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A History and Discography of the Oboe in Jazz

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UNIVERSITY OF MIAMI

A HISTORY AND DISCOGRAPHY OF THE OBOE IN JAZZ

By

Kimberly Everett Ganong

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2016

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A History and Discography of the Oboe in Jazz.

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Though it is not often viewed as a major player in the realm of jazz, the oboe has been consistently used in the genre for nearly a century. This project seeks to fill a gap in the broader scope of oboe literature by creating a curated historical overview of the oboe family in jazz, and a representative discography spanning this period. In addition, this document provides a valuable resource for aspiring oboists, teachers, and composers by identifying and discussing major performers in the field and their recorded work. Paul McCandless, Yoram Lachish, Jean-Luc Fillon, Charles Pillow, Mario Arcari, Yusef Lateef, Makanda Ken McIntyre, Bob Cooper, Romeo Penque, and Garvin Bushell are a few of the more prolific oboists included in this doctoral essay.

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INTRODUCTION

Top 10 reasons oboes don't play jazz:

10. Where's the conductor?
9. It's out of tune
8. I can't read the music
7. What! Improvise?
6. Charlie Parker? Is he good?
5. It's not Mozart
4. The guitar won't take my "A"
3. I'm white...
2. Because I'm not a soprano sax!
1. What's jazz?

This list, printed in 1992 as a letter to the editor in *The Double Reed*, sums up the sentiment many oboists hold regarding the oboe in jazz.¹ However, contrary to this seemingly pervasive attitude, the oboe is actually quite present in jazz, and has been for some time. The oboe may not lend itself to jazz in the minds of many, but many instruments in this same predicament have surpassed these obstacles with great success. Aside from the general perception of the oboe as innately non-jazzy, there also persists a distinct lack of research surrounding the oboe in jazz. While there are brief and passing references in many sources, a truly inclusive survey of the oboe in jazz does not exist. With the help of a comprehensive resource, many oboists, teachers, composers, and others would be able to easily attain relevant and validated information about the oboe in jazz. Perhaps such a resource would help to bridge the gaping chasm between the serious jazz musician and the classically trained oboist.

¹ Cheryl Carrera, Curtis Kidwell, and Liberty Miller, "Letters to the Editors: 10 Reasons Oboes Don't Play Jazz," *The Double Reed*, 15, no. 1 (1992): 28.

What we now call the oboe has been around for centuries, with its early beginnings in the Greek aulos developing through the shawm to become the modern incarnation. Over centuries of musical development, the oboe has been consistently driven further and further into the small box of the traditional, classical realm, so that now it seldom garners any attention outside the orchestral style that it conventionally suits. Other long-standing instrumental traditions, such as those of the flute, violin, trumpet, and others, have decisively broken the confines of classical tradition to branch out into disparate genres and styles. These instruments remain an integral and irreplaceable part of the classical world, but have also been able to develop many other musical avenues in which to participate actively.

When taking a closer look, specifically in the field of jazz, the oboe does play a discernible and integral part in many instances. As far back as, “the 1920s... (players) have found effective uses for it,” with some band leaders using oboe, English horn, and even Heckelphone (bass oboe) in their arrangements.² Many jazz musicians, such as Yusef Lateef, Bob Cooper, Joe Farrell, Garvin Bushell, and Marshall Allen, among others, are frequently found mentioned in jazz literature as playing the oboe in jazz. These players and many others have performed and recorded on oboe and its instrumental relatives with such luminaries as Paul Whiteman, Dizzy Gillespie, Cannonball Adderley, Stan Kenton, John Coltrane, Charlie Parker, Gil Evans, Fletcher Henderson, Sun Ra, Woody Herman, and Charles Mingus. With a list like that, it becomes difficult to treat the oboe as a novelty instrument with infrequent participation and inadequate characteristics, as is so often the case among jazz scholars.

² Ted Drozdowski, Howard Mandel, and John Scofield, *The Billboard Illustrated Encyclopedia of Jazz & Blues* (New York: Billboard Books, 2005), 334.

The history and status of the oboe in jazz is something that deserves closer investigation and documentation so that future generations might benefit from knowledge that is not currently centralized or easily accessible. The product of this research will help to change the accepted attitudes towards the oboe, and set the stage for students of the oboe to re-enter an idiom that is so frequently considered off-limits. “The oboe has not been absent from jazz or popular music,” as would be anticipated, but has instead been an obvious, albeit understated, contributor, for almost a century.³ David A. Wells authored an essential dissertation, *A History and Discography of the Bassoon in Jazz*. As it is a parallel study, it served as a structural model and guide for this analogous oboe-centered undertaking.

The intent of this doctoral essay is to consolidate the widely dispersed information available about the oboe in jazz into a single, reliable source. Through intensive research, it is indicated that the oboe has been frequently used in jazz for almost a century. In order to do this, the following research questions were addressed in approaching this project: How does the oboe relate to jazz, historically? Who has played the oboe in jazz? In what specific instances has the oboe been used in jazz? The precise goals to be attained in this endeavor mirror these research questions. First, the author established a chronology of the oboe throughout the history of jazz. In doing so, the overall trajectory of the oboe in jazz and its perceived place in jazz was also determined. To address the second question, the goal was to detail in as thorough, yet brief a manner as possible the biographies of important players of the oboe in jazz. Some of these are necessarily more extensive than others, due to prominence of the player and availability of reliable information.

³ Janet K. Page et al, "Oboe," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed April 22, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40450>.

Finally, the compilation of a thorough discography covering the oboe in jazz seeks to provide a curated directory by which those interested in the subject can easily find applicable examples in recorded music. Published jazz discographies number in the hundreds, yet those specifically concerning the oboe in jazz are nonexistent. Attempting to include in this essay's discography every instance of the oboe in jazz would ultimately result in an overwhelming product that would quickly become obsolete over time. Furthermore, there already exists a continuously maintained and comprehensive online database specifically for jazz recordings: *The Tom Lord Jazz Discography Online*. This source is regarded as the most current and complete jazz discography available. Therefore, the main purpose of this research is to provide an consolidated discography of the oboe in jazz. As the scope of this doctoral essay does not include defining what is or is not jazz, utilizing the *Tom Lord Jazz Discography* as a primary source provides that there can be no question as to whether or not a recording has been previously classified as jazz.

Due to the scarcity of reliable material about the oboe in jazz, it was necessary that it be undertaken to collect and integrate this information into a single source that is both comprehensive and scholarly. Many parties, including musicologists, composers, oboe players, and oboe teachers will benefit greatly from the existence of such a document. When it became clear that typing "jazz oboe" into just about any scholarly search field returned minimal or no results, it became obvious that there was a void to be filled. There is plenty of information pertaining to the oboe and to jazz, but there is a considerable shortage of research that brings the two together. This lack of accessible

information is at the very least partially responsible for some of the current trends and attitudes towards the oboe in jazz.

This work is intended to be a point of departure in the broader fields of oboe and jazz scholarship, and as such, many other possibilities present themselves as a result of this research into the oboe in jazz. As the goal of this doctoral essay was not to be an oral history, but rather a literature based undertaking, interviews were not part of the author's scope. Conducting interviews with jazz oboists and creating such a complementary resource would be an excellent task for further research. Another avenue of inquiry would be to develop a method for learning to play the oboe in jazz, which could include topics like stylistic exercises, specialized tips, improvisation guidelines, and reed considerations. Though this essay was focused specifically on the oboe in jazz, the oboe is also present in many other musical genres, such as pop, rock, world music, and certainly combinations of these. An investigation into the broader use of the oboe outside the classical realm would be a perfect companion to this project.

CHAPTER 1

HISTORICAL OVERVIEW

To contextualize the people and recordings in Chapters 3, 4, and 5, it is important to understand the various jazz eras and movements in which they participated. The earliest recordings in Chapter 5 are perhaps not considered by everyone to be true “jazz,” but their presence in published jazz discographies as precursors to jazz merits their inclusion in this document, especially because the oboe appears frequently. The main early examples of oboe tend to come from European dance bands, as the presence of oboes would have certainly been more likely in places like London and Paris than New Orleans or Chicago. The prevalence of established orchestral ensembles in Europe made it much more likely that oboes would be readily found in these cities. Meanwhile, the orchestral establishment of the United States was still in a relatively early stage of development at the start of the twentieth century.

The first two decades of the twentieth century saw the rapid popularization of dance halls and military bands, and this is clearly heard in the first recordings included in the discography. A major scene for these groups was London; the Peerless Orchestra (1912, [P2276]) and Mayfair Dance Orchestra (1919, [M3564]) both present short, brass laden tunes and rags in march-like meters of two and four. As ragtime, Dixieland, and dance hall band music began to develop into what we now call “jazz,” the traditions of military bands and popular lowbrow music fused into a looser, less rhythmically rigid style. At this point, “swing” enters the equation and extended improvisation becomes a primary component of the new music called jazz.

The mid 1920s through the 1930s were dominated by the symphonic jazz big bands of Paul Whiteman, Fletcher Henderson, and others such as Red Nichols, Sam Wooding, the Dorsey Brothers.⁴ Of note is the discovery that the great Duke Ellington, one of the most productive composers in the history of music, did not make use of oboe until his later orchestral works. Despite his well-documented interactions with European classical and art music, Ellington never wrote for the Oboe in his big bands. An interesting quote from him spells it out quite clearly: “I write for my band...I might think of a wonderful thing for an oboe, but I ain’t got no oboe and it doesn’t interest me.”⁵ Later in life, he would write some works that did involve the oboe, but these were either in the realm of film or for an expanded classical orchestra, not in a jazz setting. Composers and arrangers wrote, and still write, for either the resources at their disposal or for specific artists who inspire them to write dedicated works. Perhaps there was a lack of notable jazz oboe soloists in early jazz because people simply did not think to write for them or have a reason to include them in arrangements.

Multi-instrumentalists, and especially multi-woodwind players have been a part of jazz from the beginning, despite periods of waning popularity. The profusion of so called “reedmen” and doublers during the 1920s and 1930s aided in forming the varied sounds and colors that characterized the large symphonic jazz orchestras and swing bands. Some of these players are lost to obscurity, but others, like Harold McLean of the Paul Whiteman band, have been carefully preserved by scholars and enthusiasts:

Harold McLean...played a wide range of instruments, including E-flat soprano saxophone, B-flat soprano saxophone, alto saxophone, tenor saxophone, E-flat clarinet, B-flat clarinet, alto clarinet, flute, oboe, English horn, and heckelphone.

⁴ Don Rayno, *Paul Whiteman: Pioneer in American Music* (Lanham, MD.: Scarecrow Press, 2003).

⁵ Mark Tucker, *The Duke Ellington Reader* (New York: Oxford University Press, 1993), 229.

(The deaf McLean) played all these instruments expertly, maintaining perfect intonation by his acute sense of the unique vibrations for each note.⁶

Some of the major reedmen who played oboe in the Whiteman and Henderson bands were Charles Strickfaden, who is detailed in Chapter 3; Don Redman, who was also a prolific arranger for Henderson; Eddie Sharpe; Murray Cohen, who took over Strickfaden's chair when he left the Whiteman band; and Ross Gorman, who was a venerable player of as many instruments as he could find.

The other side of the Atlantic continued to see development in jazz as well, but it tended to stick more to the dance band format of the teens, albeit expanded from the days of Peerless and Mayfair. Jack Hylton's London band was a force that attracted attention all over the world, including the United States. His band had a regular reedman who played oboe frequently: E.O. "Poggy" Pogson, who has a biography included in Chapter 3. Hylton is credited with famously bringing Duke Ellington to Britain in the 1930s, and the visit had a lasting influence on him and the whole European jazz scene.

Following the heyday of symphonic jazz and the British dance bands, a bit of a lull set in with respect to the oboe in jazz. World War II had an immense effect on the ability of large bands to tour and also for them to stay together at all, with many players joining up to fight. As Berendt says, "the styles of jazz are genuine and reflect their own particular times in the same sense that classicism, baroque, romanticism, and impressionism reflect their respective periods in European concert music."⁷ Just as Romanticism was all but thoroughly dead by the end of the second World War, the height of the Swing Era had also begun to fade. The 1940s were characterized by an altogether

⁶ Don Rayno, Vol. 1, 538.

⁷ Joachim-Ernst Berendt and Günther Huesmann, *The Jazz Book: From Ragtime to the 21st Century* (Chicago: Chicago Review Press, 2009), 2.

different style of music, one that would change the face of jazz and take it in a completely new direction.

Bebop, which Wells notes “eschewed the large groups, thick textures, and complex arrangements of the Swing Era,” was not a welcoming environment for the oboe.⁸ Being in its infancy as an improvising instrument, the oboe was not particularly well suited to the breakneck pace, virtuosity, and harmonic complexity favored by boppers. This new direction in jazz evolved into less of a source of entertainment and dance accompaniment, and more of a true high art form. The greater prominence of the rhythm sections would have drowned out most oboe players, and the relative lack of fully written out music would have scared away any dabblers in favor of their primary instrument. As such, there are not many significant jazz recordings containing oboe in the 1940s.

Another factor that effected not only jazz, but the entirety of the recording industry, was the advent of the LP, or “long play,” record in the late 1940s. As jazz is perhaps the first musical genre to have essentially its entire history preserved on sound record, it is particularly important at this point in history to acknowledge the new advantages of records that could contain almost four times as much music.⁹ Prior to the 1950s, the idea of recording an “album,” or more than about two songs or tunes per issue, was technologically impossible. In addition to the longer recording formats available, recording quality and the ability to record with more nuance and flexibility was a particularly helpful boost to the music industry and jazz following World War II.

⁸ David Atkinson Wells, "A History and Discography of the Bassoon in Jazz" (DMA essay, University of Wisconsin, 2010), 8.

⁹ Ibid.

The 1950's in jazz can be characterized by a new distinction between West and East Coast styles. Free of the shackles of being popular music, jazz began to stretch and evolve in many different ways. The certainty of what could be defined as jazz began to deteriorate, and new fragmented styles began to appear. This opened up new opportunities for the oboe to regain its place in the jazz world. Of particular importance to the oboe is the advent of the so called "Cool" jazz as well as the "Third Stream" later in the decade. Cool jazz can be defined as a modern jazz form that is characterized by relaxed tempos and a lighter tone in contrast to the tense and complex bebop style. Cool jazz often employed elements of classical music, and thus the oboe easily found its place in this music. An example of this style of music containing oboe and English horn can be heard on Bob Cooper's 1955 album *Shifting Winds* [C8634-36].

The Third Stream genre, coined and championed by Gunther Schuller in 1957, was a style of music that combined classical and jazz with improvisation as a vital component. One prominent example of the third stream can be seen in Schuller's recording *Jumpin' in the Future* [S2547]. The use of classical musical elements and a more relaxed musical aesthetic paved the way for the oboe to be more included in these modern styles of jazz. In addition, the French horn, bassoon, and other orchestral instruments began to find their way back into jazz ensembles. In subsequent decades, larger ensembles such as the Stan Kenton Orchestra began to adopt some of these classical music trends and this resulted in a revival of large scale symphonic jazz works. A prime example of this is an the 1965 album *Stan Kenton Conducts The Los Angeles Neophonic Orchestra*.

To continue with the historical trajectory, “the oboe and English horn were first used as jazz solo instruments in the 1950s,” and nobody stepped out more than Bob Cooper, who got his start as a major jazz musician in the Stan Kenton band of the late 1940s.¹⁰ Cooper predominantly recorded with the renowned group “The Lighthouse All Stars,” which was a small group Kenton bassist Howard Rumsey had formed with other Kenton alumni at the Lighthouse in Hermosa Beach, California.¹¹ Perhaps the first album to directly focus on the oboe as a solo instrument was a product of this ensemble: Bob Cooper and Bud Shank’s duo record *Oboe/Flute: Lighthouse All Stars, Vol. 4* [R6858]. Bob Cooper also led some of his own records, which was a first for a player known as an oboist, though he was an accomplished doubler of many wind instruments.

The 1960s saw a large number of new categories of jazz emerge, in which every jazz artist had at their disposal a myriad of stylistic opportunities with which to create their own voice. This decade of individuality capitalized on these multi-stylistic tendencies, and this trend continues through today. Avant-garde jazz artists like Sun Ra and Cecil Taylor used the oboe in new and expanded ways, allowing players like Marshall Allen and Makanda Ken McIntyre to use wider ranges on the instrument and even so called extended techniques, such as multiphonics. At the same time, the continuation and evolution of the bebop tradition resulted in post and hard bop styles, which were more amenable to oboists than bebop had been in the 1940s. Players like George Marge, Phil Bodner, Romeo Penque, Stan Webb, and Don Ashworth rotated

¹⁰ Christopher Washburne, "Miscellaneous Instruments in Jazz." In *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 664.

¹¹ Burt A. Folkhart, “Bob Cooper; a Shaper of West Coast Jazz” *Los Angeles Times* (Los Angeles Times, August 7, 1993).

around a variety of bands, playing frequently with each other on a number of major records.

The players who truly stood out in the 1960s and 1970s were those who really took the foreground with the oboe and capitalized on the unique timbre and tonal qualities of the instrument. Among these players were Yusef Lateef, Makanda Ken McIntyre, and Marshall Allen. These oboists all experimented in new ways with the oboe in jazz in order to set themselves apart. Lateef was known for his assimilation of Middle Eastern techniques and instruments. He was a driving force in the awareness of alternate scales and harmony and influenced great improvisers such as John Coltrane and Joe Henderson.¹² Lateef and McIntyre epitomize this period's resurgence of interest in doubling on more instruments, and especially the broadening of possibilities to the ethnic, non-western instruments and aesthetics. McIntyre's work on Cecil Taylor's *Unit Structures* [T978], Lateef's on Cannonball Adderley's *Nippon Soul* [A971], and Allen's on Sun Ra's *Cosmic Tones for Mental Therapy* [R83], are all prime examples of the progress made during the 1960s concerning the oboe in jazz.

Continuing the momentum of the musical aesthetics of the 1960s, the 1970s were characterized by even more stylistic experimentation and risk-taking in music. Musical motivation consisted both of a drive to create the next popular music form as well as a drive to create high art. Goldmark states that the 1970s was a diffuse, category-repelling time, and this made it all the more fascinating.¹³ Just like the reaction of cool to bebop, the fragmentation of the 1970s may have ultimately created more opportunities for the

¹² Thom Holmes, *American Popular Music: Jazz* (New York, NY: Facts On File, 2006), 121.

¹³ David Ake, Charles Hiroshi Garrett, and Daniel Ira Goldmark, *Jazz/Not Jazz: The Music and Its Boundaries* (University of California Press, 2012), 121, Accessed April 10, 2010. <http://miami.eblib.com/patron/FullRecord.aspx?p=919525>.

oboe to be in jazz. Bands like Soft Machine and Henry Cow, who both utilized oboe and bassoon, adopted electronic elements of rock and the abstract aesthetics of free jazz to create a sort of jazz fusion/progressive rock trend in Britain. Meanwhile, in the United States, the group Weather Report was incorporating similar ideas. Sun Ra continued to produce records at the outer limits of the avant-garde, and on the opposite end of the spectrum, major artists were attempting to adapt by adding unfamiliar elements of funk and disco to their albums, which was met with varying degrees of success and failure.

One of the leading jazz oboists to this day is Paul McCandless, who got his start in jazz in the early 1970s, first with the Paul Winter Consort, and then with his own band, Oregon. A band that continues to produce albums regularly, Oregon is one of the few groups before the 1990s that uses the oboe and English horn as a predominating sound. This leading voice, combined with elements of world music in the percussion and melodic material made Oregon's voice unique in the late 1970s, enabling them to reach popular heights that not many traditional jazz groups could attain. The sounds and aesthetics of early Oregon bear striking similarities to what would eventually become known as New Age in the late 1980s. As Giddins and DeVeaux perceptively point out, "Oregon comes perilously close to the kind of jazz that isn't jazz."¹⁴ This fine line of what is and is not jazz becomes a thread that continues to follow the oboe in jazz from this point on.

In the 1980's and into the 1990's, much of the jazz oboe output is centered around the same familiar players from the late 1970s, and typically the same ensembles as well. Paul McCandless and Oregon continued to produce a steady stream of records, despite

¹⁴ Gary Giddins and Scott Knowles DeVeaux, *Jazz*, New York: W.W. Norton, 2009, 588.

the tragic death of their drummer, Colin Walcott, while the band was on tour in East Germany. Sun Ra and Marshall Allen continue throughout the 1980s and into the early 1990s with the Sun Ra Arkestra, still at the forefront of mystically oriented experimental jazz. The only new major player to enter the scene during the 1980s was Mario Arcari, an Italian oboist who is both classically trained and well versed in jazz. Arcari plays with the Austrian trumpeter, composer, and bandleader Franz Koglmann, whose ensembles tend to blend avant-garde classical ideas with both free jazz and third stream elements. The 1987 Koglmann album entitled *About Yesterdays Ezzthetics* [K3360], contains some cleverly reimagined standards like “Crepuscule with Nellie” and “St. Thomas.” Koglmann’s records, then and at present, contain some of the most apparent oboe and English horn on categorically “jazz” albums. Caris Visentin also made a few records with her husband, Dave Liebman, in the late 1980s, and continues to work with him sporadically.

The twenty-first century is opening new doors for jazz oboists in many ways, with new players emerging on the scene more frequently and solo albums heavily involving the oboe being produced on a regular basis. Charles Pillow, a saxophone player well known for his spectacular capabilities on the oboe and English horn, is consistently releasing albums of his own work and arrangements that predominantly feature both instruments. He also used double reeds to an effective end in collaboration with Michael Brecker on his 2003 album *Wide Angles* [B12160.5], and has collaborated frequently on oboe and English horn with renowned artists like Maria Schneider. Willem Luijt is another contemporary oboist from the other side of the fence in that he is not a doubler, and would probably be considered more of a strictly classical player. His main

engagement is with the Metropole Orkest, which is a distinguished, Grammy award winning Dutch jazz orchestra focusing on third stream style arrangements and collaborations with major artists like Bob Brookmeyer, Vince Mendoza, and Snarky Puppy.

In conclusion, the current state of jazz oboe is very healthy and thriving, with a few prominent soloists taking the lead in being almost exclusively jazz players, with a majority of their work being on the oboe and English horn. French oboist Jean-Luc Fillon, Israeli oboist Yoram Lachish, and Dutch/French oboist Emmanuelle Somer, along with Paul McCandless and the slightly older jazz oboe establishment, bear the torch confidently into the future of the oboe in jazz. In addition to performances and recordings, many of these artists are now hard at work advocating for more acceptance and education of the oboe in jazz by hosting camps, masterclasses, and festivals dedicated to the pursuit. While the oboe and English horn may always take a backseat to the more standard jazz solo instruments, such as the trumpet, piano, or saxophone; the oboe has unmistakably established a niche in the jazz genre rather than being simply a novelty item. It is the authors hope that this research will stimulate a new generation of jazz oboists to help with the continuation and evolution of jazz into the future. .

CHAPTER 2

THE OBOE'S PLACE IN JAZZ

Placing the oboe within the larger history of jazz is a challenging task due to the fact that almost every entry concerning the oboe in a reputable jazz dictionary or encyclopedia centers on something like the following: “The oboe is quite rare in jazz.”¹⁵ The oboe is consistently depicted as an exclusively Western orchestral instrument, to the exclusion of any other possible or extant uses. The sheer lack of consolidated information available about the subject of non-standard oboe use is astounding. In Grove Music Online, the over 20,000 word entry for “oboe” contains only one scant half paragraph that makes mention of jazz in the already miniscule, “alternative playing styles,” section, which includes mostly references relating to historical performance practice.¹⁶

What makes the oboe seem so unlikely in jazz? Many factors play a role in this misconception, and the resulting cadre of jazz oboists dwindled in number due to the commonly held notion that the oboe is not a jazz instrument. When considering the relatively small number of jazz oboists, there exist a number of explanations for why there are not more. These explanations go beyond the already established attitudes of most musicians towards the oboe in jazz. The principal constraint perhaps could be the availability and viability of the actual instrument. It is well established that the early days of jazz were populated by instruments that were made available by military bandsmen at port-side consignment shops. This is why we see the jazz tradition utilizing the brasses as well as other marching wind instruments and percussion.¹⁷ These instruments were easy

¹⁵ Lewis Porter, “Oboe,” *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (New York: Grove, 2002), 3: 181.

¹⁶ Page et al, "Oboe," *Grove Music Online, Oxford Music Online*.

¹⁷ Frank Tirro, *Jazz: A History* (New York: Norton, 1993), 460.

to find, and it was easy to find a teacher to teach them. Furthermore, school music teachers were very often veterans of military bands, and so they encouraged and taught what they knew. To this day, if a musician's family happened to have an oboe background, they are much more likely to have had access and knowledge of it. For example, Paul McCandless states, "my father and his father were both oboe players," and because of this, it was not a far stretch for him to start early on the oboe.¹⁸ Picking up a cheap flute, clarinet, saxophone, trumpet, trombone, or just about anything but the oboe is a more likely prospect than finding a low-cost oboe.

This raises the next limitation that is specific to the oboe, bassoon, and a few other select instruments: prohibitive cost. A beginner instrument, no matter what type, needs to cost a reasonable amount in order for most parents of aspiring musicians and amateur jazz players to even consider investing in such a questionable venture. It is questionable to spend more than a few hundred dollars because, realistically, kids often quit when they realize how much work it is, and amateurs may simply play as a hobby on the weekends. In 2016, even a bottom of the barrel beginner oboe will cost upwards of \$2000, and though cheaper instruments exist, as Martin Schuring cynically admits, "a \$400 oboe is about as useful as a \$400 car."¹⁹ When a parent can buy an acceptable beginner saxophone for a couple hundred dollars or an oboe for a couple thousand, it is justifiably difficult to convince them why the oboe might be a more suitable choice. Then, as a student progresses, the cost of reeds and eventually reedmaking equipment only adds to the financial burden of playing the instrument. The bottom line is that

¹⁸ Noah A. Knepper, "Paul McCandless and 'Oregon,'" *The Double Reed* 11, no. 2 (1988): 44.

¹⁹ Martin Schuring, "Buying and Maintaining an Oboe or English Horn." Arizona State University Oboe Studio (Martin Schuring, 2010). Accessed March 9, 2016. <http://www.public.asu.edu/~schuring/Oboe/instruments.html>.

learning to play the oboe is a more financially significant commitment than learning virtually any other wind instrument. This could very well have contributed to the lack of jazz-oboe awareness because of relative rarity of oboe players in general.

Oboists are not oblivious to these difficulties, and some very readily admit the challenges facing an oboist attempting to break into the jazz world: “It’s not exactly the People’s Instrument – the damn thing’s too expensive, and the reeds are too finicky and fragile. It can’t play nearly as loud as a saxophone, and the articulation doesn’t lend itself readily to anything resembling swing.”²⁰ As mentioned earlier, the oboe was essentially absent from the era of bebop, due to many of these oboistic problems and the inability or lack of will to solve them at that point in time. Paul McCandless aptly describes the reason the oboe does not particularly fit this style of playing:

I think because you really have to play every note (on the oboe) you can’t really play some false sounding notes and then some strong...It’s not the kind where you can “drop” some of them and you get a bouncy, rhythmic possibility. The oboe, I find, sounds usually better when it is singing or where you really play every note.²¹

What McCandless is referring to is the style of jazz phrasing and articulation where certain parts of a line are emphasized and others are de-emphasized to the point of almost not being played. The result is a level of expression that is extremely difficult to master on the oboe, double so because of a lack of pedagogy surrounding jazz oboe education.

In the earlier days of jazz, instrumentation was no as codified as it is today, and bands simply played and arranged for what they had at their disposal. If you ask anyone today, however, “what instruments belong in jazz,” they probably will not say oboe, harp, bassoon, French horn, or almost any string instrument except bass. This general

²⁰ Kyle Bruckmann, interview by Simon Reynell, 2008, <http://www.anothertimbre.com/ekginterview.html>

²¹ Knepper, 49-50.

assumption is due to the fact that over the years, certain instruments have made a name for themselves in jazz, and others have remained outsiders in jazz. As the instrumentation and nature of jazz ensembles became more standardized, it became detrimental to do anything outside of these established, if unspoken rules for the risk of losing out on the current market for music. For the oboe in particular, there are any number of reasons that it has not been more successful as a mainstream jazz instrument, and Kyle Bruckmann divulges the following:

In part this is simply because there are fewer of us around than single reed players, so statistically there are fewer to stray. Honestly, it's a rather difficult instrument, and we've got plenty to worry about just being able to play "normal" music well. We seem to tend to be a rather tightly wound lot; apparently I was wound tightly enough that the spring sprung.²²

The generally held attitudes about jazz maintain that a small set of standard instruments fill all of the necessary roles because of their differing natures. Arrangers exploit these attitudes in their writing and teachers maintain them in their lessons. The oboe is no different, it just has not been nearly as common for players, composers, and arrangers to single out its place and sound with respect to jazz. McCandless states that he approached his jazz oboe sound from the viewpoint of trying to get as many different colors as possible out of the instrument as possible; imagining the oboe as being a guitar, flute, trumpet, and many other things, as required by the music. Dan Willis perceptively compares the English horn to a flugelhorn, and suggest that it seems to have a relationship with the oboe that would be analogous to the trumpet's with the flugelhorn.

The time required and difficulty of making one's own reeds, which is not a consideration for other reeds, except bassoon, surely cannot inspire the confidence of most parents or even most dedicated students. Some players, especially serious doublers,

²² Kyle Bruckmann, interview by Simon Reynell, 2008, <http://www.anothertimbre.com/ekginterview.html>

recommend finding a steady, reliable source of oboe reeds that can be depended on, rather than learning to make one's own. This route can be very effective, but can also get very expensive in short order. If this decision is made, it is at least necessary that a player be able to adjust these purchased reeds, as they change constantly with weather, altitude, and age. Most players find that making their own reeds gives them a level of control and ability to personalize their sound that buying reeds simply cannot match. Yusef Lateef, in particular, said, "when it comes to the oboe, you have to learn how to make them yourself. It's a skill all in its own."²³ While it is certainly not required in this day and age of online shopping and immediate access to practically anything, the skill of making reeds can prove to be invaluable to developing a unique sound, and can be rewarding if done consistently.

Due to the difficulty in attaining success as any sort of working musician, including as a jazz musician, it is entirely likely that sometimes players choose not to pursue certain endeavors, such as the oboe, due to their possibly negative effects on their reputation and career prospects. Charles Pillow relates, "It can create problems...if you're known as an oboe player, some people don't realize you can play saxophone as well, so you might lose some opportunities."²⁴ One does not have to search very hard to find more relevant examples, even Bob Cooper, the first true jazz oboe soloist, "probably could have become a world-renowned performer had he been more gaudy than scholarly."²⁵ Yet, it has to be considered, if he had promoted himself in the 1950s as a jazz oboist, would he still be considered today as someone, "whose improvisations helped shape that

²³ Yusef Lateef, interview by Gigi Brooks, WUCF, 2011, <http://jazztimes.com/articles/28013-dr-yusef-lateef-hearing-from-the-heart>

²⁴ Victor L. Schermer, "Charles Pillow: Sound Crafter." *All About Jazz* (All About Jazz, December 14, 2010).

²⁵ Folkhart.

straight-ahead, swinging sound known as West Coast jazz?”²⁶ There is a fine line that all artists must walk between creative innovation and necessary commodification. At the end of the day, the bills need to be paid, so taking too many risks and alienating audiences can sometimes make originality rather difficult. Today, with the trend towards self-production and self-promotion, cracks in traditional boundaries have opened wide, allowing for a rapid infusion of cross-cultural inspiration and wildly successful experiments in instrumentation, stylistic blending, and interdisciplinary work.

Since jazz tends towards live venues, and in more modern settings, more requirement for amplification, the oboe has seemed at times simply too difficult to work with from the perspective of auditory perception. It is much simpler to amplify a trumpet, trombone, or even saxophone, all of which already possess more capability of acoustic projection than the oboe, and certainly more than the English horn. Because the oboe and English horn are notoriously hard to amplify, with the sound not emerging from the bell alone, sometimes many microphones are required. Experimentation with different types of microphones and their placement is key in discovering the best method for each situation. Paul McCandless discusses these issues in depth with Noah Knepper in his interview with *The Double Reed*. He says that early on, he would not improvise on the oboe much, because it was not very satisfying when it was immediately drowned out by a big band. As he grew into his jazz oboe playing, however, he gravitated towards the extreme high register (above high F) of the oboe, and this has become somewhat of a specialty for him. “The high register came from doing live performances and being drowned out,” he says bluntly.²⁷ After this quote, he immediately mentions that because

²⁶ Folkhart.

²⁷ Knepper, 50.

of this need for both endurance in live shows and frequent high register playing, his reeds had to change in order to accommodate this. He suggests that efficiency is key, and that having thin tips and a fairly small opening has allowed him to really control the high register without having to bite, which would wear his embouchure out much faster.

In the early 1970s, a small group was completely flaunting the notion that one must fit in the predetermined jazz box. Oregon, who, “display a characteristic oboe lead, smooth improvisatory interplay, and a world-culture approach,” achieved a great amount of success, and continue to be successful to this day, not despite their inclusion of oboe and English horn, but arguably because of it.²⁸ Paul McCandless’s, “fabulous technique...good oboe tone and miraculous intonation,” have made him resoundingly accepted in the world of classical oboists, as well as distinguished among his fellow jazz colleagues.²⁹ This quote from *The Double Reed* belies the fact that as the oboe in jazz has approached regularity, it has also developed a more cohesive sound concept, whereas early on, the sounds being produced with the oboe in jazz were generally less than ideal in the minds of full-time professional oboists and students of classical oboe. David Wells brings up this particular issue with respect to the bassoon in his dissertation: “It is appropriate to think of proper jazz bassoon tone as a separate concept form the ideal classical bassoon sound.”³⁰ The same is true for oboe, and it is no surprise that players like Bushell, McCandless, Pillow, and others, cite prominent saxophone and clarinet players as their main inspiration and example for how they approach the oboe in jazz. Dan Willis, a prominent Broadway doubler and frequent jazz performer, is asked in an interview about his experiences playing English horn and oboe with John Hollenbeck’s

²⁸ Tirro, 460.

²⁹ Knepper, 43.

³⁰ Wells, 25.

Large Ensemble: “the sound *had to be* a lot louder sound and, technique-wise, I had to change around some things to make that music work.”³¹

Given that it is such a challenge to play the oboe in jazz, how can teachers and students with jazz oboe ambitions achieve the goal of being successful in the jazz idiom? The most important thing that any mentor, teacher, or friend can do is simply to encourage participation. Paul McCandless details how he taught himself to improvise on the oboe: “I would improvise very slow melodies like (Strauss) or something...I would just make melodies out of the scales that would fit with the chords.”³² Another jazz oboe luminary, Yusef Lateef recounts, “my high school teacher suggested I try to play oboe,” and though he waited to act on that advice until nine years later, that first simple suggestion stuck with him and turned out to be a tremendous inspiration for what would become an invaluable part of his life and career.³³ Many jazz players who might try oboe are afraid that it may negatively effect their ability to master their primary instrument, and of course, the embouchures are, at the very least, slightly different for every wind instrument. Charles Pillow, among others, notes that, “embouchure-wise, you do have to do a bunch of maintenance of your chops, and playing different reed instruments might make that task more difficult, but you do what you can.”³⁴ Successful woodwind doublers in the world have all dealt with this universal issue, but it has not impeded them to any great degree, and many claim that playing the oboe immensely helps their playing of the other woodwinds.

³¹ Dan Willis, interview by Frank Tafuri, year unknown, <http://www.omnitone.com/velvetgentlemen/15216-interview.htm>

³² Knepper, 44.

³³ Melissa Pipe, “Dr. Yusef Lateef: A Man of Many Talents,” *The Double Reed*, 36, no. 4 (2013): 134.

³⁴ Schermer.

The International Double Reed Society journal reviewed Jean-Luc Fillon's release *On the Reed...Again!* as, "inspired and fun jazz at its finest...use this...beautifully performed CD as a primer or teaching tool for your own double reed jazz endeavors."³⁵ This suggestion should not come as a surprise to anyone who knows jazz history, since before jazz education became easily accessible, the only way to learn it was to hear it, absorb it, and keep trying to do it. Just because the oboe is not an especially prevalent instrument in jazz, compared to some others, does not mean that the same techniques of practice and learning do not apply. There exists a growing body of jazz educational pedagogy that is primarily directed at omni-instrumental application. That is, most jazz education relies on classical training traditions for technique and then applies the same concepts of learning and refinement to everyone on every instrument. These methods of learning include jazz harmony, transcription, tune learning, and scale practice. It is also important to note that many classical oboe etudes (such as W. Ferling's *48 Studies*) and oboe solos (such as the Schumann *Romances*) are taken up by saxophone players of all types with great success. With the ever growing assembly of jazz oboists, there can only be more examples to look up to and more blueprints to follow as time goes by.

All assumptions and prejudice aside, the real first step to making the oboe more approachable in jazz is simply to stop suggesting to those who would try that it is a fruitless endeavor, that it cannot be done, and that it has never been done. Oboist and improviser Kyle Bruckmann recollects his experience upon arriving at college by stating, "I was very quickly shunted down the path of an orchestral performer, a specialist, a cog within a creaking museum piece." He then describes the bulk of his undergraduate

³⁵ Ron Klimko, "On the Reed Again: Jazz Oboe and Jazz Bassoon," *The Double Reed*, 32, no. 3 (2009): 120.

experience as an attempt to conform to this standard by, “internalizing the attitude that all the other music I loved outside of the European Common Practice Period was illegitimate, a waste of time.”³⁶ While he, and ostensibly many improvisers, do not shun or dislike classical and orchestral music altogether, they also seem to have a fairly negative view of standard conservatory training methods and attitudes. Similarly, the mindset of many classical musicians and teachers can be quite antagonistic towards jazz as a career path and jazz performers themselves. Mitch Miller, who played all types of music as an oboist in the first half of the twentieth century, notably said, “music is music, there are only two kinds: good and bad.”³⁷ There is a critical mass in music on the horizon where the barriers between classical, world, and jazz may be broken down and music could be taught as a singular entity. This changing climate of musical aesthetics could easily pave the way for more oboe inclusion in not only jazz, but all genres of music.

When this research began, it was unclear exactly how much information would be found concerning the oboe in jazz. Based on the absence of available scholarship, it was initially expected that very little material would be found. However, there are over 450 jazz oboe recordings present in this essay’s discography, almost a century’s worth of material to explore, and over 75 distinct players credited playing the oboe or English horn in jazz. This substantial amount of information was unexpected, but also shows that the oboe has been consistently present throughout the history of jazz. There is an ever-growing desire for unique voices in jazz, and it could be just the time to set aside preconceived notions of what is jazz and what is not. Next time an oboist asks if they can

³⁶ Kyle Bruckmann, interview by Simon Reynell, 2008, <http://www.anothertimbre.com/ekginterview.html>

³⁷ Mitch Miller, interview by Karen Herman, New York, NY, July 24, 2004, <http://www.emmytvlegends.org/interviews/people/mitch-miller#>

play in the big band, step up at the jam, participate in the jazz camp, or record an album, just maybe, the answer will not instinctively be no. The process of changing that no into a yes starts with making information about the oboe in jazz available for those who are interested. To that end, the following chapter covers eighteen prominent oboists and provides a short overview of who they are and how they came to be oboists in jazz.

CHAPTER 3

THE PLAYERS

Oboe and English horn players in jazz can be assigned to three different categories, similar to those that David A. Wells's authoritative dissertation appoints regarding the bassoon in jazz. The first, and most numerous, category is that of woodwind doublers, reedmen, multi-instrumentalists, and curious saxophone players who spent a significant portion of their time playing any number of non-primary instruments, such as the oboe and English horn. Some of these players more frequently played the oboe; while others may have only picked it up a few times. Amidst the early days of jazz, a style typically defined as the subgenre of "symphonic jazz," encompassed a large tradition of veritable menageries in the reed section. Paul Whiteman, in particular, was known for his gargantuan ensembles and synthesis of the new jazz idiom and familiar classical textures. Though not unimportant in the history of the oboe's presence in jazz, often these situations utilize the oboe in a more coloristic manner as opposed to allowing it to take center stage.

The second group consists of oboists who have performed predominantly in the classical realm, but frequently appear in a jazz setting. This category of players generally participates in jazz styles without the expectation of improvisation, instead, "providing a backdrop for jazz performers, rather than playing jazz themselves."³⁸ Willem Luijt, who performs with the Metropole Orkest in the Netherlands, is a prime example of this category, and one of the only members of this group to hold a position in an ensemble whose principal endeavor is to perform and record jazz music. Though biographies of most players fitting of this categorization are not included in this chapter, some of the

³⁸ Wells, 24.

most prominent classical oboists to appear in the Tom Lord discography are: Robert Bloom, Allan Vogel, Ronald Roseman, William Criss, John DeLancie, Leon Goossens, Harold Gomberg, Burkhard Glaetzner, Ray Still, and Bert Lucarelli. This simply means that at some point they participated in a recording that could be classified as jazz, but does not insinuate that they are jazz oboists or are even prominently featured on these recordings.

The third, and final, categorization of oboists in jazz is that of the true jazz oboist. These few players can be identified as playing the oboe as a primary instrument, including improvisation, in the field of jazz. This category is mainly comprised of modern players, such as Jean-Luc Fillon, Yoram Lachish, Charles Pillow, Kathy Halvorson, and the trailblazer of the group, Paul McCandless. These players lead recording sessions and release oboe-centered albums that are distinctly identifiable as being within the realm of jazz. All of these players are not exclusively oboists, in fact, many of them play and record on other instruments. This is not only a common fact in jazz, but in music as a whole. In the classical realm, it seems that multi-instrumentalists are more often discouraged than supported, but it does not mean that there are not many accomplished classical players who double on more than one instrument. With this in mind, many jazz oboists of this classification came out of conservatory oboe training, while others began as jazz players and developed their professional level oboe playing second. To be a jazz oboist, rather than an oboist in jazz, one can come from either side of the fence. All it takes is a will to do it, the discipline to approach it, and the patience to see it through to the end.

Discernable prominence in jazz history and a substantial volume of recorded work involving the oboe were the main parameters for inclusion in this chapter. Players who appear with some regularity in the discography, but were not determined to be substantial as leaders or ‘frontmen’ of the oboe in jazz, are not all included here. Prolific artists, including Romeo Penque, Arnold Brilhart, Phil Bodner, Don Ashworth, George Marge, and Stan Webb, all recorded frequently on oboe, English horn, and some even on oboe d’amore. These players are not to be ignored, and most certainly contributed much to the advancement of the oboe in jazz with their hundreds of recorded examples. The following short biographies provide pertinent background information about the oboists who, based on their output and prominence, can be considered the most significant players of the last century. The biographical sketches are presented alphabetically, and vary in length and breadth depending on available information.

Allen, Marshall

(b. Louisville, KY, May 25, 1924). Marshall Allen is a multi-instrumentalist whose primary instruments are saxophone, flute, and oboe, among others. After serving in military bands throughout World War II, Allen remained in Paris to study clarinet at the Paris Conservatory with Delacluse. Upon returning to the United States and settling in Chicago in the early 1950s he met Sun Ra, and his style of playing began to shift away from his early melodically inspired jazz. A commanding force in the free-jazz scene of the 1960s, Sun Ra’s philosophies, performances, and recordings had a lasting effect on many players of various styles. Marshall would become one of Sun Ra’s closest friends and acolytes, even taking over the Arkestra in 1995 following its founder’s death in 1993. According to the official website of the Sun Ra Arkestra, Allen has recorded over 200

releases in his over forty years with the group. His few projects outside the Arkestra include collaborations with groups such as Medeski, Martin & Wood, Phish, and Sonic Youth. Allen lives at the Sun Ra Residence in Philadelphia, where he continues to promote the musical precepts of Ra. His efforts are primarily focused on preserving Ra's music, artifacts, and continuing to write and arrange for the Arkestra of today. He would not be considered among the jazz oboists who are master players of the oboe itself, but instead, was a consummate experimenter and used the oboe with regularity throughout his decades with Sun Ra.

Arcari, Mario

(active 1970s - present) Mario Arcari is a classically trained oboist who graduated from the Milan Conservatory in 1976. His early flirtations with jazz styles were through work with Dino Mariani and Roberto Ottaviano. The bulk of his cross-genre and jazz work is with the bandleader, composer, and trumpeter Franz Koglmann, with whom he has recorded a substantial amount. He predominantly records on oboe and English horn, but is also credited multiple times performing on oboe d'amore, perhaps the rarest of the oboe family next to the bass oboe. He is currently active in the Italian and European contemporary jazz and contemporary classical scenes. From the information that can be accessed in English, he appears to participate regularly in workshops throughout Europe, tour with various groups, and also advocate for jazz education in the classical setting. Though Arcari has been a significant contributor to the oboe in jazz for decades, he seems to be largely ignored in literature, especially by publications based in the United States.

Ashworth, Don(ald)

(b. Pittsburgh, PA, March 16, 1931). Don Ashworth was a prominent multiple-woodwinds master throughout the second half of the twentieth century. His bachelor's degree from Carnegie Mellon is in applied oboe, and he also holds a master's degree in music education from Columbia University. After his beginnings in the Sauter-Finegan Orchestra, Ashworth became a member of The Tonight Show Band for more than thirty years. His presence on recordings is split between New York and Los Angeles, where he played in not only The Tonight Show Band, but also many Broadway shows and for film and television. It is sometimes difficult to determine which instruments he played on each recording due to the fact that he is frequently credited simply for "reeds" or "woodwinds," as was common at the time for multi-instrumentalists. His other jazz credits with oboe include releases with the Modern Jazz Quartet, Weather Report, Wes Montgomery, and Rosemary Clooney.

Bodner, Phil

(b. Waterbury, CT, June 13, 1919; d. February 24, 2008). Phil Bodner was a prolific multi-woodwind artist who worked with an astounding number of jazz luminaries from the early 1950s until the twenty-first century. He is listed on 377 sessions in Tom Lord's Jazz Discography, of which a significant number include oboe and/or English horn. Only 21 of these sessions list him as a leader, and none of these particular examples include the oboe family. Bodner's own group, The Brass Ring, had some major popular success in the 1960s, but this ensemble did not involve oboe, and also strayed from what could be considered strictly in the jazz realm. He was a mainstay in the New York jazz and studio scene, and fairly unique in his specialization on oboe and English horn, as well

as the flutes, clarinets, and saxes. Just a few of the many leaders he shared the stage and studio with include: Benny Goodman, Coleman Hawkins, Maynard Ferguson, Bob Brookmeyer, Oliver Nelson, James Moody, Billie Holiday, Gil Evans, J.J. Johnson, George Benson, and Freddie Hubbard.

Bushell, Garvin

(b. Springfield, OH, September 25, 1902; d. Las Vegas, October 31, 1991).

Garvin Bushell was an early pioneer of the double reeds in jazz. He is noted as having recorded one of the earliest improvised jazz bassoon solos with the Louisiana Sugar Babes in the late 1920s. His work spans most of the twentieth century, and his breadth as a recording and touring musician is immense. His collaborations have ranged from Sam Wooding, Cab Calloway, and Mamie Smith to Ella Fitzgerald, John Coltrane, and Eric Dolphy. Though not predominantly known in jazz as an oboist, he recounts in his autobiography many stories of symphonic oboe and English horn experience. He even states that he studied oboe with Al Goltzer and Bruno Labate in the late 1940's, and as a result, was able to gig around town in orchestras. Bushell also discusses instances when early big bands would use three oboes as a novelty in place of the saxes, and remembers not all of the players being up to snuff with their oboe doubling. There is a wonderful photo on the back side of the third page in the photo section of his autobiography showing the reed section and their forest of winds, three oboes included.

Cooper, Bob

(b. Pittsburgh, December 6, 1925; d. Hollywood, CA, August 5, 1993). Bob

Cooper was the first player to stand out as a jazz oboist, in the sense that he used the oboe as a solo instrument in jazz. Though he was a traditional doubler in every sense, he much

more frequently recorded on the oboe and used it as a solo instrument than previous players. Feather's 1978 *Encyclopedia of Jazz* claims that he was, at the time, "virtually the only jazz musician to effectively use the oboe for improvisation."³⁹ He was also recognized in then popular jazz polls, specifically in the "miscellaneous instrument" category of the Jazz-Echo Readers' Poll of 1959, for his oboe playing.

His early career was predominantly with the Stan Kenton band of the late 1940s, where he met his wife, singer June Christy. His mid-life collaborations and solo projects were mainly centered around Howard Rumsey's Lighthouse Allstars in Hermosa Beach, CA and Pete Rugolo's band. Cooper, also known as "Coop," also recorded frequently for film and television in Los Angeles. As a player and arranger, he embodied the so-called "West Coast" style of the mid twentieth-century. Some of his frequent collaborators were Shelly Manne, John Graas, Vince DeRosa, Jimmy Giuffre, Conte Candoli, Shorty Rogers, Andre Previn, and legendary drummer Max Roach on his duo album *Oboe/Flute* with Bud Shank.

Cooper, Lindsay

(b. March 3, 1951; d. September 18, 2013). Lindsay Cooper was predominantly a composer and bassoonist of note in the 1970s through the 1990s, but also played and recorded many other instruments, including oboe, bass guitar, organ, and soprano saxophone. She began her wind studies on bassoon, and then progressed to the smaller winds such as oboe and saxophone, the reverse of the traditional trajectory. She is most well known for being a member of progressive British rock bands such as Henry Cow and Comus. Cooper studied at Dartington College, the Royal College, and Royal

³⁹ Leonard Feather, *The Encyclopedia of Jazz* (London: Quartet Books, 1978), 169.

Academy, after which she delved into solo work, jazz bands, and contemporary classical music with equal measure. Later in life, as the effects of multiple sclerosis began to take a toll on her performing abilities, she began to focus more on composing for film, chamber music, and dance. *The Guardian*'s obituary cites her, "imaginative, spirited, humorous and courageous approach to life," which comes through in her varied body of work on an impressive range of instruments. Her presence in many popular groups of the 1970s and 1980s was important because it brought the sounds of the oboe and bassoon to audiences who otherwise might not be exposed to them.

Fillon, Jean-Luc

(active 1991 - present). Jean-Luc Fillon is a contemporary French oboist and English horn player whose music encompasses genre-bending and cross-pollination of not only jazz and classical music, but also other world cultures, specifically Brazilian. Some of his many collaborative albums have been inspired by meeting other unconventional jazz artists, such as accordionist Didier Irthusarry and American jazz bassoonist Michael Rabinowitz. Other projects of Fillon's, like *Echoes of Ellington* and *Oboman Plays Cole Porter*, are based in retrospect to the bastions of the jazz genre. He composes for his own groups, as well as other ensembles, with frequent performances and radio broadcasts in Europe. Celebrated American jazz saxophonist Bob Mintzer composed a piece entitled "French Suite" for oboe and saxophone after being inspired by Fillon's playing. Jean-Luc Fillon continually pushes the boundary of what is possible for oboe improvisation and is a preeminent advocate of jazz education for non-standard instruments. Only one 2002 album of his, *Oboa*, is contained thus far in Tom Lord's

discography, yet many more notable ones have been released since then: *Flea Market* (2004), *Oboirigins* (2008), *Oboireades* (2012), *Echoes of Freedom* (2016).

Halvorson, Kathy

(b. January 16, 1964). Kathy Halvorson is an American oboist living in New York City, where she performs regularly with chamber ensembles, orchestras, and in Broadway pits. She is also known as one of the few consistently improvising oboists in the USA. Her jazz endeavors have seen her collaborating with the likes of Gunther Schuller, Michael Rabinowitz, Jazz Composers Alliance, and Mingus Epitaph. She also leads a reed trio called Threeds, which has made a splash in the double reed world with their pop, jazz, and alternative arrangements. After her studies at the New England Conservatory, she spent time in the Netherlands as a student of Bart Schneemann. Her career epitomizes the Gunther Schuller term “third stream,” in that she refuses to be confined to one genre, yet also denies no genre. Halvorson’s continued excellence in the orchestral and traditional oboe realms allows her divergent projects to garner more respect and interest from the oboe establishment. Though not yet included in the Tom Lord discography, her group Threeds’s album *Unraveled* is an enlightening and thoroughly entertaining listen. In addition to their recordings, Threeds serves an important role in bringing double reed playing out of the concert hall and into unexpected venues.

Lachish, Yoram

(b. August 8, 1973). Yoram Lachish is a contemporary Israeli oboist and multi-instrumentalist who fuses Middle Eastern sounds and instruments with the world of jazz. He was trained classically, and was quite successful on this path, but wanted something more in his musical life. His jazz and improvisational skills are predominantly self

taught, from reading books, listening to recordings, and simply jumping into bands and giving it a try. His many projects and ensembles include Levantasy - a quartet, Common Bond - a sextet, and the Adama Ensemble - a quartet. All of these ensembles incorporate various elements of Israeli, Indian, Balkan, and Persian music to create a kind of third stream sound world in which traditional ethnic musics meet jazz. Yoram utilizes not only the oboe and English horn, but also the shenai, zurna, and the traditional Jewish shofar in his compositions and improvisations. His most recent projects have been with renowned jazz bassist Avishai Cohen, with whom he has recorded and toured to great acclaim.

Lateef, Yusef (William Emanuel Huddleston)

(b. Chattanooga, TN, October 9, 1920; d. Shutesbury, MA, December 23, 2013).

Yusef Lateef is well known as, “the first jazz musician to try to incorporate elements from Arabic and oriental musics into jazz.”⁴⁰ Stimulated by his affinity for new sounds and colors, Lateef was among the first major jazz artists to develop a reputation for playing and improvising on double reeds in all jazz settings. Interestingly, unlike many early oboe doublers, he sought out the help on the instrument in the form of lessons from Ronald Oldmark of the Detroit Symphony. His bassoon and oboe playing is present on many of his own records, as well as those of many other major artists of the 1960s-1970s. Some of the important names with which he recorded are Dizzy Gillespie, Cannonball Adderley, Charles Mingus, Kenny Burrell, Joe Zawinul, and Clark Terry.

Yusef was known as “the gentle giant,” as his autobiography is titled, and his quietly pioneering manner extended well beyond the scope of double reeds in jazz. His curiosity about world cultures, musics, and instruments persisted throughout his life, and he ultimately earned, in 1975, a Ph.D. in Music Education from University of

⁴⁰ Berendt and Huesmann, 324.

Massachusetts in Amherst. Later in life, along with his playing career, Dr. Lateef continued to be highly engaged in teaching, composing for varied classical and chamber ensembles, and also abstract painting.

McCandless, Paul

(b. Indiana, PA, March 24, 1947). Paul McCandless is a celebrated oboe, English horn, bass clarinet, and saxophone player who began his jazz career as a member of the Paul Winter Consort in the late 1960s and early 1970s. During his time with the Winter Consort, he met and formed a bond with his future bandmates in the highly successful group OREGON, which has recorded dozens of albums and to this day continues to be active. His solo endeavors and ensemble projects have almost always included the oboe and/or English horn as a major component, making him possibly the most prolific and visible of all jazz oboists.

McCandless is one of a few jazz oboe players who studied classical oboe seriously before embarking on a career dominated by jazz. At the Manhattan School of Music, he studied with legendary American oboist Robert Bloom, who recommended that he join Paul Winter's Consort. McCandless also was a finalist for the 1971 New York Philharmonic English horn auditions, which demonstrates his notable prowess on the instrument. This combination of established oboe training and irrefutable capacity for jazz improvisation has made it possible for McCandless to be both accepted and wildly successful in the eyes of not just classical oboists, but also the jazz establishment.

McIntyre, Makanda Ken (Kenneth Arthur)

(b. Boston, September 7, 1931; d. New York, June 13, 2001). Makanda Ken McIntyre was a multi-instrumentalist, educator, and composer who worked with Eric

Dolph, Bill Dixon, Cecil Taylor, Nat Adderley, and Charlie Haden, in addition to many of his own projects as a leader and soloist. He held two degrees in composition and flute performance from Boston Conservatory, and went on to receive his Ed.D. in Curriculum Design from University of Massachusetts, Amherst. His recording output was comparatively limited despite his long career due to his many teaching positions and other aspirations. He was on faculty at Central State University, Wesleyan University, Fordham University, Smith College, and The New School. As a fierce proponent of African American music and education, he was active in many organizations including CAAMO, International Association of Jazz Educators, National Endowment for the Arts, and National Black Music Caucus. His name “Makanda” was taken in the early 1990s following performances in Zimbabwe at which he learned that “makanda” means “many skins” in the Ndebele language.

Penque, Romeo

(b. 1916; d. 1985).⁴¹ Despite being cited on over 300 sessions in the Tom Lord discography, there does not exist in any scholarly source a biography or even birth and death dates for Romeo Penque. Based on his recording credits, he was a prolific multi-reed player, studio regular, and frequent user of the oboe family in jazz. As with many others in the stable of reedmen, quite a large number of sessions on which Romeo Penque is present only credit him as playing “reeds” or “woodwinds,” in which case it is difficult to determine which instruments he played on a given session or track. From his credits, it can be determined that he worked with a long list of luminaries: Louis Armstrong, Artie Shaw, Coleman Hawkins, Miles Davis, Billie Holiday, Cootie Williams, Lena Horne,

⁴¹ Birth and death dates of Romeo Penque corroborated by personal knowledge of Professor Trudy Kane, University of Miami.

Donald Byrd, Art Farmer, Stan Getz, Charles Mingus, Maynard Ferguson, Antonio Carlos Jobim, and Wes Montgomery, just to name a few. Penque is featured on a Music Minus One publication entitled “Easy Jazz Duets for Two Flutes and Rhythm Section.”

Pillow, Charles

(b. September 24, 1959). Charles Pillow is known for playing the flute, saxophone, oboe, and clarinet. He is currently an Assistant Professor of Jazz Saxophone at the Eastman School of Music. He is among the most active oboists in jazz today, along with Paul McCandless, Jean-Luc Fillon, and Yoram Lachish. Pillow’s work comprises many genres, from straight ahead jazz and the avant-garde to classical and pops. He has worked with an equally varied list of artists from Mariah Carey and Jay Z to Dave Liebman, Maria Schneider, and Tom Harrell. His publications include books such as *Woodwind Doubling: For the Saxophone Player*, which is a guide on how to incorporate flute, clarinet, and oboe for someone who already plays the saxophone. His solo and collaborative projects have been progressively incorporating more oboe and English horn since his solo album *In This World* [P4464.20]. Some of his more recent projects that feature the oboe, such as *Pictures at an Exhibition* [P4464.30] and *The Planets*, cleverly deconstruct major classical works. Pillow’s willingness to not only regularly use the oboe in jazz, but also engage with the classical realm as an arranger and composer, makes his contributions all the more important.

Somer, Emmanuelle

(b. January 5, 1972). Emmanuelle Somer is a contemporary Dutch and French musician who specializes in oboe, English horn, saxophone, and clarinet. She has studied oboe and English horn at the Brussels Koninklijk Conservatorium and film composition

at the Berklee College of Music in Boston, MA. She has travelled extensively, which has inspired many interests outside music, and this is also reflected in her music. She has organized and recorded her own albums with people like Chris Potter and Peter Epstein, and has also performed with major jazz names like Dave Douglas, Lindsey Horner, and Tom Varner. Her group, the Helios Quartet, has been fairly successful and tours regularly. She is passionate about education and promoting the oboe in jazz, and has participated in the creation of several festivals and seminars with other like-minded oboists, such as Jean-Luc Fillon.

Strickfaden, Charles

(b. Montana, June 1, 1900; d. Hawaii, September 11, 1981). Charles Strickfaden was a self-taught player of many woodwind instruments. His primary recorded instruments are oboe, English horn, and all the saxophones. From 1924 to 1937, he was a member of Paul Whiteman's band, and recorded extensively with this group. While with Whiteman, Strickfaden was close with many major players in jazz, including Bix Beiderbecke and Ferde Grofé. After returning to California upon learning of his father's serious illness, he was offered a contract with Paramount studios as Principal Oboe. Strickfaden contributed articles and essays on a variety of subjects, including his time with Paul Whiteman and a column about saxophone technique for *Metronome*. He also recorded outside Paul Whiteman's band with Joe Venuti and Frankie "Tram" Trumbauer, among others. His varied career is similar to that of many early players in jazz; many musicians on all instruments in the early twentieth century made a living playing across all genres. Strickfaden's early work in jazz and later work in film studios is also a familiar trajectory for quite a few East Coast players as film work became more and more

lucrative in the middle of the century. In his enlightening memoir with Ken Darby, he soundly criticized what he thought to be invented and grasping recollections about his friend Beiderbecke. These kinds of sources are invaluable in reconstructing the lives of the early jazz players and the nuances of a cultural time a century removed from our own.

White, Andrew (Nathaniel, III)

(b. Washington, DC, September 6, 1942). Andrew White is a man of many talents who is described by *Jazz Times* as the, “world’s most voluminously self-produced artist in the history of jazz.”⁴² His over 600 transcriptions of John Coltrane solos are a monumental feat, and have established him as a preeminent Coltrane expert. White studied music theory, oboe, and English horn at Howard University, where he received his bachelor’s degree in 1964. After a summer at the Tanglewood Music Center, he spent a year on a grant at the Paris Conservatory, studying oboe and English horn. From 1968-1970, White was Principal Oboe of the American Ballet Theater in New York.

As a jazz musician, Andrew White plays oboe almost only on his own recordings. He played electric bass with Stevie Wonder, The Fifth Dimension, and while bassist with Weather Report, also famously recorded English horn on the track “Unknown Soldiers” from *I Sing the Body Electric*. Before his days as a bass player, he was a member of the JFK Quintet, which was the house band in the early 1960s at Washington D.C.’s Bohemian Caverns. While in this group, White had some interaction with Eric Dolphy, who sat in with the JFK Quintet and took White’s place during his summer at Tanglewood. Currently, Andrew’s Music, White’s own publishing and recording label, continues to release a formidable amount of material.

⁴² Christopher Porter, “Overdue Ovation: Andrew White,” *Jazz Times*, 31: no. 5 (June 2001), 40.

CHAPTER 4

RECORDING HIGHLIGHTS

The following chapter contains discussion of selected recordings curated by the author for their notable inclusion and prominence of the oboe and other members of the oboe family. These recordings represent a listening list that will enable the reader to immediately begin listening to jazz records that highlight the oboe family. These highlights include recordings of many of the players contained in the biographical sketches found in Chapter 3, as well as some recordings of particular interest due to either the personnel involved or the oboe family content of the record. These recording highlights are valuable because they provide insight as to the content and nature of the music. This is useful because it provides a glimpse upon what the oboe family has already accomplished in the field of jazz. Furthermore, it establishes the oboe family as a long-time member of the jazz community, a notion that is not widely held in 2016.

Each of the thirty following entries will include, in addition to a brief discussion of the recording's content: the leader or ensemble's name, the album name (if available) or specific tune name, the record locator for the Tom Lord discography, who played oboe or a member of the oboe family, and the year of recording or release (depending on availability). Album names will be italicized, tune names will be in quotations. Table 4.1, presented below, is for reference in Chapters 4 and 5, as instrument names are always spelled out. The entries are arranged chronologically, as this demonstrates a historical trajectory of the oboe in jazz.

Table 4.1 Table of Instrument Abbreviations

INSTRUMENT	ABBREVIATION
Oboe	oboe
Oboe d'amore	oboe d'amore
English Horn	eng-hrn
Heckelphone	heckelphone
Piccolo	pic
Flute	fl
Alto Flute	alto-fl
Bass Flute	b-fl
Clarinet	cl
Bass Clarinet	b-cl
Sopranino Saxophone	sopranino
Soprano Saxophone	sop
Alto Saxophone	as
Tenor Saxophone	ts
Baritone Saxophone	bs
Bassoon	bssn
Contrabassoon	contrabassoon
Argol	argol
Shenai	shenai
Vocal	vcl
Cowbell	cowbell
Percussion	perc
Piano	p
Arranging	arr
Thumb Piano	thumb-p
Astro Space Drums	astro space drums
Bamboo Flute	bamboo-fl
Theremin	theremin
Strings	strings
Jupiterian Flute	Jupiterian fl

Recorder	recorder
Vibraphone	vib
Conga Drums	cga
Electric Piano	el-p
Guitar	g
Whistle	whistle
Siren	siren
Gongs	gongs
Bells	bells
Marimba	mar
Ancient Egyptian Infinity Drum	infinity-d
Temple Bells	temple bells
Pneumatic Flute	pneumatic-fl
Keyboards	keyboards
Contrabass Sarrusophone	contrabass sarrusophone
Celeste	celeste
Wood Flute	wood-fl
Accordion	accor
Organ	org
Tuba	tu
Tin Flute	tin-fl
Synthesizer	synt
Wind Controller	wind cont
Ocarina	ocarina
Composition	comp
Duduk	duduk
Kora	kora
Zurna	zurna

Henderson's Dance Orchestra - "Fancies" - 1921**William Grant Still (oboe) [H4363]**

Fletcher Henderson's bands often included oboe(s), and this is one of the earliest examples. This tune, "Fancies," represents the typical dance band style of the day, which was popular not only throughout the United States, but also in Europe. Some American bands, like Sam Wooding's, were touring in Europe in the 1920s, which helped popularize this new style internationally. Jack Hylton's various groups and the Mayfair and Peerless Orchestras in London were all recording and performing regularly throughout the 1920s and 1930s. These early European bands more frequently contained oboe than their American counterparts, due to the much greater availability of both instruments and oboe players in Europe. About two minutes into this track, William Grant Still is featured on oboe, though the recording quality leaves much to be desired. This is one of the only recordings of William Grant Still playing oboe, as he went on to become famous for his composing and arranging. Still also holds many "firsts," as the first African American to conduct a major symphony orchestra (the Los Angeles Philharmonic), and also the first African American to have an opera performed by a major company. This is one of the earliest examples of the Dorsey Brothers' (Tommy and Jimmy) collaborative years.

Dorsey Brothers Orchestra - "Persian Rug" - 1928**Arnold Brilhart (as,oboe) [D6173]**

This track is a great example of the use of oboe in an ethnic context. In order to make tunes that were titled to evoke exotic locales seem more authentic, oboe is often used to give the effect of oriental or Middle Eastern flair. Another example of this type of

oboe use can be heard on Joe Venuti's "Chant of the Jungle" [V1435], which features Charles Strickfaden on oboe. These types of tunes can seem overly hackneyed and even offensive to today's ears, but at the time, Orientalism and exoticism were major trends in not just jazz, but also classical music, visual arts, theater, and film. Arnold Brilhart is featured in the middle of this tune, "Persian Rug," with an extended (for the time period) solo. An important aspect to take into account on this recording, and many from the early twentieth century, is the perceived oboe sound. By today's standards, most oboists would agree that the oboe timbre presented here is less than desirable. However, based on recollections of those who heard these players live, oboists of the time sounded remarkably unlike recordings preserved today. Early recording equipment was largely unable to capture the full range of the oboe sound, and it frequently ended up sounding rather nasal, out of tune, and without control. Despite these shortcomings in the recorded quality of the oboe, much can still be gleaned from these early examples of the oboe in jazz.

Alec Wilder Octet - *Alec Wilder: The Octets - Music for Lost Souls and Wounded Birds* -
1938 - 1947 Mitch Miller (oboe,eng-hrn) [W5671.10 - .70]

This lengthy set of octets was done over the course of many sessions and almost a decade. Mitch Miller is ever-present on oboe and English horn, and his exceptional sound is surprising, considering the unavoidable deficiencies in recording quality at the time. A number of the many sessions involve a conducting Frank Sinatra, who was apparently a huge fan of Alec Wilder. Many recordings of this crossover nature feature some of the foremost classical players of the day. This particular example features Julius Baker on flute and many sessions in this set include Harold Goltzer on bassoon. These

compositions of Wilder are decidedly jazzy, yet probably not enough to be called straight up jazz, and in a quirky risk, include harpsichord. However, they are definitely full of enough jazz elements to be considered decidedly non-classical. It is speculated that this vague middle ground, which we might now call third stream, is the very reason that Alec Wilder was not more successful in his lifetime.⁴³ Pieces of this type are frequently underperformed in the classical realm, but can ultimately serve to aid in introducing inexperienced players to elements of jazz a bit at a time.

Howard Rumsey's Lighthouse All Stars, Vol. 4 - Oboe/Flute - 1954, 1956

Bob Cooper (oboe, eng-hrn) [R6858, R6867]

This fascinating record features Bob Cooper and Bud Shank/Buddy Collette (fl, alto-fl) exclusively with piano, bass, and drums. Since the sessions are from two different years, the rhythm section is not completely the same on both. The 1954 session, which comprises most of the album, features the renowned drummer Max Roach and Shank on flute. This album came out of many off the cuff oboe and flute duet improvisations that Cooper and Shank were famous for at The Lighthouse in Hermosa Beach, CA. The album is the epitome of "West Coast" jazz from this era, and the tracks are mostly originals, with a couple of more standard tunes ("Night in Tunisia" and "Bag's Groove") thrown in for good measure. This recording is significant because it is definitely one of the earliest, and possibly the first instance of the oboe taking a leading role in jazz. Prior to Bob Cooper, an oboist might take center stage for part of a tune, or possibly even an entire tune, but never an album devoted to specifically jazz oboe. This recording is also

⁴³Judy Bell, Robert Levy, Loonis McGlohon, and Gunther Schuller, "Alec Wilder Biography," *Preservation of the Music and Life's Work: Alec Wilder*, Accessed March 3, 2016, <http://www.alecwildermusicandlife.com/biography/>

important because it features prominent jazz players who were well known in their own time, and continue to be recognized as influential in jazz.

Bob Cooper - *Shifting Winds* - 1955

Bob Cooper (ts,oboe,eng-hrn,arr) [C8634-36]

Another Bob Cooper feature, this album is a showcase of his talents on the double reeds and tenor sax. The notable accompaniment players on this record are Jimmy Giuffre (ts,cl,bar), Bud Shank (ts,as,fl), and John Graas on French horn. The tune “Round Midnight” features Cooper on English horn and some wonderful horn fills from Graas. “Drawing Lines” features Cooper on oboe, along with bass clarinet, horn, and flute. The final tune of note, as far as oboe is concerned, is “Hot Boy,” which features the oboe. This particular track’s title is a play on the French name for the oboe, “hautbois.” This album is significant as another example of Bob Cooper taking on the leadership role, this time demonstrating not only his oboe and English horn work, but also showing his prowess as a prolific doubler. Though he became known for his jazz oboe, this recording shows his depth of talent and his roots as a saxophone player in the early Stan Kenton bands. This is among the more serious takes on the wind-based jazz album that was a fairly significant trend in the 1950s. Many similarly “windy” albums take this trend in a much more gimmicky, novelty direction: Elliot Lawrence’s *Hi Fi-ing Winds* (L1837) and Stuart McKay’s *Reap the Wild Winds* (M4626) being among the more prevalent examples. Rather than mix in some tongue in cheek elements amongst the more serious jazz, like *Shifting Winds* manages, these others include goofy tune names like “Bassoonary” and “Fagotte gavotte.”

Don Elliot - Jamaica Jazz - 1957**Don Ashworth, Phil Bodner, Romeo Penque (fl,oboe,eng-hrn)****[E2412]**

This album involves three of the finest session players from this era, as well as some of the most productive oboists in jazz. The tune “Push De Button” is full of the trio prominently playing what sounds like two oboes and an English horn in Afro-Latin infused lines throughout the tune. Another notable track is “Napoleon,” which again features lines that would normally be given to the sax section in the double reeds and flute. “Savanna” is a thoroughly Caribbean tune that features the trio on two oboes and English horn again with Don Elliot on marimba. This album is based on tunes from the Harold Arlen/Yip Harburg musical “Jamaica,” which ran for over 500 performances, and starred Lena Horne, Ricardo Montalban, and Alvin Ailey, among others. Possibly the most significant element of this album, aside from the double reed presence, is the arranger: Gil Evans. Though it is a departure from what would become known as Gil Evans’s characteristic style, this album still benefits greatly from his involvement. All three of these oboists can be found on dozens of recordings throughout the middle of the twentieth century, and though they were not prolific as leaders, their contribution to the oboe in jazz cannot be denied.

Miles Davis - Sketches of Spain - 1960**Romeo Penque (oboe, possible eng-hrn) Harold Feldman (oboe,b-cl) [D1600-02]**

Sketches of Spain is a landmark recording for Miles Davis, his storied collaboration with Gil Evans, and its use of double reeds. The orchestration of Evans is rich on the use of oboe, what sounds like uncredited English horn, and bassoon. All of

the tunes feature oboe with great regularity, and “Saeta” opens with a solo bassoon. The Spanish-themed record includes “Concierto de Aranjuez,” which is based on the original by Joaquin Rodrigo, and “Will O’ the Wisp,” arranged after another famed Spanish classical composer, Manuel de Falla. The mixture of classical colors and textures on this album is deft and effective, while maintaining a strong jazz sensibility. This is achieved by focusing on the form of the classical work and infusing it with an abundance of jazz harmony. Despite the lack of strings, except for harp, the record still sounds amazingly orchestral, which was a particular specialty of Gil Evans. Though, naturally, Miles Davis is the central focus of this album, the double reed content is certainly worth noting and significant due to its presence on such a now revered part of the jazz canon.

John Coltrane - “India” - 1961

Garvin Bushell (oboe or eng-hrn,contrabassoon)

[C7504, C7506]

This tune appears at least three times on separate evenings and in different instrumental iterations on *John Coltrane: The Complete 1961 Village Vanguard Recordings*. On two of these nights, November 2 and November 5, Garvin Bushell makes a startling appearance alongside the regulars McCoy Tyner, Eric Dolphy, and Elvin Jones. The credit lists oboe as Bushell’s instrument on this record, but upon listening to both nights, it is almost a certainty that it is in fact English horn. Another interesting addition to this track is Ahmed Abdul-Malik on oud. The flavor of these takes is quintessentially Coltrane, and also a great representation of his experimentalism and fascination with Indian elements. Though Bushell is not particularly prominent on the album as a whole, this tune is significant because of the gravity of the album and the

rarity of oboe in Coltrane's oeuvre. This also demonstrates something that is notable about jazz in general: a good portion of what happens in jazz happens live. Live recordings comprise a great deal of the recorded output in jazz, and these recordings often provide fascinating insights into what was going on outside the studios. This live element has consistently been a hurdle for jazz oboists to overcome, but around the time of this recording in the 1960s, advancements in amplification and recording technologies began to allow oboists to take on more roles in jazz.

Sun Ra - *Cosmic Tones for Mental Therapy* - recorded 1963

Marshall Allen (oboe, astro space drums) [R83]

This album, as with many of those led by Sun Ra and his Myth Science Arkestra, is about as out there as it gets. Many people would have a hard time classifying much of what goes on as more than just chaotic noise, but this is a quintessential issue with not only Sun Ra, but much of the free jazz movement of the 1960s. Experimentation with newly available electronic devices and homemade instruments was common in the search for new, different, and exciting sounds. Marshall Allen has regularly included oboe and English horn in his over forty years with Sun Ra. This particular record has quite a bit of oboe, particularly on the track "Thither and Yon," in which the oboe decisively leads the group. The free, multiphonic-laden abandon with which Allen plays is jolting, but works in the context of this unconventional group. Another tune that features Allen in a more lyrical, if not exactly melodic, context is the short, previously unreleased track "Twilight." Allen's talents are also utilized on the 'astro space drums' for the track "Adventure Equation." This is one of the first of Sun Ra's albums to contain oboe, and also one of the earliest examples of what would become Sun Ra's highly experimental,

afro-jazz infused, psychedelic aesthetic through the 1960s and into the 1970s. Marshall Allen can be heard playing oboe, English horn, and many other conventional and unconventional instruments throughout the remainder of Sun Ra's output.

Yusef Lateef - "Brother John," "In the Evening" - 1963, 1967

Yusef Lateef (oboe) [A971] [L1473]

"Brother John," an original Lateef tune dedicated to John Coltrane, is from the live Cannonball Adderley Sextet album *Nippon Soul*. Almost the entire tune is an prolonged oboe solo, and the emulation of Coltrane's modally inflected style is clear. Though, it is also said with some regularity that Lateef actually had quite an impact on Coltrane with his personal views on life and music, and specifically his Eastern influences.⁴⁴ This album also features Nat Adderley on cornet and Joe Zawinul on piano. Lateef's early oboe endeavors are mostly slow, premeditated efforts; only later does he begin to branch out a bit more and improvise regularly on the instrument. The standard blues tune "In the Evening", on the album *The Complete Yusef Lateef* is the only one to contain oboe, yet it features the oboe for the entire track. Lateef had been recording on oboe for almost a decade at this point, and it shows a decidedly more mature sound and conviction of improvisation on the instrument than earlier attempts on records like the tune "Oboe Blues" and the album *Cry!...Tender*. These two famous examples are striking in their extended and highly successful use of oboe by Lateef on a single tune of an album. Lateef is often described as one of the founding fathers of jazz oboe, and even if he was not the first, he certainly deserves high acclaim for his dedication to the instrument throughout his career in jazz.

⁴⁴ Yusef Lateef and Herb Boyd, *The Gentle Giant: The Autobiography of Yusef Lateef*, Irvington, NJ: Morton Books, 2006.

Cecil Taylor - “Enter, Evening” - 1966

Makanda Ken McIntyre (oboe) [T978]

This track, from the classic free jazz album *Unit Structures*, actually appears twice on the album. The two takes are similar, but also unique, since the main body of the tune is all free improvisation. Albums like this, and specifically tunes like this, made serious waves in the jazz community and larger music audience. Some of the most polarizing reactions around can be prompted when listening to free jazz of this period, with some people absolutely adoring the wild abandon and others completely unable to bear the merciless freedom. Makanda Ken McIntyre is on oboe for the entirety of both takes, his screeching high register and bombastic low register contributing equally to the cataclysm of sound that encompasses over twenty minutes of this album. Disjunct, semi-melodic lines try to take over at many points, but never succeed and always devolve back into seeming aural anarchy. The parallels to atonal classical music and twelve-tone techniques are obvious, and this is not surprising due to Cecil Taylor’s conservatory training and regular exposure to these methods of composition. This recording is significant not only because it contains prominent oboe use, but also because it continues the trend of classical music informing, or perhaps invading, jazz.

McCoy Tyner - *Cosmos* - 1970

Andrew White (oboe,eng-hrn) [T6678]

This album features all McCoy Tyner originals, including three tunes on which Andrew White can be prominently heard. On “Forbidden Land,” he plays oboe throughout and takes a lengthy solo a little less than halfway through the almost fourteen minute track. On the tunes “Asian Lullaby” and “Hope,” White is clearly heard playing

English horn throughout, even though it is credited in multiple places as being oboe. He does not solo on these two tracks. These three tunes also feature Hubert Laws on flute. This is one of the only recorded examples of Andrew White playing oboe outside of his own work as a leader, and also demonstrates his fantastic ability to improvise in a straight-ahead manner on the instrument. Knowing that he is highly trained as a classical oboist, the tone he uses here suggests that he has consciously made the decision to use a specific and divergent tonal approach in order to succeed in the small group jazz setting. His approach to articulation is clearly informed by his saxophone playing, and it makes his jazz oboe all the more convincing. As a conservatory trained oboist, it is notable that White makes the same choice that many other jazz oboists have deemed necessary: to selectively separate one's classical oboe approach from what is required for a jazz setting.

Joe Farrell - *Joe Farrell Quartet* - 1970

Joe Farrell (fl,oboe,sop,ts) [F453]

Joe Farrell's solo debut has a startling lineup of heavy-hitters: Chick Corea, John McLaughlin, Dave Holland, and Jack DeJohnette. This album allows Farrell the freedom to really stretch and show his range as a multi-woodwind artist. All four of his horns are on full display at different times on this severely underrated release. The brief "Collage for Polly" is unconventional and includes disjointed oboe with heavy reverb and enigmatic percussive effects. The most interesting track for oboe is Corea's tune "Song of the Wind," which is bookended with extended oboe lines for Farrell, and a middle section where he solos quite adeptly on flute with a rich, full tone. The overall tone of the album and some of the experimental elements foreshadow the seminal Corea album *Return to Forever*, which is only two years after this release. Oboe was certainly not his main

instrument, but based on this example, it definitely was not a weakness either. This recording is significant because it contains some major players who continue to be influential in jazz today. It also shows that Joe Farrell clearly knows his way around the oboe, even if he was never very well known as a jazz oboist. More examples are present in the discography of Chapter 5 that show rare oboe use by major jazz players known predominantly for their use of a different instrument.

Henry Cow - *Unrest* - 1974

Lindsay Cooper (bassoon,oboe,recorder,vcl) [H4902.20]

Henry Cow is fascinating as a band overall due to the fact that Lindsay Cooper was regularly featured on both oboe and bassoon. This album is no exception, and includes many extended sections for double reeds, some of which are looped, overdubbed, and otherwise manipulated. The experimentalism and fusion that was typical of the mid 1970s is on full display here, as well as some fairly advanced improvisation. At times, the atmosphere is calm and contemplative, and almost immediately it can turn to pointalistic chaos and screaming electric guitars. Cooper's oboe comes to the fore in the lengthy track "Half Asleep, Half Awake," and also on "Solemn Music," while her bassoon leads the way in "Arcade" and "Linguaphonie." Many other Henry Cow albums from this period, such as *Desperate Straights* and *In Praise of Learning*, also feature Lindsay Cooper's expert double reed skills. This recording is a representative example of a whole trend in jazz fusion from this era that is sometimes difficult to pin down as jazz, rock, avant-garde, or something else altogether. Other groups in the same vein that also utilize quite a bit of oboe are Frank Zappa and Soft Machine. Unfortunately, not all

recordings made by these groups are designated by discographers as “jazz,” and as such, have not necessarily been included in this essay.

**Franz Koglmann - *About Yesterdays Ezzthetics; O Moon My Pin-Up; Let's Make Love*
(1987; 1997; 2004) Mario Arcari (oboe,eng-hrn,oboe d'amore)**

[K3360; K3376.10; K3377.10]

These three albums demonstrate nearly two decades of the work of trumpeter and bandleader Franz Koglmann. He frequently utilizes the strengths of Italian oboist Mario Arcari, who plays not just oboe and English horn in jazz, but also the oboe d'amore, which is particularly rare in modern times. Arcari is an accomplished jazz soloist on all three of these albums, and also displays his abilities as a contemporary classical soloist. The deconstructed standards on *About Yesterdays* are positively astounding, and the evocative subtitle “imaginary play in 12 scenes” encompassed by *Let's Make Love* is on an operatic scale. The tone and clarity of Arcari are exceptional, and the addition of narrator and choir on *O Moon* is a welcome choice. This blend of contemporary jazz and avant-garde classical modernism is wonderfully striking. Arcari and Koglmann continue to work together regularly, and they are predominantly seen and heard in Europe. Koglmann's aesthetic has continued to develop in its use of eclectic elements from all forms of art. Some of his primary influences are opera, film, and the visual arts; with politics and social commentary being an important theme as well. Koglmann's groups span from duets and trios all the way through extremely large ensembles, but his music easily translates to these varied instrumentations. Most of the projects in which Arcari can be found prominently featured are considered contemporary chamber jazz.

Oregon - Troika - 1994

Paul McCandless (oboe,eng-hrn) [O1143]

This album, from the around the middle of Oregon's existence, is a trio of McCandless, Ralph Towner (g,synt), and Glen Moore (b), with their usual fourth member, a percussionist, absent. "Gekko" features the oboe exclusively, and demonstrates both McCandless' phenomenal high register playing and his ability to play flawless large intervals. "Pale Sun" brings the oboe back to center stage, this time in a more languid, melancholy, and reverb-laden manner. The acoustic guitar on this record gives it a much calmer, more chamber-like feeling than most of Oregon's more percussive endeavors. Interestingly, this album seems to be missing some credits for McCandless, as it sure sounds like he is playing a saxophone (and definitely not oboe or English horn) on multiple tunes: "Charlotte's Tangle," "Mariella," "Mexico for Sure," and "Tower" at the very least. Paul McCandless' oboe and soprano saxophone playing are exceptionally similar, but they are certainly not indistinguishable from one another. This recording demonstrates the staying power of Oregon from their inception in the early 1970s to this release in the mid 1990s. Paul McCandless steadily grows more confident, fluid, and comfortable using the oboe and English horn in jazz with each early Oregon album, and at this point in his career, seems to have really hit his stride as a leader.

Makanda Ken McIntyre - In the Wind - 1995

Makanda Ken McIntyre (cl,saxes,fl) and uncredited (oboe,eng-hrn) [M4604]

This especially unique release is Makanda Ken McIntyre all by himself, overdubbing many of his instruments in quartets with each other. The album is comprised

of four different quartets: two clarinets/alto clarinet/bass clarinet, two oboes/English horn/bassoon, two flutes/alto flute/bass flute, and soprano/alto/tenor/bari sax. The saxes play two tunes, and the remaining three quartets have three tunes apiece. The double reeds are featured on “Home,” “Chitlins & Cavyah,” and “Chasing the Sun.” Though it does come across as fairly gimmicky, it works surprisingly well. Each instrument takes its turn being the soloist, or stepping into an accompanimental role. The double reed tracks may be the least successful at times, but they still do a decent job of demonstrating what would happen if a big band’s sax section were suddenly overtaken by some unruly double reed players. McIntyre’s prowess on all the instruments present is undeniable, and it is a truly entertaining listen. This record is significant because it was released after Makanda’s death in 2001, and contains some of his last recorded work. His proficiency and creativity as an improviser is also a major takeaway from this album, as the entire thing is essentially a personal playground of his ideas and musical experience.

Charles Pillow - *In This World* - 2001

Charles Pillow (ts,eng-hrn,oboe,sopranino,b-cl,ocarina,whistle) [P4464.20]

This album is a nice addition to Charles Pillow’s solo endeavors, and it contains a good bit of oboe and English horn. Because Pillow’s playing is so smooth, fluid, and consistent, it can be a little tricky to distinguish some of his saxophone playing from his double reed playing. This seems to be a particular issue, though not necessarily a negative trait, amongst players who are equally known as oboists and saxophone players. The first track entitled “Cor Anglais” is clearly English horn, simply due to the name, and is driving, though not frenetic, and accompanied deftly by hand drums. The melodies throughout the other suspected English horn appearance, “Aria,” are long, languid, and

wholly beautiful. Though not many of the tunes on this album are upbeat in any sense, the oboe feature “Ramayana” gives a bit of respite from the cool, collected nature of the first three quarters of the album. The second tune, “Charlotte,” is definitely oboe, and is once again a contemplative, uplifting track with lush colors and muted dynamic range. The two tunes that could be oboe, or possibly sopranino saxophone, are the final track (“Reaching”) and the tune “While.” Both of these tunes show off more of Pillow’s undeniably gorgeous tone and fluidity. A lovely listen for those who enjoy contemporary smooth jazz with understated grooving in the rhythm section and positively beautiful wind soloing. This recording of Pillow’s is significant, because it is the first time that he really brings the oboe to the fore in his own work. Following this album, many of his successive releases have featured the oboe in a leading role, and he also seems to utilize it on a more regular basis as a contributor on others’ work.

Marcin Oles and Bartłomiej Brat Oles - *Chamber Quintet* - 2005

Emmanuelle Somer (oboe,eng-hrn) [O683.5]

This magnificent gem from bassist and drummer Marcin and Brat Oles is a quintet featuring Emmanuelle Somer on oboe and English horn, Michael Rabinowitz on bassoon, and Erik Friedlander on cello. The Polish twins were inspired after hearing Benjamin Britten’s Op. 32 “Phantasy,” a quartet for oboe and string trio, and the result is this entire album of modern classical inspired jazz playing. The tunes are at times melodic (“Reflection”), at others free and sparse (“Galileo”), and even groovy driving rock in places (“Phoenix”). Rabinowitz is, unsurprisingly, the most confident jazz soloist on the album, but Somer and Friedlander hold their own, albeit sometimes in a more classically inflected manner. The whole record is full of oboe moments, but two tunes

that really show Somer out front are “Nostalgia” with her on English horn and “Enigma” for oboe. This album is interesting for its use of artists who are typically not found in the same circles; Somer and the Oles’s are predominantly European performers, while Rabinowitz and Friedlander are both Americans who primarily operate in the New York City jazz scene. It is delightful to see these musicians stepping out of their own comfort zone to work with other stellar musicians from varied backgrounds and spheres. In jazz, there is a propensity to consistently work with the same musicians and groups for an entire career, which can be extremely beneficial and fruitful. However, it seems that many players could also take more advantage of the enormous amount of jazz talent that exists in the world. The successful product of seeking out new and varied collaboration can be incredibly informative to audiences who appreciate hearing and getting to know new artists.

Oregon - *In Stride* - 2010

Paul McCandless (oboe,b-cl,sop,fl) [O1145.40]

To include Oregon’s massive oeuvre in this chapter would be monumental, so subjective inclusion in this chapter was necessary. This album is a wonderful recent example of the group’s activity, which now tends more towards straight ahead jazz than some of their past work. The group has become more cohesive in its intent over the years, and this album displays that confidence nicely. The track “As She Sleeps” contains nice English horn work from McCandless, while “Song For a Friend” and “Petroglyph” both display lovely oboe lines throughout. McCandless’ bass clarinet and flute are excellent as well, and the record does a good job of spacing out his talents so that the listener is not overwhelmed. McCandless shows on this album that he is still among the preeminent

oboists in jazz, as well as a remarkable doubler on many instruments. His oboe and English horn playing here is unimpeachable, in the sense that it would be hard for any professional oboist to find flaw with his tone, technique, or approach to the instrument. This fact garners McCandless resounding acclaim from the classical oboe community. His acceptance by both the jazz and classical establishment shows that jazz oboe has come to a point at which it is no longer something that is intangible, foreign, or unreasonable. Paul McCandless has almost single handedly brought the oboe fully into the jazz realm, and many contemporary jazz oboists would not be able to follow this path if he had not paved the way.

Markus Stockhausen - *Markus Stockhausen and the Metropole Orkest* - 2011

Willem Luijt (oboe) [S12666.30]

The Metropole Orkest, since 1945, has been recording and broadcasting jazz, pop, and third stream collaborations with some of the world's most sought after artists. This record, a live collaboration with legendary classical composer Karlheinz Stockhausen's son Markus, is a brilliant example of the Orkest's talents. The ensemble boasts a large roster of some of the best musicians in Europe, and dedicates itself to performing in all genres and commissioning new works and arrangements. Willem Luijt, the oboist, plays a pivotal role in this album, with the first thirty seconds being him alone on what sure sounds like English horn, even though it is not credited as such. For the remainder of the tune "Yin," Luijt is a secondary soloist to trumpeter Stockhausen, and can be readily heard much of the time. It is interesting to include this record to show the work of Luijt, who is a fine example of someone who is probably considered more of a strict classical player, yet his largest body of work is with this predominantly jazz-oriented ensemble. This

recording is representative of much of the important work this group has done, and continues to do. Some of the other significant collaborations they have recorded involve the works of Charles Mingus, Vince Mendoza, Bob Brookmeyer, and most recently, a Grammy Award winning effort with Snarky Puppy.

Avishai Cohen - *Almah* - 2014

Yoram Lachish (oboe) [C6294.60.20]

This album from veteran bassist Avishai Cohen is a representation of his dual heritage personally (Israeli and Russian) and musically (jazz and classical training). The addition of a string quartet (with two violas in place of two violins) to the rhythm trio is a blatantly classical element. Lachish's extensive jazz training allows him to overcome the obstacle of his instrument not inherently fitting with a small jazz group, and his lines weave seamlessly in and out of classical, jazz, and ethnic moods throughout this record. The opening track sounds very classical, while the second, "Song for My Brother," feels quite folksy and the next tune builds on this. The arrangement of a Thad Jones standard, "A Child is Born," is a melancholy, romantic interpretation. Some hard grooving Arabic influence tracks and some fully rooted in Israel round out the album. When the band gets going on "Shlosre," you almost forget that this is a group intentionally flying in the face of jazz. There has always been an unavoidable dichotomy and an inquisitive interplay between the worlds of classical and jazz, but rarely do they come together in such unabashed and successful fusion as they do with this octet. Instead of attempting to seamlessly incorporate the classical elements into the pieces, Cohen often chooses to purposefully bring them out as something entirely divergent from the simultaneous jazz components.

CHAPTER 5

DISCOGRAPHY OF THE OBOE IN JAZZ

This chapter presents a thoroughly focused discography with the main goal of allowing oboists, teachers, and composers to easily access information about jazz recordings that include the oboe family. The principal organization is chronological, as in Chapter 4, to reflect the historical trajectory of the oboe in jazz. In order to reduce confusion surrounding label names, release codes, re-releases, remasters, unissued sessions, and other problematic identifying characteristics, the following discography is completely labeled in reference to the Tom Lord Jazz Discography. As discussed earlier, the Tom Lord Jazz Discography is the worlds largest and most complete resource for jazz recordings and sessions. It indexes over 400,000 records and sessions from 1896 until today, and exclusively deals with recordings that are accepted as jazz.⁴⁵ This discography can therefore claim to include a high enough statistical majority of notable oboists in jazz to be comprehensive in it's representation of the most prominent oboists in jazz.

Each listing in this discography has the following information in order of level:

1. Year
2. Leader or ensemble name
3. Album title (if one exists)
4. The oboist and any additional instruments they are credited on the session
5. The Tom Lord Jazz Discography Online record locator

This record locator can be typed into the session number search field of the Lord discography's database, and the sessions will detail further musician information, all release codes, and other pertinent information. Since the Tom Lord discography is fully

⁴⁵ Tom Lord, *The Jazz Discography Online*, Lord Music Reference, Inc. Accessed October 26, 2015, <https://www.lordisco.com>.

online, easily accessible, and searchable, this is more practical as a resource for the reader than attempting to include all such information in a static published document.

This discography is useful because it includes recordings from every major era of jazz history that all involve the oboe family. Additionally, every recording listed can be found in the parent online resource that contains further information and cross-links to other related material. This ultimately means that the discography is a legitimate research gateway for entities who have little to no experience with either the oboe or the field of jazz. This product is aimed at the current world of oboists, as well as composers and other parties who have an interest in the oboe within the genre of jazz.

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1912	Peerless Orchestra		Arthur Foreman (oboe)	P2276
1919	Mayfair Dance Orchestra		Arthur Foreman (oboe)	M3564
1921	Fletcher Henderson		William Grant Still (oboe)	H4363
1924	Fletcher Henderson	Fletcher Henderson and his orchestra, 1924	Don Redman (oboe)	H4401
1924	Fletcher Henderson	Fletcher Henderson and his orchestra, 1924 - 1927	Don Redman (cl,as,oboe,arr)	H4418
1924	Paul Whiteman		Charles Strickfaden (oboe,as,cl)	W4889
1925	Kit-Cat Band		E.O. "Poggy" Pogson (cl,as,fl,oboe)	K2742
1925	Paul Whiteman		Harold McLean (eng-h,oboe,as)	W4891
1925	Sam Wooding	Sam Wooding & his Chocolate Dandies	Willie Lewis (cl,oboe)	W8882
1926	Ross Gorman		Ross Gorman (cl,b-cl,as,bar,heckelphone)	G4794
1926	Jack Hylton		E.O. "Poggy" Pogson (cl,as,fl,oboe)	H9382
1926	Roger Wolfe Kahn		Arnold Brilhart (cl,as,fl,oboe)	K58
1926	Roger Wolfe Kahn		Arnold Brilhart (cl,as,fl,oboe)	K67
1926	Paul Whiteman		L. Eddie Sharpe (as,eng-h,cl,arr) Charles Strickfaden (ts,oboe,cl,bar)	W4896
1926	Sam Wooding	The Complete Recordings of Sam Wooding 1922-31	Garvin Bushell (cl,as,fl,oboe)	W8883
1926	Jack Hylton		E.O. "Poggy" Pogson (cl,as,fl,oboe)	H9381+
1927	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9395
1927	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9390
1928	Dorsey Brothers Orchestra		Arnold Brilhart (as,oboe)	D6173
1928	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9396
1928	Roger Wolfe Kahn		Arnold Brilhart (cl,as,fl,oboe)	K79
1928	Roger Wolfe Kahn		Arnold Brilhart (cl,as,oboe,fl)	K80
1928	Red Nichols		Arnold Brilhart (as,oboe)	N2077
1929	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9408

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1929	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9411
1929	Red Nichols		Alfie Evans (cl,as,fl,oboe,bassoon) Arnold Brilhart (cl,as,fl,oboe,bassoon) Larry Binyon (ts,fl,oboe)	N2087
1929	Frankie Trumbauer		Charles Strickfaden (cl,as,oboe)	T5876
1929	Joe Venuti		Charles Strickfaden (as,bar,oboe)	V1435
1930	Jack Hylton		E.O. "Poggy" Pogson (cl,as,bar,fl,oboe)	H9424
1933	Paul Whiteman		Charles Strickfaden (cl,as,ts,bar,oboe)	W4973
1935	Casa Loma Orchestra	Glen Gray and the Casa Loma Orchestra Transcription Sessions, Vol. 1	Art Ralston (as,oboe,bassoon)	C2683
1935	Paul Whiteman		Charles Strickfaden (cl,as,ts,bar,oboe)	W4995
1935	Paul Whiteman	Dinnertime For Hungry Collectors (Mostly Unissued Performances of the Legends of Jazz (1926-1952))	Charles Strickfaden (cl,as,ts,bar,oboe)	W4992.1
1937	Casa Loma Orchestra	Glen Gray and the Casa Loma Orchestra	Art Ralston (as,oboe,bassoon)	C2712
1937	Paul Whiteman	Jack Teagarden with Paul Whiteman and his orchestra	Murray Cohen (oboe)	W5005, W5509- 10, W5012, W5015, W5020, W5034, W5036, W5038
1938	Paul Whiteman	Bunny Berigan - Leader and Sideman 1935-1940	Murray Cohen (oboe)	W5014
1938	Alec Wilder		Mitch Miller (oboe)	W5671.1
1939	Mildred Bailey		Mitch Miller (oboe,eng-hrn)	B593
1939	Mildred Bailey		Mitch Miller (oboe,eng-hrn)	B595
1939	Paul Whiteman	The Forgotten Big Bands	Harold Feldman (oboe)	W5043
1940	Mildred Bailey		Mitch Miller (oboe,eng-hrn)	B598
1945	Alec Wilder	Frank Sinatra Conducts Alec Wilder	Mitch Miller (oboe,eng-hrn)	W5671.7
1946	George Handy	Jazz Scene	Jules Jacobs (oboe)	H1509

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1946	Elliot Lawrence		Mitch Miller (oboe)	L1798
1946	Elliot Lawrence		Harold Feldman (oboe)	L1805
1946	Boyd Raeburn	Innovations by Boyd Raeburn, Volume 1	Jules Jacobs (oboe,ts)	R526
1949	Bill Harris		Harold Feldman (oboe)	H2279
1949	Charlie Parker	Charlie Parker With Strings, Deluxe Edition	Mitch Miller (oboe,eng-hrn)	P769
1950	Stan Kenton	Stan Kenton 1950		K1351
1950	Stan Kenton	Stan Kenton : Innovations Orchestra	Bob Cooper (ts,oboe,cor anglais)	K1353.10, K1386
1950	Billy May	Billy May, Matty Matlock And Billy Maxted Present Original Music By Bob Friedman Played By The All-American Team	Jules Jacobs (oboe,eng-hrn,b,b-cl)	M3487
1951	Stan Kenton	Concert at Cornell University	Bob Cooper (ts,oboe,eng-hrn)	K1384
1951	Machito		Mitch Miller (oboe-1)	M156
1954	Milt Bernhart	Milt Bernhart and his Octet	Bob Cooper (ts,oboe)	B7087
1954	Billy May	Sorta-May	Jules Jacobs (cl,ts,oboe)	M3464
1954	Stuart McKay	Reap The Wild Winds	Stuart McKay (saxes,bssn,oboe,eng-hrn,fl) Ernie Mauro (saxes,bssn,oboe,eng-hrn,fl) Jerry Sanfino (saxes,bssn,oboe,eng-hrn,fl) Tom Mace (saxes,bssn,oboe,eng-hrn,fl)	M4626
1954	Shorty Rogers	Collaboration	Bob Cooper (ts,oboe)	R5171-2, R5175
1954	Barney Kessel	Kessel Plays Standards	Bob Cooper (ts,oboe)	K1792-3, K1797
1954	Howard Rumsey	Howard Rumsey's Lighthouse All Stars, Vol. 4 : Oboe/Flute	Bob Cooper (oboe, eng-hrn)	R6858, R6867
1955	Bob Cooper	Shifting Winds	Bob Cooper (ts,oboe,eng-hrn,arr)	C8634-36
1955	Art Harris	Jazz 1755	Leon Cohen (oboe)	H2224
1955	Bubber Johnson		Stan Webb (fl,oboe)	J3624
1955	Billy May	Sorta-dixie	Jules Jacobs (oboe,ts)	M3476
1955	Jackie Paris	Jackie Paris	Romeo Penque (fl,oboe,eng-hrn,b-cl)	P614
1955	Johnny Richards	Annotations Of The Muses	Bob Bloom (oboe)	R3300
1955	Pete Rugolo	Rugolomania	Bob Cooper (oboe)	R6745

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1956	Max Albright	Mood For Max	Gene Cipriano (oboe,eng-hrn,b-cl,bar)	A2011-12
1956	Ella Fitzgerald	The Rodgers and Hart songbook Volume one and two	Bob Cooper (oboe,eng-hrn), Arnold Koblentz (oboe,eng-hrn)	F2024-30
1956	Ella Fitzgerald	Ella Fitzgerald Sings The Cole Porter Song Book	Bob Cooper (oboe,ts,cl)	F2016
1956	Ann Gilbert	The Many Moods Of Ann Gilbert	Romeo Penque (ts,cl,fl,eng-hrn)	G1958
1956	Coleman Hawkins	The Hawk in Hi-Fi	Phil Bodner (oboe)	H3196
1956	Fred Katz		Jules Jacobs (oboe)	K658
1956	Teddi King	To You From Teddi King	Stan Webb (oboe)	K2358
1956	Mundell Lowe	Guitar Moods	Phil Bodner (oboe,eng-hrn)	L5867
1956	Jimmy McPartland	Jimmy McPartland And His Dixieland Band	Romeo Penque (oboe)	M5124
1956	Red Nichols	In Love With Red	Jules Jacobs (oboe,bassoon)	N2185
1956	Pete Rugolo	An adventure in sound - reeds	Bob Cooper (ts,oboe) Dave Pell (ts,b-cl,eng-hrn)	R6750, R6752
1956	Bud Shank	Jazz At Cal Tech	Bob Cooper (ts,oboe)	S4558
1956	Bud Shank	Flute 'N Oboe	Bob Cooper (ts,oboe)	S4564-5
1957	Bob Cooper	Milano Blues	Bob Cooper (ts,oboe)	C8638
1957	Miles Davis	Miles ahead (Miles + 19)	Romeo Penque (cl,cl,oboe)	D1753-6
1957	Don Elliott	Jamaica Jazz	Don Ashworth, Phil Bodner, Romeo Penque (fl,oboe,eng-hrn)	E2411-12
1957	Elliot Lawrence	Hifi Winds	Jack Greenberg, Bill Versaci, Stan Webb (oboe,fl)	L1836
1957	Albert Mangelsdorff	European Tour '57	Bob Cooper (ts,oboe)	M912.10
1957	Lucy Reed	This Is Lucy Reed	Romeo Penque (alto-fl,eng-hrn)	R1889
1957	Joe Reisman	Door Of Dreams	Stan Webb (oboe)	R2435
1958	Kenyon Hopkins	The Sound of New York	Harold Feldman (as,oboe)	H7667.1
1958	Barney Kessel	Barney Kessel Plays Carmen	Jules Jacobs (cl,oboe)	K1807
1958	Yusef Lateef	Yusef Lateef At Cranbrook	Yusef Lateef (ts,fl,oboe,argol,perc)	L1454
1958	Skip Martin	TV Jazz Themes	Bob Cooper (ts,oboe) Jules Jacobs (ts,oboe)	M2513-4
1958	Joe Newman	Joe Newman With Woodwinds	Romeo Penque (fl,oboe,ts)	N1731-2
1958	John Pisano	Take Your Pick	Jules Jacobs (oboe)	P4599

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1958	Shorty Rogers	Afro Cuban Influence	Bob Cooper (ts,oboe)	R5200-1
1958	Pete Rugolo	Rugolo Plays Kenton	Bob Cooper (ts,oboe)	R6759
1958	Bob Thompson	Just For Kicks	Gene Cipriano (oboe,fl)	T2785.10. 20
1959	Buddy Collette	Polynesia	Gene Cipriano (oboe,eng-hrn,b-cl)	C7193
1959	Jackie Gleason	Opiate D'Amour	Romeo Penque (oboe d'amore)	G2632
1959	Yusef Lateef	The Dreamer + The Fabric Of Jazz	Yusef Lateef (ts,fl,oboe)	L1455
1959	Yusef Lateef	Cry !... Tender	Yusef Lateef (ts,fl,oboe)	L1456
1959	Dakota Staton	Time To Swing	Romeo Penque (fl,oboe)	S11626
1959	Miles Davis	Sketches Of Spain	Romeo Penque (oboe) Harold Feldman (oboe,b-cl)	D1600-2
1960	Nat Adderley	That's Right	Yusef Lateef (ts,fl,oboe)	A1040
1960	Al Caiola	Percussion And Guitars	Phil Bodner (fl,pic,cl,oboe)	C259.1
1960	June Christy	Off Beat	Bob Cooper (ts,oboe)	C4934
1960	King Curtis	Azure	Garvin Bushell (fl,oboe)	C11110
1960	Yusef Lateef	Three Faces Of Yusef Lateef	Yusef Lateef (ts-1,oboe-2,fl-3)	L1457
1960	Yusef Lateef	The Centaur And The Phoenix	Yusef Lateef (ts,fl,oboe,argol)	L1458
1960	Charles Mingus	Pre Bird	Harry Shulman (oboe)	M8340
1960	Per-cus-sive Jazz	Per-cus-sive Jazz, Vol. 2	Phil Bodner (sax,oboe,pic)	P2657
1960	Clark Terry	Color Changes	Yusef Lateef (ts,fl,oboe,eng-hrn)	T1882
1960	Doug Watkins	Soulnik	Yusef Lateef (ts,oboe,fl)	W2110
1960	Randy Weston	Uhuru Afrika	Yusef Lateef (ts,fl,oboe)	W4082
1961	Louie Bellson	Around The World In Percussion	Gene Cipriano (cl-1,oboe-1,ts-1)	B5529-30
1961	Bob Brookmeyer	Gloomy Sunday And Other Bright Moments	Phil Bodner (ts,eng-hrn,oboe)	B13143-5
1961	June Christy	This Time Of Year	Bob Cooper (oboe)	C4935
1961	John Coltrane	Trane's Modes	Garvin Bushell (oboe-1,contrabassoon-1)	C7504
1961	John Coltrane		Garvin Bushell (oboe,contrabassoon)	C7506
1961	Judy Holliday	Judy Holliday & Gerry Mulligan	Don Ashworth (oboe,sax)	H7269
1961	Yusef Lateef	Eastern Sounds	Yusef Lateef (fl,ts,oboe)	L1461

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1961	Junior Mance	The Jazz Soul Of Hollywood	Romeo Penque (fl,cl,eng-hrn)	M785
1962	Cannonball Adderley	The Cannonball Adderley Sextet In New York	Yusef Lateef (fl,oboe,ts-5)	A952
1962	Cannonball Adderley	An Orderly Evolution	Yusef Lateef (oboe)	A954
1962	Art Blakey	The African Beat	Yusef Lateef (fl,oboe,ts,cowbell,thumb-p)	B8769
1962	Kevin Gavin	Hey ! This Is Kevin Gavin	Phil Bodner (as,oboe)	G1124
1962	Makanda Ken McIntyre	Ken McIntyre - The Complete United Artists Sessions	Makanda Ken McIntyre (as,oboe)	M4594
1962	Charles Mingus	Town Hall Concert, 1962	Romeo Penque (oboe)	M8353
1962	Jerri Winters	Jerry Winters Again	Phil Bodner (cl,oboe)	W8289
1962	Oliver Nelson	Full Nelson	George Dorsey (as,oboe) Stan Webb (ts,oboe-3)	N721-3
1963	Cannonball Adderley	Lugano 1963 : Swiss Radio Days #3	Yusef Lateef (fl-2,oboe-3,ts)	A966
1963	Cannonball Adderley	The Japanese Concerts	Yusef Lateef (fl-2,oboe-3,ts)	A969
1963	Miles Davis	Miles Davis & Gil Evans - The Complete Columbia Studio Recordings	Gene Cipriano (oboe,alto-fl,ts)	D1626.2
1963	Rod Levitt	The Dynamic Sound Patterns Of The Rod Levitt Orchestra	George Marge (ts,cl,fl,oboe)	L3144
1963	Charlie Mariano	A Jazz Portrait Of Charlie Mariano	Phil Bodner (fl,oboe)	M1911-12
1963	Joe Mooney	The Greatness Of Joe Mooney	Phil Bodner (cl,fl,oboe,ts) Don Ashworth (cl,oboe,bassoon,ts) Leon Cohen (oboe,ts)	M10198
1963	Orchestra U.S.A.	Debut	Ray Shiner (oboe) Don Ashworth (oboe,bar) Phillip West (oboe)	O1055-7
1963	Sun Ra	Cosmic Tones For Mental Therapy	Marshall Allen (oboe, astro space drums)	R83
1963	Cal Tjader	Several Shades Of Jade	Leon Cohen, Irving Horowitz (oboe)	T3887
1964	Ruth Brown	Ruth Brown '65	Phil Bodner (oboe,cl,fl,as,alto-fl,pic,ts) Shelly Gold (oboe,cl,fl,as,alto-fl,pic,ts) John Hafer (oboe,cl,fl,as,alto-fl,pic,ts)	B14340
1964	Kenny Burrell	Guitar Forms	George Marge (fl,eng-hrn) Richie Kamuca (ts,oboe)	B16232

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1964	Bill Dixon	Bill Dixon 7-Tette/Archie Shep And The New York Contemporary Five	Makanda Ken McIntyre (as,oboe)	D4436
1964	Maynard Ferguson	The Blues Roar	Stan Webb (pic,oboe,fl,bar,b-cl,bassoon) Phil Bodner (fl,b-cl,oboe)	F1080
1964	Yusef Lateef	The Live Session	Yusef Lateef (ts,fl,oboe,argol,shenai)	L1464
1964	Yusef Lateef	Live At Pep's	Yusef Lateef (ts,oboe,argol,bamboo-fl,fl,shenai)	A1465
1964	Yusef Lateef	Live In London	Yusef Lateef (ts,fl,oboe,argol)	L1467
1964	Rod Levitt	Insight	George Marge (pic,fl,a-fl,ts,oboe)	L3145
1964	Carmen McRae	Second To None	Phil Bodner (fl,alto-fl,cl,oboe) Shelly Gold (fl,alto-fl,oboe)	M5361
1964	Orchestra U.S.A.	Jazz Journey	Don Ashworth (oboe)	O1058-9
1964	Sun Ra	Other Planes Of There	Marshall Allen (as,oboe-1,fl-3)	R85
1965	J.J. Johnson	Broadway Express	Phil Bodner (oboe,cl,fl)	J3973
1965	Stan Kenton	Stan Kenton Conducts The Los Angeles Neophonic Orchestra	Bob Cooper (ts,cl,b-cl,oboe)	K1618-21
1965	Yusef Lateef	1984	Yusef Lateef (ts,oboe,argol,shenai)	L1468
1965	Carmen McRae	Haven't We Met ?	Phil Bodner (fl,alto-fl,cl,oboe,pic,as,ts) Leon Cohen (fl,alto-fl,cl,oboe,pic,as,ts) Stan Webb (fl,alto-fl,oboe,pic,cl,as,ts)	M5362
1965	Wes Montgomery	Goin' Out Of My Head	Romeo Penque (cl,ts,pic,oboe,Eng-hrn)	M9921-2
1966	J.J. Johnson	The Total J.J. Johnson	Phil Bodner (ts,cl,fl,oboe)	J3976
1966	Yusef Lateef	A Flat, G Flat & C	Yusef Lateef (as,ts,fl,oboe,chuen,theremin)	L1471
1966	Yusef Lateef	The Golden Flute	Yusef Lateef (ts,fl,oboe)	L1472
1966	Sun Ra	Nothing Is	Marshall Allen (as,fl,pic,oboe)	R94
1966	Sun Ra	Strange Strings	Marshall Allen (as,oboe,strings)	R95
1966	Cecil Taylor	Unit Structures	Makanda Ken McIntyre (as-3,oboe-4,b-cl-5)	T978
1967	Graham Collier	Deep Dark Blue Centre	Karl Jenkins (bar,oboe)	C7268

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1967	Dick Hyman	Brasilian Impressions	Romeo Penque (oboe) Stanley Webb (b-cl,eng-hrn)	H9489.15
1967	Yusef Lateef	The Complete Yusef Lateef	Yusef Lateef (as-1,ts-2,fl-3,oboe-4,vcl-5)	L1473
1967	Sun Ra		Marshall Allen (as,oboe,fl,pic)	R98
1967	Sun Ra	Atlantis	Marshall Allen (as,oboe,Jupiterian fl)	R101
1967	Harold Vick	The Melody Is Here	George Marge, Joe Farrell (oboe,fl,cl,b-cl)	V1796-8
1967	Wes Montgomery	Down Here On The Ground	Hubert Laws, George Marge, Romeo Penque (fl,oboe)	M9931
1968	Nat Adderley	You, Baby	George Marge (fl,oboe)	A1056
1968	Graham Collier	Workpoints	Karl Jenkins (bar,sop,oboe,p)	C7269.1
1968	Wes Montgomery	Road Song	Don Ashworth (oboe,recorder,fl,eng-hrn,cl) George Marge, Stan Webb (cl,fl,oboe)	M9933-4, M9936
1968	Sun Ra	Pictures Of Infinity	Marshall Allen (as,fl,pic,oboe,perc,vcl)	R115
1968	Stan Kenton	Finian's Rainbow - Great Movie Songs	Earle Dumler (bar,Eng-hrn,oboe)	K1639-40
1968	Kai Winding	Israel	Phil Bodner, George Marge, Romeo Penque (fl,oboe,cl)	W8058- 61
1968	James Moody	The Blues And Other Colors	Joe Farrell (alto-fl,oboe,as)	M10110
1969	Neil Ardley	Greek Variations	Karl Jenkins (sop,bar,oboe)	A5381
1969	Art Ensemble of Chicago	A Jackson In Your House	Joseph Jarman (cl,as,sop,fl,g,oboe,vib,cga, mar,bells,gongs,siren,whistle)	A6297
1969	Art Ensemble of Chicago	People In Sorrow	Joseph Jarman (cl,as,sop,fl,oboe,g,vib,mar, cga,bells,gongs,siren,whistle)	A6301
1969	Art Ensemble of Chicago	Je Suis Un Sauvage	Joseph Jarman (as,sop,oboe)	A6305
1969	Graham Collier	Down Another Road	Karl Jenkins (oboe,p)	C7270
1969	Paul Desmond	From the hot afternoon	Phil Bodner, George Marge (cl,ts,oboe)	D3446
1969	Jean-Luc Ponty	King Kong	Gene Cipriano (oboe,eng-hrn)	P5235
1969	The Terminal Barbershop	Hair Styles	Joe Farrell (ts,oboe,fl)	T1801
1969	Paul Winter	Something In The Wind	Paul McCandless (eng-hrn)	W8244
1969	Paul Winter	Road	Paul McCandless (oboe,eng-hrn)	W8245

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1970	Art Ensemble of Chicago	Chi Congo	Joseph Jarman (cl,as,sop,oboe,fl,g,mar,vib, cga,siren,bells,gongs,whistle)	A6313
1970	Ian Carr	Elastic Rock	Karl Jenkins (bar,oboe,p,el-p)	C1939
1970	Ian Carr	Hemispheres	Karl Jenkins (el-p,oboe)	C1939
1970	Ian Carr	We'll Talk About It Later	Karl Jenkins (bar,oboe,el-p,p)	C1940
1970	Ian Carr	Solar Plexus	Karl Jenkins (bar,oboe,el-p)	C1941
1970	Joe Farrell	Courage	Joe Farrell (fl,oboe,sop,ts)	F453
1970	Oregon	Our First Record	Paul McCandless (oboe,eng-hrn)	O1116
1970	Sun Ra	My Brother The Wind Volume II	James Jacson (oboe,perc)	R121
1970	Sun Ra	Nuits De La Foundation Maeght, Volume II	Marshall Allen (as,fl,pic,oboe,perc) James Jacson (cl,fl,oboe,bassoon,perc)	R132
1970	Sun Ra	Live In London	James Jacson (perc,oboe,fl)	R135.1
1970	McCoy Tyner	Cosmos	Andrew White (oboe)	T6678
1971	George Benson	White Rabbit	Phil Bodner (fl,alto-fl,oboe,eng-hrn) George Marge (fl,alto-fl,cl,oboe,eng-hrn) Romeo Penque (eng-hrn,oboe,cl,alto-fl,b-cl)	B6192
1971	Ian Carr	The Pretty Redhead	Karl Jenkins (p,el-p,bar,oboe)	C1941.2
1971	Ian Carr	Live In Bremen	Karl Jenkins (oboe,el-p)	C1941.1
1971	Centipede	Septober Energy	Karl Jenkins (bar,oboe)	C3339
1971	Grant Green	The Final Comedown	Phil Bodner (fl,pic,as,oboe)	G5859
1971	Freddie Hubbard	First Light	Romeo Penque (eng-hrn,oboe,fl)	H8583
1971	Yusef Lateef	The gentle giant	Yusef Lateef (fl,bamboo-fl,pneumatic fl,oboe,ts)	L1493
1971	Les McCann	Invitation To Openness	Yusef Lateef (ts,oboe,fl,pneumatic-fl,plum blossom,temple bells)	M3805
1971	Sun Ra	The Paris Tapes	James Jacson (fl,oboe,infinity-d)	R139.1
1971	Sun Ra	Universe In Blue	Marshall Allen (as,oboe,pic,fl)	R138
1971	Weather Report	I Sing The Body Electric	Andrew White (eng-hrn)	W2532

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1971	Andrew White	Andrew Nathaniel White III	Andrew White (ts,as,oboe,eng-hrn,p,el-b)	W4405
1972	Albert Dailey	The Day After The Dawn	George Marge, Phil Bodner (oboe)	D296.1
1972	Freddie Hubbard	Sky Dive	Romeo Penque (fl,alto-fl,cl,oboe,eng-hrn)	H8584
1972	Bobbi Humphrey	Dig This !	George Marge (oboe,eng-hrn)	H9032
1972	Bobby Hutcherson	Natural Illusions	George Marge (oboe)	H9279
1972	London Jazz Composers Orchestra	Ode For Jazz Orchestra	Karl Jenkins (bar,oboe)	L5275.1
1972	Oregon	Music Of Another Present Era	Paul McCandless (oboe,eng-hrn)	O1117
1972	Sun Ra	Live At Slug's Saloon	Marshall Allen (as,fl,oboe,perc)	R148.1
1972	Sun Ra	Soundtrack To The Film Space Is The Place	Marshall Allen (as,fl,oboe,bassoon,kora,perc)	R146
1972	Sun Ra	Astro Black	Marshall Allen (as,oboe)	R147
1972	Marlena Shaw	Marlena	Phil Bodner (fl,oboe,eng hrn)	S5106
1972	Soft Machine	BBC Radio, 1971-1974	Karl Jenkins (sop,bar,oboe,keyboards)	S9498.2, S9500.1-.2
1972	Soft Machine	Softstage, BBC in Concert 1972	Karl Jenkins (sop,bar,oboe,keyboards)	S9498.3
1972	Soft Machine	Six	Karl Jenkins (oboe,bar,sop,el-p,p,celeste)	S9499
1972	Gabor Szabo	Mizrab	Sidney Weinberg (oboe,eng-hrn) George Marge (cl,oboe,recorders)	S15072
1972	Ralph Towner	Trios, Solos	Paul McCandless (oboe)	T4796
1972	Randy Weston	Blue Moses	Romeo Penque (fl,cl,eng-hrn,oboe, alto-fl,b-fl,pic) George Marge (eng-hrn,cl,fl,alto-fl,b-fl)	W4092
1972	Paul Winter	Icarus	Paul McCandless (oboe,eng-hrn,contrabass- sarrusophone,vcl)	W8246
1973	David Angel	Camshafts And Butterflies	Bob Cooper (ts,oboe,eng-hrn)	A4576.1- .2
1973	Oregon	Distant Hills	Paul McCandless (oboe,eng-hrn)	O1118
1973	Jimmy Ponder	While My Guitar Gently Weeps	George Marge (oboe,fl,cl)	P5168
1973	Sun Ra	Pathways To Unknown Worlds	Marshall Allen (oboe-1,as-2)	R154

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1973	Sun Ra	What Planet Is This ?	Marshall Allen (as,fl,oboe,perc,vcl)	156.1
1973	Sun Ra	The Road to Destiny	Marshall Allen (as,fl,oboe,pic)	R157.1
1973	Sun Ra	Concert For The Comet Kohoutek	Marshall Allen (as,oboe,fl,perc)	R158
1973	Sun Ra	Live At The Gibus	Marshall Allen (as,fl,oboe,pic,perc)	A157
1973	Soft Machine	NDR Jazz Workshop	Karl Jenkins (oboe,sop,bar,recorder,el-p,p)	S9499.2
1973	Soft Machine	Seven	Karl Jenkins (oboe,bar,sop,recorder,el-p)	S9500
1973	Sonny Stitt	Mr. Bojangles	George Marge (fl,oboe)	S12582-3
1973	Weather Report	Sweetnighter	Andrew White (eng-hrn)	W2536
1973	Andrew White	Who Got De Funk	Andrew White (oboe,eng-hrn,cl,sop,as, ts,p,el-b,cymbal,whistle,vcl)	W4408
1973	Andrew White	Live In Bucharest	Andrew White (ts,as,oboe,p,el-b)	W4406
1973	Arif Mardin	Journey	Phil Bodner (oboe,as) Joe Farrell (oboe,ts)	M1845-51
1974	Airto	Virgin Land	George Marge (oboe,pic)	A1596- 1601
1974	Ray Bryant	In The Cut	George Marge (fl,ts,oboe)	B15141
1974	Bill Evans	Symbiosis	George Marge, Phil Bodner (oboe)	E3841
1974	Henry Cow	Unrest	Lindsay Cooper (bassoon,oboe,recorder,vcl)	H4902.20
1974	Yusef Lateef	10 Years Hence	Yusef Lateef (ts,fl,sealhorns,shenai, oboe,thumb-p,perc)	L1512
1974	Peggy Lee	Let's love	Gene Cipriano (oboe)	L2424.182 0
1974	Makanda Ken McIntyre	Hindsight	Makanda Ken McIntyre (as,fl,oboe,b-cl,bassoon)	M4597
1974	Oregon	Winter Light	Paul McCandless (oboe,eng-hrn,b-cl))1119
1974	Sun Ra	Out Beyond The Kingdom Of	Marshall Allen (as,fl,pic,oboe,perc)	R159
1974	Sun Ra	Sub Underground	Marshall Allen (as,fl,oboe)	R162-3
1974	Soft Machine	Switzerland 1974	Karl Jenkins (keyboards,sop,oboe)	S9501.5
1974	Soft Machine	Bundles	Karl Jenkins (oboe,p,el-p,sop)	S9501

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1974	Andrew White	Songs For A French Lady	Andrew White (p,oboe,eng-hrn,cl,as,ts)	W4413
1975	Henry Cow	In Praise Of Learning	Lindsay Cooper (bassoon,oboe)	H4902.4
1975	Makanda Ken McIntyre	Home	Makanda Ken McIntyre (as,fl,b-cl,,oboe,bassoon)	M4598
1975	Makanda Ken McIntyre	Open Horizon	Makanda Ken McIntyre (as,fl,b-cl,oboe,bassoon)	M4599
1975	Slapp Happy	Desperate Straights	Lindsay Cooper (oboe,bassoon)	S7619.11
1975	Soft Machine	Floating World Live	Karl Jenkins (sop,oboe,recorder,p,el-p)	S9501.1
1976	Nat Adderley	Don't Look Back	Makanda Ken McIntyre (b-cl,as,fl,oboe)	A1065
1976	David Friesen	Star Dance	Paul McCandless (oboe-1,eng-hrn-2)	F4476
1976	Freddie Hubbard	Windjammer	George Marge (oboe,alto-fl,eng-hrn)	H8597
1976	Rahsaan Roland Kirk	Return Of The 5000 Lb Man	Romeo Penque (bar,oboe)	K2673-6
1976	Yusef Lateef	The Doctor Is In ... And Out	Yusef Lateef (as,ts,oboe,fl,bamboo-fl,comp-3,arr-3)	L1515
1976	Makanda Ken McIntyre	Introducing The Vibrations	Makanda Ken McIntyre (as,fl,b-cl,oboe,bassoon)	M4601
1976	Oregon	Friends	Paul McCandless (oboe,eng-hrn,b-cl)	O1121
1976	Oregon	Together	Paul McCandless (oboe,eng-hrn,b-cl,wood-fl)	O1122
1976	Vasant Rai	Spring Flowers	Paul McCandless (oboe,eng-hrn)	R605
1977	Ron Carter	Peg Leg	George Marge (cl,fl,oboe)	C2496
1977	David Friesen	Waterfall Rainbow	Paul McCandless (oboe,eng-hrn,b-cl)	F4477
1977	Bob James	Heads	Phil Bodner (b-cl,alto-fl,oboe,as) George Marge (eng-hrn, fl,bar, oboe,sopranino rec)	J834
1977	Oregon	Violin	Paul McCandless (oboe,b-cl)	O1123
1977	Sun Ra	Unity	Marshall Allen (as,oboe,fl,perc)	R179
1977	Sun Ra	The Soul Vibrations Of Man	Marshall Allen (as,oboe,fl)	R180
1978	Lorez Alexandria	How Will I Remember You ?	Charles Owens (fl,oboe)	A2444
1978	Art Bears	Hopes and Fears	Lindsay Cooper (bassoon,oboe,sop,recorder)	A6286.1

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1978	Henry Cow	Western Culture	Lindsay Cooper (bassoon,oboe,sop,recorder)	H4902.9- .1
1978	Bob James	Touchdown	Phil Bodner (fl,oboe,as) George Marge (ts,eng-hrn,fl,oboe,recorder)	J835
1978	Oregon	Out Of The Woods	Paul McCandless (oboe,eng-hrn,b-cl)	O1124
1978	Sun Ra	Lanquidity	Marshall Allen (as,oboe,fl) James Jacson (bar,fl,oboe,ethnic voice)	R187
1978	Vasant Rai	Autumn Song	Paul McCandless (oboe,eng-hrn)	R606
1978	Paul Winter	Common Ground	Paul McCandless (oboe)	W8247-55
1979	Art Ensemble of Chicago	AEC Live In Berlin	Joseph Jarman (fl,cl,oboe,vcl,saxes,perc)	A6316
1979	Beaver Harris	Safe	Makanda Ken McIntyre (fl,bassoon-1,b-cl-2,b-fl,oboe)	H2265
1979	Beaver Harris	Negcaumongus	Makanda Ken McIntyre (as,fl,oboe)	H2267
1979	Paul McCandless	All The Mornings Bring	Paul McCandless (oboe,fl,b-cl,eng-hrn)	M3741
1979	Oregon	Moon And Mind	Paul McCandless (oboe,b-cl,fl)	O1126
1979	Oregon	Roots In The Sky	Paul McCandless (oboe,eng-hrn,b-cl)	O1125
1979	Sun Ra	Song Of The Stargazers	Marshall Allen (as,fl,oboe,pic,perc)	R189
1979	Sun Ra	On Jupiter	Marshall Allen (as,fl,oboe)	R193
1980	Michael Bocian	For This Gift	Paul McCandless (oboe,fl,b-cl,eng-hrn-1)	B9687
1980	Lindsay Cooper	Rags	Lindsay Cooper (sopranino,sop,bassoon,oboe, fl,keyboards,accor)	C8689
1980	Kellis Ethridge	Tomorrow Sky	Paul McCandless (oboe)	E3524
1980	James Newton	Mystery School	Charles Owens (oboe,eng-hrn)	N1880
1980	Sun Ra	Vision Of The Eternal Tomorrow	Marshall Allen (as,oboe)	R204
1980	Sun Ra	Sunrise In Different Dimensions	Marshall Allen (as,oboe,fl,pic,kora,perc)	R203
1980	Sun Ra	Live in Rome	Marshall Allen (as,fl,oboe)	R203.1
1980	Stanley Turrentine	Inflation	Phil Bodner (cl,oboe,pic)	T6448
1980	Stanley Turrentine	Use The Stairs	Phil Bodner (eng-hrn,oboe,as,fl)	T6449

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1980	Emily Yancy	Yancy	Stan Webb (oboe,bar,eng-hrn,fl,alto-fl)	Y233
1981	David Friesen	Storyteller	Paul McCandless (oboe,eng-hrn)	F4481
1981	Gallery	Gallery	Paul McCandless (sop,oboe,eng-hrn)	G266
1981	Art Lande	Skylight	Paul McCandless (sop,eng-hrn,oboe,b-cl,fl)	L820
1981	Paul McCandless	Navigator	Paul McCandless (sop,oboe,eng-hrn,b-cl)	M3742
1981	Sun Ra	Dance Of Innocent Passion	Marshall Allen (as,fl,oboe,perc)	R207
1981	Tommy Tedesco	My Desiree	Gene Cipriano (fl,eng-hrn,oboe)	T1538
1982	John Carter	Dauwhe	Charles Owens (sop,oboe,cl)	C2438
1982	Jaco Pastorius	Aurex Jazz Festival '82 Twins I, II	Paul McCandless (ts,oboe,eng-hrn)	P1638-9
1982	Sun Ra	Sun Ra On Earth	Marshall Allen (as,fl,oboe,kora,EVI,perc)	R218
1982	David Thomas	Winter Comes Home	Lindsay Cooper (bassoon,oboe,sopranino,as)	T2471
1982	Mike Westbrook	The Cortege	Lindsay Cooper (bassoon,oboe,sopranino)	W3987
1983	Lindsay Cooper	The Gold Diggers	Lindsay Cooper (bassoon,oboe,as, sopranino,p,g-2)	C8692
1983	Lindsay Cooper	The Small Screen	Lindsay Cooper (p,keyboards,bassoon,oboe, sopranino,as)	C8692.2
1983	Craig Harris	Aboriginal Affairs	Makanda Ken McIntyre (as- 1,b-cl-2,alto-oboe-3,fl-4)	H2308
1983	Oregon	Oregon	Paul McCandless (sop-1,oboe-2,tin-fl-3, eng-hrn-4,b-cl-5)	O1128
1983	Sun Ra	Milan, Zurich, West Berlin, Paris	Marshall Allen (as,fl,oboe)	R221.1
1983	David Thomas	Variations On A Theme	Lindsay Cooper (bassoon,oboe)	T2472
1984	Oregon	Crossing	Paul McCandless (oboe,eng-hrn,b-cl,sop))1129-37
1984	Sun Ra	Sun Rise In Egypt, Vol. 3	Marshall Allen (as,kora,fl,oboe,perc)	R225.1
1984	Terumasa Hino	Trans-blue	Henry Schuman, George Marge, Shelly Woodworth (oboe)	H6389
1985	Carla Bley	Night-glo	Paul McCandless (sop,oboe,eng-hrn)	B9009

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1985	Musica Mu(n)ta Orchestra	Aninnia	Lindsay Cooper (bassoon,oboe)	M12594
1985	James Newton	Water Mystery	Greg Marvin (oboe) Charles Owens (eng-hrn,sop)	N1890
1985	David Thomas	More Places Forever	Lindsay Cooper (sop,as,bassoon,oboe,tu,p,org)	T2480
1985	Ronnie Cuber	Love For Sale	Martin de Ruiten, Willem Luijt (oboe)	C10797
1986	Franz Koglmann	Ich, Franz Koglmann	Mario Arcari (oboe)	K3359
1986	Helen Merrill	Helen Merrill Sings Jerome Kern	George Marge (fl,oboe,eng-hrn)	M6281
1986	Helen Merrill	Helen Merrill Sings Cole Porter	George Marge (oboe,eng-hrn,alto-fl)	M6284.2
1986	Sun Ra	A Night In East Berlin	Marshall Allen (as,fl,oboe,perc)	R233
1986	Ralph Towner	City Of Eyes	Paul McCandless (oboe,eng-hrn)	T4807
1987	Ernestine Anderson	Isn't It Romantic	Willem Luijt (oboe)	A4226
1987	Franz Koglmann	About Yesterday's Ezzthetics	Mario Arcari (oboe)	K3360
1987	David Liebman	Homage To John Coltrane	Caris Visentin (oboe)	L4231-2
1987	David Liebman	The Energy Of The Chance	Caris Visentin (oboe)	L4233
1987	Oregon	Ecotopia	Paul McCandless (oboe,eng hrn,sop,wind synt)	O1139
1988	Franz Koglmann	Orte Der Geometrie	Mario Arcari (oboe)	K3361
1988	David Liebman	Trio + One	Caris Visentin (oboe)	L4237
1988	Paul McCandless	Heresay	Paul McCandless (oboe,eng-hrn,sop,cl,b-cl,whistle,wind cont,synt)	M3743
1988	Roberto Ottaviano	Six Mobiles - Portrait In Six Colors	Mario Arcari (oboe)	O2163
1988	Quest	Natural Selection	Caris Visentin (oboe-2)	Q164
1988	Sun Ra	Hidden Fire 1	Marshall Allen (as,oboe,fl,perc)	R239
1988	Sue Raney	Dreamsville	Dick Mitchell (fl,cl,alto-fl,oboe,ts) Bob Cooper (fl,cl,alto-fl,oboe,ts)	R1076
1988	Gunther Schuller	Jumpin' In The Future	Kathy Halvorson (oboe)	S2547
1988	Lew Tabackin	Pyramid	Willem Luijt (oboe)	T39.1
1988	Augusto Mancinelli	Extreme	Mario Arcari (oboe)	M831
1989	Franz Koglmann	A White Line	Mario Arcari (oboe)	K3368

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1989	David Liebman	Time Line	Caris Visentin (oboe,eng-hrn)	L4240
1989	Charles Mingus	Epitaph	Phil Bodner (ts,fl,oboe,eng-hrn,cl)	M8416
1989	Oregon	45Th Parallel	Paul McCandless (sop,oboe,eng hrn,b-cl)	O1140
1989	Bill Perkins	I Wished On The Moon	Martin de Ruyter (oboe,english horn)	P2763
1990	Soesja Citroen	Yesterdays	Martin de Ruyter (oboe,eng-hrn) Willem Luijt (oboe)	C5130.1
1990	Franz Koglmann	The Use Of Memory	Mario Arcari (oboe,eng-hrn)	K3370
1990	Rick Margitza	Hope	Charles Pillow (oboe)	M1857
1990	Makanda Ken McIntyre	Tribute	Makanda Ken McIntyre (as,bassoon,fl,oboe)	M4603
1990	Roberto Ottaviano	Items From The Old Earth	Mario Arcari (oboe,eng hrn,sop)	O2166
1990	Sun Ra	Pleiades	Marshall Allen (as,fl,oboe,pic) James Jacson (oboe,bassoon,infinity-d)	R249
1991	David Liebman	Classique	Caris Visentin (oboe)	L4250
1991	Paul McCandless	Premonition	Paul McCandless (sop,oboe,wind controller, eng-hrn,sequencing)	M3744
1991	Ken Schaphorst	After Blue	Kathy Halvorson (oboe,bar)	S2067
1992	Jazz Composers Alliance Orchestra	Flux	Kathy Halvorson (bar,oboe)	J2251
1992	Darrell Katz	Dreamland	Kathy Halvorson (bar,fl,oboe)	K647
1992	Franz Koglmann	Cantos I-IV	Mario Arcari (oboe,eng-hrn)	K3374
1992	Oregon	Always, Never, And Forever	Paul McCandless (oboe,b-cl,sop, sopranino,whistle)	O1142
1992	Dave Grusin	Homage to Duke	Jon Clark (oboe,eng-hrn)	G6775, G6791-.1
1992	Sun Ra	Live In Ulm 1992	James Jacson (bassoon,fl,oboe,d)	R253.1
1992	Bud Shank	A Flower Is A Lovesome Thing	Martin de Ruyter (oboe,eng-hrn) Willem Luijt (oboe)	S4614.1
1992	Serge Weber	Luohtitt	Paul McCandless (oboe,sop,sopranino,b-cl)	W2767.1
1993	Mili Bermejo	Casa Corazon	Kathy Halvorson (oboe-3,eng-hrn-3)	B6980

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1993	Oregon	Troika	Paul McCandless (oboe,eng-hrn)	O1143
1993	American Jazz Philharmonic	American Jazz Philharmonic	Earl Dumler (oboe)	A3818
1994	Bob Belden	Bob Belden's Shades Of Blue	Charles Pillow (eng-hrn)	B5221
1994	Nick Brignola	Spring Is Here	Martin de Ruitter (oboe,eng-hrn) Willem Luijt (oboe)	B12595
1994	David Liebman	Miles Away	Caris Visentin (eng-hrn-1)	L4255.1
1995	Joey Calderazzo	Secrets	Charles Pillow (ts-8,b-cl-9,eng-hrn-10)	C296
1995	Rosemary Clooney	Dedicated To Nelson	Gene Cipriano (bar,oboe)	C5920
1995	Bill Holman	Further Adventures	Martin de Ruitter, Willem Luijt (oboe)	H7354.21
1995	David Liebman	John Coltrane's Meditations	Caris Visentin (oboe)	L4256.3
1995	Makanda Ken McIntyre	In The Wind	Makanda Ken McIntyre (cl,saxes,fl) uncredited (oboe,eng-hrn)	M4604
1995	Oregon	Beyond Words	Paul McCandless (oboe,eng hrn,b-cl)	O1144
1995	Todd Phillips	Timeframe	Paul McCandless (sop,oboe,English hrn,b-cl)	P3979
1995	Tony Williams	Wilderness	Earle Dumler, Chris Bleth (oboe)	
1995	Maria Schneider	Coming About	Charles Pillow (eng-hrn,cl)	S2386
1995	Frank Sinatra, Jr.	As I Remember It	Charles Pillow (ts,as,cl,b-cl,fl,b-fl, oboe,eng-hrn)	S7070.5
1995	Andy Martin	Andy Martin & Metropole Orchestra	Martin de Ruitter (oboe,eng-hrn) Willem Luijt (oboe)	M2403.1
1996	Jeff Beal	Alternate Route	Willem Luijt (oboe,eng-hrn)	B4540
1996	Bob Belden	Strawberry Fields	Charles Pillow (eng-hrn-1)	B5223.6
1996	The California Browns Project	Night Of A Thousand Rains	Paul McCandless (ts,sop,oboe,eng-hrn)	C336
1996	Herbie Hancock	The New Standard	Gene Cipriano (oboe-1,eng- hrn-1)	H1459.140
1996	Mike Holober	Thought Trains	Charles Pillow (ts,oboe,fl,cl)	H7454
1996	Joe Lovano	Celebrating Sinatra	Tom Christensen (ts-4,oboe-4,eng-hrn-4)	L5773.0.2
1996	Oregon	Northwest Passage	Paul McCandless (sop,sopranino,oboe,eng- hrn,b-cl)	O1144.1

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1996	Rachel Z	Room Of One's Own	Charles Pillow (oboe,eng-hrn)	Z4
1997	Jeff Beal	Red Shift - Concerto For Orchestra	Martin de Ruiten (oboe,eng-hrn) Willem Luijt (oboe)	B4541
1997	Joel Harrison	Range Of Motion	Paul McCandless (oboe,eng-hrn,b-cl,sopranino)	H2653
1997	Franz Koglmann	O Moon My Pin-Up	Mario Arcari (oboe,eng-hrn,oboe d'amore)	K3376.1
1997	David Liebman	Liebman Plays Puccini - A Walk In The Clouds	Caris Visentin (oboe-1)	L4257
1997	Don Sebesky	I Remember Bill - A Tribute To Bill Evans	Tom Christensen (ts,sop,cl,fl,oboe,eng-hrn)	S3688-700
1997	Emmanuelle Somer	The Apple Tree	Emmanuelle Somer (oboe,eng-hrn)	S9690.1
1997	Tom Christensen	Gualala	Tom Christensen (ts,sop,oboe,eng-hrn,cl) Charles Pillow (ts,sopranino,cl,b-cl,oboe)	C4708
1998	Madeline Bell	Beat Out That Rhythm On A Drum	Martin de Ruiten, Willem Luijt (oboe)	B5432
1998	Bob Brookmeyer	Out Of This World	Martin de Ruiten, Willem Luijt (oboe)	B13166
1998	Pete Christlieb	For Heaven's Sake	Gene Cipriano (eng-hrn) Jon Clarke (oboe)	C4819-29
1998	Francesco D'Auria	E Tre Quarti Stanno Sotto	Mario Arcari (sop,eng-hrn,oboe)	D98
1998	Nancy Marano	If You Could See Us Now !	Martin de Ruiten, Willem Luijt (oboe)	M1751.1
1998	Oregon	Music For A Midsummer Night's Dream	Paul McCandless (oboe,eng-hrn,sop,sopranino,b-cl,whistle)	O1144.2
1998	David Sanchez	Obsesion	Tom Christensen (oboe)	S758.1-.8
1998	Jiggs Whigham	Love Walked In	Martin de Ruyter (oboe,eng-hrn) Willem Luijt (oboe)	W4352
1999	Absolute Ensemble	Absolution		A432
1999	Mario Arcari	Il Viandante Immaginario	Mario Arcari (oboe,cl)	A5328
1999	Richard Leo Johnson	Language	Paul McCandless (oboe,eng-hrn,sop)	J4394.1-.140
1999	Ben Kono	Shadowmusic	Ben Kono (oboe,cl,fl,bamboo-fl,reeds)	K3844.1
1999	Tom Lellis	Skylark	Martin de Ruiten, Willem Luijt (oboe)	L2824.1
1999	Paul McCandless	Isole	Paul McCandless (sop,oboe,eng-hrn,b-cl)	M3745.1

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
1999	Makanda Ken McIntyre	A New Beginning	Makanda Ken McIntyre (as,b-cl,oboe,fl,bassoon)	M4604.1
1999	Oregon	In Moscow	Paul McCandless (oboe,eng-hrn,sop,b-cl)	O1144.3
2000	Bob Belden	Black Dahlia	Charles Pillow (eng-hrn)	B5236
2000	Charles Pillow	In This World	Charles Pillow (ts,eng-hrn,oboe,sopranino,b-cl,ocarina,whistle)	P4464.2
2000	Maria Schneider	Allegresse	Charles Pillow (as,sop,cl,fl,pic,oboe,eng-hrn)	S2386.6
2000	Emmanuelle Somer	Neville Dickie solo trio quartet	Emmanuelle Somer (oboe,eng-hrn)	S9690.1
2000	Emmanuelle Somer	Search for Peace	Emmanuelle Somer (oboe,eng-hrn,sop,b-cl,cl)	S9690.2
2000	Eberhard Weber	Endless Days	Paul McCandless (oboe,eng-hrn,b-cl,sop)	W2710.10
2001	Rosalba Bentivoglio	Taja	Paul McCandless (oboe,b-cl,sop,fl)	B6330.4
2001	John Hollenbeck	Quartet Lucy	Dan Willis (eng-hrn,ts,sop,fl)	H7247
2001	Chuck Bergeron	Cause And Effect	Charles Pillow (oboe)	B6627
2001	Roberto Bonati	The Blanket Of The Dark	Mario Arcari (oboe,eng-hrn,sop)	B10154
2001	Charene Dawn	Dark Angel	Ben Kono (eng-hrn,fl)	D2150
2001	Zlatko Kaucic	Zlati Coln The Golden Boat	Paul McCandless (oboe,eng-hrn,b-cl,fl)	K680
2001	Joe Lovano	Viva Caruso	Tom Christensen (oboe,eng-hrn)	L5775
2002	Larry Chernicoff	October	Charles Pillow (oboe,eng-hrn,b-cl,ts)	C4241
2002	Francesco D'Auria	Cercando La Tigre	Mario Arcari (sop,oboe d'amore)	D99
2002	Brad Mehldau	Largo	Jon Clark, Earle Dumler (oboe)	M5667
2002	Jean-Luc Fillon	Oboa	Jean-Luc Fillon (oboe,eng-hrn,b)	F1500.1
2003	Michael Brecker	Wide Angles	Charles Pillow (oboe,eng-hrn)	B12160.5
2003	Dan Willis	Velvet Gentlemen	Dan Willis (ts,sop,oboe,eng-hrn,duduk,shenai,suona,zurna,pic,b-cl,whistle)	W7188.10
2003	David Liebman	The Seasons Reflected	Tom Christensen (ts,sop,eng-hrn,oboe)	L4260.7
2003	John Hollenbeck	A Blessing	Dan Willis (ts,sop,eng-hrn)	H7249

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
2003	David Liebman	Conversation	Caris Visentin (oboe-1,eng-hrn-2)	L4260.5
2003	Paul McCandless	Shapeshifter	Paul McCandless (ts,sop,b-cl,eng-hrn,oboe)	M3746
2003	James Moody	Homage	Charles Pillow (eng-hrn-7,fl-18)	M10134.1
2003	Kyle Bruckmann	Wrack	Kyle Bruckmann (oboe,eng-hrn)	B14837
2003	Charles Pillow	Pictures at an Exhibition	Charles Pillow (as,sop,oboe,eng-hrn,b-cl)	P4464.3
2004	Tom Christensen	New York School	Tom Christensen (ts,sop,oboe,eng-hrn,cl,b-cl,alto-fl,wood-fl)	C4709.1
2004	Weber Iago	Os Filhos Do Vento (Children Of The Wind)	Paul McCandless (oboe)	I19
2004	Franz Koglmann	Let's Make Love	Mario Arcari (oboe,eng-hrn)	K3377.1
2004	Marcin Oles	Chamber Quintet	Emmanuelle Somer (oboe,eng-hrn)	O683.5
2004	Maria Schneider	Concert In The Garden	Charles Pillow (as,sop,cl,fl,alto-fl, oboe,eng-hrn)	S2386.1
2005	Jim Beard	Revolutions	Willem Luijt (oboe)	B4582.1
2005	Oregon	Prime	Paul McCandless (oboe,b-cl,sop,sopranino)	O1145.2
2005	Kyle Bruckman	Intents & Purposes	Kyle Bruckmann (oboe,eng-hrn,suona)	B14837.10
2005	Enrico Pieranunzi	Danza Di Una Ninfa	Paul McCandless (sop,oboe,eng-hrn,cl)	P4289.5
2005	Peter Primamore	Grancia	Charles Pillow (oboe,eng-hrn,cl,fl)	P6456.5
2006	Common Bond	Rhythm Of Life	Yoram Lachish (Oboe,eng-hrn,zorna)	C7845.1
2006	Oregon	1000 Kilometers	Paul McCandless (sop,oboe,eng-hrn,b-cl)	O1145.3
2006	Marco Pereira	Essence	Paul McCandless (oboe,b-cl,eng-hrn,sop)	P2678.5
2006	Sue Raney	Hearts Desire	Earl Dumler (oboe)	R1078.1
2006	Emmanuelle Somer	Ambivalences	Emmanuelle Somer (eng-hrn,piccolo-cl, b-cl,sop,ts)	S9690.3
2007	Absolute Ensemble	Absolute Zawinul	Keve Wilson (oboe,eng-hrn)	A434.1
2007	David Liebman	Live...As Always	Charles Pillow (fl,oboe,as)	L4260.30. 10

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
2007	Dan Willis	The Satie Project	Dan Willis (ts,sop,oboe,eng-hrn, fl,pic,cl,b-cl,duduk)	W7188.20
2008	Jamie Begian	Big Fat Grin	Ben Kono (ts,sop,cl,oboe)	B5080.1
2008	Toninho Horta	To Jobim With Love	Charles Pillow (oboe)	H7955.3
2008	Metropole Orkest	Fast City: Tribute to Joe Zawinul	Willem Luijt (oboe)	M6493.5
2008	Fred Simon	Since Forever	Paul McCandless (sop,oboe,eng-hrn,b- cl,duduk)	S6750.3
2008	Hemispheres	Crossroads	Paul McCandless (sop,eng-hrn,b-cl)	H4246.3- .110
2009	Nellie McKay	Normal as Blueberry Pie: A tribute to Doris Day	Charles Pillow (oboe,ts)	M4620.1
2009	Metropole Orkest	54	Willem Luijt (oboe)	M6493.1
2009	John Hollenbeck	Eternal Interlude	Dan Willis (ts,sop,fl,eng-hrn)	H7249.60
2009	Metropole Orkest	De Muziek Van Charles Mingus	Willem Luijt (oboe)	M6493.2
2009	Ed Palermo	Eddy Loves Frank	Ben Kono (ts,fl,oboe)	P222.2
2009	The Universal Quartet	Light	Yusef Lateef (as,ts,oboe,fl,bambo- fl,comp-3,arr-3)	U306.1
2010	Oregon	In Stride	Paul McCandless (oboe,b-cl,sop,fl)	O1145.4
2010	Kyle Bruckmann	Cracked Refraction	Kyle Bruckmann (oboe,eng-hrn)	B14837.15
2011	Eaorchestra	Likeidos	Mario Arcari (oboe,oboe d'amore)	E50.1
2011	Markus Stockhausen	Markus Stockhausen and the Metropole Orkest	Willem Luijt (oboe)	S12666.3
2011	Miguel Zenon	Alma Adentro: The Puerto Rican Songbook	James Austin (oboe) Keve Wilson (eng-hrn)	Z375.4
2012	Pierluigi Balducci	Blue from Heaven	Paul McCandless (oboe,sop)	B1313.3
2012	Francois Cotinaud	Monologue de Schonberg	Emmanuelle Somer (oboe,eng-hrn,b-cl)	C9329.5
2012	Joel Harrison	Infinite Possibility	Ben Kono (as,sop,oboe,eng-hrn,fl)	H2658.7
2012	Oregon	Family Tree	Paul McCandless (oboe,b-cl,sop,fl))1145.5
2013	Avishai Cohen	Almah	Yoram(i) Lachish (oboe)	C6294.60. 20
2013	Ed Palermo	Oh No! Not Jazz!!	Ben Kono (ts,fl,oboe)	P222.3

YEAR	ARTIST	ALBUM	OBOIST	TLJD #
2013	JC Sanford	Views From The Inside	Ben Kono (eng-hrn,b-cl,cl,fl,as) Dan Willis (oboe,pic,fl,sop)	S978.2
2014	Ed Palermo	One Child Left Behind	Ben Kono (ts,fl,oboe)	P222.4

INDEX OF OBOISTS

Below is a list comprised of all 76 oboists present in the discography. Those in bold type are those included in Chapter 3, and those with an asterisk are included on a recording detailed in Chapter 4. The names are presented alphabetically by last name.

<p>*Allen, Marshall *Arcari, Mario *Ashworth, Don Austin, James Binyon, Larry Bleth, Chris Bloom, Bob (Robert) *Bodner, Phil *Bushell, Garvin *Brilhart, Arnold Bruckmann, Kyle Christensen, Tom Cipriano, Gene Clark, Jon Cohen, Leon Cohen, Murray *Cooper, Bob *Cooper, Lindsay Dorsey, George Dumler, Earl(e) Evans, Alfie *Farrell, Joe *Feldman, Harold *Fillon, Jean-Luc Foreman, Arthur Gold, Shelly Gorman, Ross Greenberg, Jack</p>	<p>Hafer, John Halvorson, Kathy Horowitz, Irving Jacobs, Jules Jarman, Joseph Jenkins, Karl Kamuca, Richie Koblentz, Arnold Kono, Ben *Lachish, Yoram *Lateef, Yusef Laws, Hubert Lewis, Willie *Luijt, Willem Mace, Tom Marge, George Marvin, Greg Mauro, Ernie *McCandless, Paul *McIntyre, Makanda Ken McKay, Stuart McLean, Harold *Miller, Mitch Mitchell, Dick Owens, Charles Pell, Dave *Penque, Romeo *Pillow, Charles</p>	<p>Pogson, E. O. "Poggy" Ralston, Art Redman, Don de Ruiter, Martin Sanfino, Jerry Shulman, Harry Sharpe, L. Eddie Shiner, Ray *Somer, Emmanuelle *Still, William Grant Strickfaden, Charles Versaci, Bill Visentin (Liebman), Caris Webb, Stan Weinberg, Sidney West, Phillip *White, Andrew Willis, Dan Wilson, Keve Woodworth, Shelly</p>
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