mark Taylor, Vincent (Chancey), John Clark, Rick Todd, a couple of guys in Norway are quite good. The nice thing is there aren't just two or three of us. No, there are more than just one or two even though there are less than twenty-five. Alex Brofsky is another one. We're a small group, but we are growing. There are a few really great teachers out there who encourage their students to think beyond the classical borders. Doug Hill for example. I think that by educating horn players that there is another world of playing out there will help to keep this tradition going. Also, educating audiences will be critical in creating audiences who will buy recordings and concert and club tickets.

PS: Tom, I can't thank you enough for all of your information today. Let's keep in touch and I will let you know what I continue to find.

TV: Absolutely. Best of luck to you.

APPENDIX E
EXCERPTS FROM A RECORDED INTERVIEW OF PETER HIRSCH,
JOURNALIST, HORN PLAYER AND COLLEAGUE OF JULIUS WATKINS, BY
PATRICK SMITH, RECORDED ON MARCH 11, 2004

Patrick Smith: Peter, I want to thank you for meeting with me today to discuss your recollections of Julius Watkins. I've realized recently that there is so much to know about this man, yet so little material which is really accessible to us.

Peter Hirsch: It is tough to get a whole lot without actually talking to people who knew him. Part of the problem with finding material about Julius lies in the fact that Julius himself led a very soft-spoken, quiet life. He lived most of his life below the radar. People recognized who he was, but being a jazz French horn player, especially in the 50's and 60's, it wasn't a real high status in either the jazz or the horn world. It's not like he was Barry Tuckwell, you know? It's not like he was Maynard Ferguson either.

PS: Could you please start by telling me a little about yourself and your performing background?

PH: Sure. Here's who I am. My first private teacher was Eric von Schmutzig. I studied with him from around sixth grade until high school. I took some lessons with Arthur Byrd. I went to the Manhattan School of Music where I studied with van Norman, first horn in the Met at the time. I was at MSM from 68-72. I was a big Conn player and had very structured lessons rooted in the strict classical traditions of the New York Philharmonic. I then did some freelancing for a while. Only about twelve years ago I made the decision to do more archiving work and things in the library and found that I could make a decent living doing it. I did play with the Goldman Band and I feel that I

have done a lot of different things in a number of professional capacities. I play with a Gilbert and Sullivan group. I'm not looking for a professional high-pressure gig. That just isn't for me. I really enjoy these other things on the side though. I went to school at the same time as David Jolley and I thought about taking lessons with him for a while. We did meet a few times and he helped me to get focused on a few things. From day one of playing the horn, I was a kid who had a pile of music. I didn't get the Mozart concerti and the Kopprasch etudes and just started to collect stuff. I wasn't going to be the best horn player in the galaxy, but I thought that I should know as much stuff about the horn as I could regarding literature, people, recordings, etc. When I was in camp as a kid, one of my bunkmates played the trumpet. I said to him, "I want to start playing the French horn." I am a musician. I am a horn player. I think that as a musician, I should not just play music, but I should *know* as much about music as I can.

PS: That's a very interesting point of view, to make those sorts of comparisons. I've felt for some time now that Julius is and was very much underappreciated for the work that he did.

PH: Let me give you what I can. Fortunately, since I work at the library, I have access to a copy machine and here are some copies of things that are probably the most relevant.

PS: Thank you very much. I see you have included here an article about John Graas. Of course, Julius was the first really prominent jazz horn player, but John Graas was the first to even tinker with the idea of playing jazz on the horn in a professional setting, right?

PH: Yes, there are names: Junior Collins, David Amram, Gunther Schuller, and other people who appeared on jazz albums in the 40's. They were sort of predecessors of what Julius tried to do and did do. I have quite a lot of Graas recordings, but his was a different story. Graas' capabilities as a jazz player didn't match those of Julius, especially his high range. Some of his solos are just amazing. Even compared to some of today's jazz horn players, they just can't touch what Julius did. One very interesting aspect regarding Julius' early career here in New York centers around his personnel manager, Princess Orelia Benskina. I've done a lot of research, fruitlessly, on just who the heck she was and she is a real mystery. I know people who have said, "Yeh, I've seen the name" but have no real hard data on who she was. I know some folks who were really big into the Harlem jazz scene, and if you can find out something concrete about her, you might get to more information about him. Julius didn't leave a huge trail by any stretch of the imagination.

PS: No, he really didn't. I mean, as I'm sure you know, he was homeless for at least one portion of his life.

PH: Yeh, you know, he had all sorts of problems: health problems, financial problems, practically whatever you could imagine.

PS: I am amazed at the amount of networking that is going into this project. One of the really exciting things for me to hear is the mentioning of new names of people who knew Julius who are still alive. In what capacity did you know Julius?

PH: I didn't play with him on Broadway, but I did play with him. This isn't a really big story but it is interesting. It was an organization; let me think of the timeframe, this was after I got out of school in '72 but not long after. There was a group called *Symphony*

of the New World. This has nothing to do with the group in Miami, FL with Michael Tilson Thomas. It was intended to be a group of mainly minority players. In that time, I'm not really sure what 'minority' meant; probably more with black (musicians) than Asian or Hispanic that we think of today. It was a symphonic organization that played classical music. It mainly brought in conductors like Leon Thompson who were African-American. It was designed to be an orchestra of opportunity for mostly black musicians who could not get other professional orchestral work or, as was frequently the case, not allowed to take part in professional orchestral ensembles like the (New York) Philharmonic. They played at Avery Fisher Hall and it turned out to be a very diversified group. It was not mainly black as the initial intent might have been. I got to play. I knew the contractor. I was playing there, at least once, and I clearly remember playing Brahms' Second Symphony. Julius was playing 3rd horn and I was either playing 4th or 2nd horn. I don't remember which, but I do remember that I was sitting next to him. It was interesting because I heard the name and here he is next to me playing classical music. He came in and warmed up. He sat down and took the horn out and his register where he would start warming up was like a fourth above my highest note. I was normally a low horn player so that made it even more depressing. Here's this guy screaming up there and I was just trying to get a second-line G to get focused. That's the way he played his jazz solos: screaming high stuff almost all the time. But anyways, he didn't seem to be totally comfortable playing in that sort of a classical setting. He didn't really play with any confidence which was so surprising to me. Here was someone who could sit down and play in front of a crowd without music and he was having trouble looking and reading the part. I would have panicked to have been in the situations that he was in day-in and day-

out. So, it was like, really sad because he didn't really play all that well either. He missed a lot of notes. It was just (pause) I don't want to say he was unfamiliar with the Brahms Second (symphony) but it sure as heck sounded like it. He didn't really quite know when to come in and when he did he missed notes. It was really too bad. He was such a fine player. This is not a question! He could play Broadway charts and he could play all of that jazz stuff documented here. I don't know of any other instances when he played in classical settings. He was such a sweet, quiet and nice person. Not the sort of person who walks around dropping names and gossiping. I mean, he worked with Quincy Jones and Monk and he certainly could have walked around bragging about all that he had done, but he didn't. Other than being introduced to him once or twice, that was the one time I remember actually performing with him. I remember there was a horn player named Stu Butterfield who was taking lessons. We were in school together. He was having some major chop issues and couldn't play very well in the high register. Somebody told him, "Why don't you go take some lessons with Julius?" So I saw Julius with Stu a few times. Julius was, at least, a known factor still in the early 70's in classical settings.

PS: What were some of the challenges facing black musicians at that time? I know that it would have been just about impossible for him to have pursued a full time orchestral job due to his ethnicity.

PH: My consciousness of the professional orchestra scene starts in the late 1960's. I was born in 1950. I got out of high school in '68. I'd go to hear the Philharmonic and other groups. There definitely was the situation that if you saw any African-American player on any instrument it was noteworthy. I don't think there were any in the major symphonies and it is still this way today. At least today, though, it is a situation that

people are aware of. But back then, people thought, “Well, how can *they* be trained in classical music?” The attitudes were certainly different and had been set since the previous decades. There really was very little effort to integrate the professional symphony orchestra scene. So, in the 1970’s when I heard about this guy name Bob Watt and a couple of other people who were starting to cross the line into professional symphony orchestras. It certainly wasn’t a problem in the pop-music world at all. I mean, just think about it! The color line issues in pop music had been settled by the 1960’s. There were groups starting up in my time and I played in a lot of them because my friends were in them. Nothing was set up for minorities, but nothing was set up to discriminate against them. I knew many professionally trained musicians who really had nowhere to go because society could not envision minorities, especially blacks, in traditionally Caucasian ensembles. For Julius I think it was too little, too late. I would think that for Julius, he probably envisioned himself playing horn in an orchestra somewhere as a child. But this just didn’t happen for him. Willie Ruff, he teaches horn at Yale, has made a number of parallels to Julius’ life. Willie played in one of the military orchestras and that’s about it for his orchestral experience. His capabilities were very good. He was not a jazz player like Julius, but he was a good player.

PS: I know that Julius was really big into the record dates and club scene in New York during the 60’s. What was your perception of this scene being a student around that time?

PH: It was definitely different. There were lots of clubs, lots of places to play. Sometimes they would even have reading bands for people like Stan Kinton which featured four horn books. I know a lot of times, they would not be able to pay the

musicians with cash, and, in fact, supplied the players with drugs as compensation. I got to play in bands like that – that’s where I met people like Vince Chancey. There was a fairly large scene at that point. Once you got in on one of these rehearsal reading bands, you were set. You’d get calls all the time. So that’s how I got into that setting. I was never a jazzer, but, I did get to see and play things that I wouldn’t have been able to experience otherwise. I did scope out the circle of people who were involved in that sort of thing. For someone of his age, I don’t think that there was really another person like him. Jim Buffington had a reputation for being somewhat of a jazz player, David Amram too. But these were white musicians. They could go and do whatever they wanted. Julius was very unique. Had it not been for Julius, there might never have been horns in jazz.

PS: Perhaps it was hard for you to gain this information, but did you learn anything about his family life?

PH: Well, he did have a drinking problem. Around the point that I was talking about earlier, when I played the Brahms with him, I think he had been through a lengthy period when he was working at the post office, when he was able to work at all. I don’t know how to say it, but there was a lot of drinking going on in the New York music scene back then. The culture, especially the brass players, embraced alcoholism. It was almost like you could say, “Well of course he drinks. He’s a brass player.” People would drink before, during and after the gigs. I don’t know if he even tried to dry out, but he definitely was a favor of the drink. I’m not saying people don’t today, but it was different then. He was playing a show called *Bubbling Brown Sugar* or maybe it was *Raisin*. He was so excited because he finally got a show! This helped to stabilize him because he finally had stable work. People watched out for him. They didn’t talk about him behind his back.

They supported him. People loved him. Nobody begrudged him any success at that point when he finally got that gig.

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BIOGRAPHICAL SKETCH

Patrick Smith has been an active professional horn player and music educator throughout the eastern United States. He earned a Bachelor of Music Education degree and Performer's Certificate from the University of Florida, and the Master of Music degree in horn performance from the Hartt School of Music at the University of Hartford. His primary horn teachers include David Jolley, Paul Basler and Bruce Atwell. As a musicologist, Dr. Smith has contributed regularly to the Musicology Lecture Series at the University of Florida, and has presented papers at a variety of international conferences. His musicological mentors include David Z. Kushner and Kenneth Nott. An alumnus of the Brevard and Aspen Music Festivals, Dr. Smith has performed with numerous professional ensembles including the North Carolina, Tallahassee, Brevard, Gainesville, Southwest Florida, Florida West Coast, Valdosta, Ridgefield and Lynchburg Symphony Orchestras. He has performed with the Emerson String Quartet, the Hartford Brass Quintet, the Carolina Wind Quintet, and was recently featured as a contributing artist at the 2005 International Horn Symposium. Dr. Smith was the winner of the 1996 Southeast Horn Workshop Solo Competition and First Runner Up in the 1997 Farkas International Solo Horn Competition. He has served on the faculties of the Eastern Music Festival, the University of North Carolina-Chapel Hill, and currently is the Assistant Professor of Horn and Music History at Virginia Commonwealth University.