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The Complete Capitol Fifties Jack Teagarden Sessions (# 168) (LP)

Text from mosaicrecords.com announcing this set:

You'd expect him to have spawned legions of imitators. But there was only one Jack Teagarden

He was admired by critics, musicians and listeners alike for the gorgeous, delicate solos he fashioned in the trombone's upper register, working the slide with a loping gait all his own. While many musicians appreciated his gift, no one could even approach his uncomplicated virtuosity, the clarity of his musical thought, and his graceful phrasing.

And then there was his deep appreciation for, and personal interpretation of, the blues. Teagarden's roots were in southwestern towns where spirituals and blues were commonly heard. The blues became a signature sound of his, something uncommon for the organizations with which he was first associated.

Plus, he sang. Simple, languid, smokey and bluesy. Perfectly suited to the style he liked.

A fruitful period

While his recordings date back to the late '20s, this Mosaic set is from a particularly fruitful time in his life, when he struck out as a leader in the '50s, not for the first time in his life, but perhaps more productively.

In collaboration with Bobby Hackett, he recorded what can only be considered two small-group masterpieces, *Coast Concert* and *Jazz Ultimate*. His trad sound (so brilliantly displayed during his great partnership with Louis Armstrong in the late '40s as a member of the Louis Armstrong All Stars) propelled the LP *Big T's Dixieland Band*, featuring pianist Don Ewell. Teagarden got to explore his other love, big bands, on *This Is Teagarden*, *Shades of Night*, and *Swing Low, Sweet Spiritual*, all of which are included here.

Top sound quality and arrangements

This six-LP or four-CD box includes the original six LPs (including a previously unissued track). These great sessions also benefit from beautiful recording quality and top-flight arrangements.

As a complete body of work, the Capitol recordings provide a comprehensive look at all he introduced to jazz trombone playing.

The booklet includes many photographs, and commentary and analysis by writer/cornetist Dick Sudhalter.

"Anyone who has heard these tracks will know how good this set has to be, and, like me, will envy anyone fortunate enough to be hearing it for the first time." - Steve Voce, Jazz Journal International

Discography

The issue numbers given are the original Capitol U. S. release.

(A) COAST CONCERT - BOBBY HACKETT

Hackett (cor), Jack Teagarden (tb, vcl), Abe Lincoln (tb), Matty Matlock (cl), Nappy Lamare (g), Don Owens (p), Phil Stephens (b, tuba), Nick Fatool (d).

Capitol Studios, LA, October 18 & 19, 1955

14640-13 Struttin' With Some Barbecue T-692

14641-19 Muskrat Ramble -

14642-3 New Orleans -

14644-2 Basin Street Blues -

14645-9 St. James Infirmary unissued

14646-3 That's A Plenty T-692

14648-11 I Want A Big Butter And Egg Man -

14649-10 Fidgety Feet -

14650-15 Royal Garden Blues -

14651-6 I Guess I'll Have To Change My Plans –

(B) THIS IS TEAGARDEN - JACK TEAGARDEN

Teagarden (tb, vcl), Harry Geller (cond), Si Zentner, Bennie Benson, Lloyd Ulyate (tb), George Roberts (b tb), Gus Bivona (as), Eddie Miller (ts), Jack Marshall (g), Ray Sherman (p), Mike Rubin (b), Nick Fatool (d).

Capitol Studios, LA, January 17, 1956

14580-7 Stars Fell On Alabama T-721

14592-6 Old Pigeon-Toed Joad -

14973-7 My Kinda Love -

14974-10 Peg O' My Heart -

Teagarden (tb, vcl), Van Alexander (cond), Mannie Klein, Charlie Teagarden (tp), Joe Howard, Bennie Benson (tb), Gus Bivona, Skeets Herfurt (as), Eddie Miller (ts), Butch Stone (bari), Ray Sherman (p), Phil Stephens (b), Nick Fatool (d).

Capitol Studios, LA, January 18, 1956

14961-4 Beale Street Blues T-721

14962-7 If I Could Be With You -
14963-8 I'm Coming Virginia -
14964-5 Fare Thee Well To Harlem -

Teagarden (tb, vcl), Van Alexander (cond), Manny Klein, Charlie Teagarden (tp), Joe Howard, Bennie Benson (tb), Gus Bivona, Wilbur Schwartz (as), Eddie Miller (ts), Julie Jacob (bari), Ray Sherman (p), Mike Rubin (b), Nick Fatool (d).

Capitol Studios, LA, January 31, 1956

14349-6 Aunt Hagar's Children Blues T-721
14353-10 After You've Gone -
14449-4 A Monday Date -
14907-5 The Sheik Of Araby -

(C) SWING LOW, SWEET SPIRITUAL - JACK TEAGARDEN

Teagarden (tb, vcl), Van Alexander (arr, cond), Conrad Gozzo, Charlie Teagarden (tp), Si Zentner, Bennie Benson (tb), Gus Bivona, Phil Sobel (as), Jack Chaney (ts), Julie Jacob (bari), Bobby Hammack (p), Mike Rubin (b), Irv Cottler (d).

Capitol Studios, LA, October 22, 1956

16140 Goin' Home T-820
16141 Nobody Knows The Trouble I've Seen -
16142 Swing Low, Sweet Chariot rejected
16143 Deep River T-820

Teagarden (tb, vcl), Van Alexander (arr, cond), Conrad Gozzo, Charlie Teagarden, Cecil Read (tp), Si Zentner, Bennie Benson (tb), Gus Bivona (as), Jack Chaney (ts), Jack Marshall (g), Bobby Hammack (p), Mike Rubin (b), Irv Cottler (d), The Five Keys (group vcls).

Capitol Studios, LA, November 5, 1956

16163 Get On Board, Little Children T-820
16164 Joshua Fit The Battle Of Jericho -
16165 This Train -
16166 Ezekiel Saw The Wheel -

Teagarden (tb, vcl), Van Alexander (arr, cond), Frank Beach, Bob Higgins (tp), Dick Noel, Bennie Benson (tb), Mahlon Clark, Phil Sobel (as), Jack Chaney (ts), Butch Stone (bari), Al Hendrickson (g), Bobby Hammack (p), Irv Westley (b), Nick Fatool (d), The Five Keys (group vcls).

Capitol Studios, LA, January 11, 1957

16392 Gonna Shout All Over God's Heaven T-820
16393 Shadrack -
16394 Sing And Shout -

16395 Sometimes I Feel Like A Motherless Child -
16396 Swing Low Sweet Chariot –

(D) JAZZ ULTIMATE - BOBBY HACKETT & JACK TEAGARDEN

Hackett (cor), Teagarden (tb), Peanuts Hucko (cl, ts), Ernie Caceres (bari, cl), Billy Bauer (g), Gene Schroeder (p), Jack Lesberg (b), Buzzy Drootin (d).

Riverside Plaza Hotel, NYC, September 16, 1957

21720-1 Indiana ST-933
21720 Indiana (mono take) T-933
21721-7 It's Wonderful ST-933
21722-6 Way Down Yonder In New Orleans -
21723-9 'S Wonderful -
21723 'S wonderful (mono take) T-933
21724-3 Baby, Won't You Please Come Home ST-933
21725-9 I Found A New Baby -
21726-10 Mama's Gone, Goodbye -
21726 Mama's Gone, Goodbye (mono take) T-933

same personnel & location, September 17, 1957

21727-2 Oh Baby ST-933
21728-4 Sunday -
21729-5 Everybody Loves My Baby -
21730-8 55th And Broadway -
21730 55th And Broadway (mono take) T-933

note: The mono take of Indiana has different trombone, cornet and tenor solos. The mono take of 'S Wonderful has a different trombone intro into its solo. The mono take of Mama's Gone, Goodbye has a different ending in the cornet solo. The mono take of 55th And Broadway is a completely different take.

Since the stereo was assembled at a later date, it is most likely that editing done to these songs was not duplicated and that the stereos are the straight 'as it happened' takes. In the case of 55th And Broadway, an entirely different take was used.

(E) SHADES OF NIGHT - JACK TEAGARDEN

Teagarden (tb), Sid Feller (arr, cond), Ray Beckenstein, Phil Bodner, Walt Levinsky, Gerald Sanfino, Romeo Penque, George Berg, Art Beck (reeds), Hank Jones (p), Al Casamenti (g), Jack Lesberg (b), Don Lamond (d).

Capitol Studios, NYC, February 10, 1958

22014 Cabin In The Sky ST-1143

22015 Diane -

22015 Diane (mono take) T-1143

22016 Autumn Leaves ST-1143

22016 Autumn Leaves (mono take) T-1143

note: On this and the next two sessions, Teagarden overdubbed his trombone to the chosen track. On the last two titles of this session and <SC>junk man<XC> from the third session, there are variances in his playing between the stereo and mono master. Therefore, both are included.

Teagarden (tb), Sid Feller (arr, cond), Ray Beckenstein, Sal Amato, Walt Levinsky, Gerald Sanfino, Harold Feldman, Leon Cohen, Art Beck (reeds), Joe Venuto (vbs), Moe Wechsler (p), Al Casamenti (g), Jack Lesberg (b), Jimmie Crawford (d).

Capitol Studios, NYC, February 11, 1958

22004 While We're Young ST-1143

22005 Alone Together -

22006 Autumn Serenade -

Teagarden (tb), Sid Feller (arr, cond), Walt Levinsky, Gerald Sanfino, Harold Feldman, George Berg, Art Beck (reeds), Joe Venuto (vbs), Moe Wechsler (p), Al Casamenti (g), Jack Lesberg, George Shaw (b), Don Lamond (d).

Capitol Studios, NYC, February 12, 1958

22020 If Love Is Good To Me ST-1143

22021 Street Of Tears -

22022 Junk Man -

22022 Junk Man (mono take) T-1143

22023 Strange ST-1143

22024 Someone Else's Love -

22025 Mixed Emotions -

see note for February 10 session.

(F) BIG T'S DIXIELAND BAND - JACK TEAGARDEN

Dick Oakley (tp), Teagarden (tb, vcl), Jerry Fuller (cl), Don Ewell (p), Stan Puls (b), Ronnie Greb (d).

Universal Studios, Chicago, April 14, 1958

22058-9 Mobile Blues T-1095

22059-7 Wolverine Blues -

22060-3 Tishomingo Blues -

22061-4 Someday You'll Be Sorry -

22062-3 Rippa-Tutti -

22063-4 Weary River -

22064-4 Dallas Blues -

22065-4 Casanova's Lament -

same personnel & location, April 15, 1958

22066-10 Walleritis T-1095

22067-9 Doctor Jazz -

22068-7 China Boy -

note: These sessions are issued here for the first time in stereo

Producer's note:

While Mosaic sets are usually programmed in chronological order, this body of work presented a situation that deserves a break in tradition. Since three of these sessions are pure small-group jazz and three are essentially concept albums with larger ensembles, we've divided this set in half. The first half presents the small band dates in chronological order and the second half, the larger ensembles, also chronologically.

Jack Teagarden participated in some forties Capitol sessions and, in fact, two of the 1943 Capitol Jazzmen titles were issued under his name. This material will be covered in the upcoming Mosaic set Classic Capitol Jazz Sessions.

Original sessions produced by Dave Cavanaugh, Bill Miller and Andy Wiswell

Reissue produced by Michael Cuscuna

Executive producer: Charlie Lourie

Mastered by Ron McMaster

Sessions (A) and (B) are recorded in mono. All others are stereo.

Design Direction: Richard Mantel

Design production: InkWell, Inc.

Special thanks to Joe Showler for his research in discovering and unravelling the mono/stereo differences on Jazz Ultimate and Shades Of Night, the Institute Of Jazz Studies, Brad Benedict and Scott Wenzel.

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