

**TOWN HALL  
BIRMINGHAM**

*MONDAY, APRIL 20th, 1959*

Johnny Dankworth and Don Read present

# **JAZZ FROM THE DANKWORTH CLUB**

featuring

## **JOHNNY DANKWORTH AND HIS ORCHESTRA**

with

**BOBBY BREEN**

**The SEVEN**

**DICKIE HAWDON QUINTET**

**LAURIE MONK QUARTET**

**DAVE LEE TRIO**

and

## **THE JAZZ COURIERS**

with

**RONNIE SCOTT**

**TUBBY HAYES**

**TERRY SHANNON**

**GEOFF CLYNE**

**BILL EYDEN**

## TONIGHT'S CONCERT . . . .

brings together two of the most potent forces in British jazz—the JOHNNY DANKWORTH ORCHESTRA and the JAZZ COURIERS.

The concert, aptly titled "JAZZ FROM THE DANKWORTH CLUB", is representative of the music and musicians one would encounter at that establishment. The Dankworth Club (currently seeking larger premises to meet its demands) has enjoyed great success since its formation a year ago. Capacity crowds have attended its weekly sessions held on the premises of a school of dancing in Oxford Street, London. The institution of the club was prompted by the desire to find a venue in London where the Dankworth band and its various groups could be heard under ideal jazz club conditions. One particular feature of the club's policy has been an effort to make the sessions more interesting than is customary in jazz club presentation. Guest musicians will often play with the Dankworth band. The band's rhythm section will be used to back another group's front line. On occasion, scores have been written for specially constructed groups such as four trumpets and rhythm. A "miscellaneous instruments" night brought some novel sounds from glockenspiel, flute, piccolo, vibes and bass trumpet. Sometimes as many as six top pianists have been featured in their own fifteen minute spots during one evening.

Many famous guests, both in and out of jazz, have visited the club. During the last "Jazz At The Philharmonic" tour Dizzy Gillespie, complete with bowler hat, delighted a hushed audience by joining the band in several choruses of "Take The 'A' Train". Almost the entire Duke Ellington band dropped in after one of their concerts last October. Well-known actors, sportsmen and innumerable critics have filtered through the crowd to the special V.I.P. room at the side of the stage.

Here then is "JAZZ FROM THE DANKWORTH CLUB" brought from the dimly lit intimate atmosphere of a London jazz club to the spacious grandeur of the concert hall. Whatever the surroundings, we hope you will settle back and enjoy the next two-and-a-half hours of honest to goodness swinging jazz.

## THE BIG BAND . . . .

The Johnny Dankworth orchestra is a unique musical combination. Its instrumentation departs from the accepted line up of the large "dance band" Five trumpets, four trombones, three saxophones, piano, bass, drums and tuba are responsible for the Dankworth sound. Whereas most bands carry a full saxophone section comprising two altos, two tenors and baritone, Johnny has rearranged this section as follows: trombone, tenor sax, trumpet and baritone sax with himself on alto sax. Roughly the front line instrumentation of the group that preceded the big band, the Seven. Johnny made this move to incorporate a Seven section as an integral unit within the band early in 1956 after two years with a sax section that never quite came up to the exacting requirements of his musical ideas. In its present form it is a section of soloists. The brass sections are free for unrestricted performance without one of their number perpetually journeying out as a soloist.

The additional variety of tone colours achieved in using the Seven section are often further enhanced by substituting bass, clarinet, flute or tenor cor (French Horn), for any of the standard instruments. Such permutations give additional scope for imaginative arrangements.

The arranging chores are borne principally by Johnny Dankworth and Dave Lindup and your powers of discernment are good if you can identify which wrote what. The mutual respect and similarity of musical thought makes theirs a rare alliance. Dave Lindup contributed his first score for the band in 1955. It was a bass feature for Bill Sutcliffe. Since then Dave has written well over fifty per cent of the library. His talents, so often obscured behind the scenes, should not go unmentioned.

The Dankworth band, in common with most others exists largely on the arduous routine of one night stands, fulfilling dance and concert engagements throughout the country. More recently an increasing amount of time has been spent in the T.V., recording and film studios. The Dankworth music can be heard in a documentary film currently on release called "We Are The Lambeth Boys".

On record the band is well represented on the Parlophone label with three L.P's, "Journey Into Jazz", "Five Steps To Dankworth", and "The Vintage Years" of particular interest. Some weeks ago the first sides were recorded under Johnny's new contract for Rank records. Two albums are being readied for early release.

It is perhaps unusual that despite its popularity in all parts of the world the Dankworth band has not yet set foot outside Britain. The matter will be rectified next Sunday when the band embarks on its first foreign tour—of Ireland! But much more important is its departure in June for two weeks of engagements in America climaxed by a performance at the Newport Jazz Festival. Quite a distinction for a non-American band and one which all concerned are looking forward to with great interest.

On home ground perhaps the most challenging date the band has ever undertaken will be its integration with the London Philharmonic at the Royal Festival Hall on June 2nd. The occasion will be the premier performance of a work specially written for the two orchestras by Johnny Dankworth and Matyas Seiber, the first known collaboration between a jazz and classical composer.

# ....PROGRAMME....

## JOHNNY DANKWORTH and his ORCHESTRA

### *Trumpets—*

Derrick Abbott, Stan Palmer  
Colin Wright, Bob Carson

### *Trombones—*

Tony Russell, Danny Elwood  
Gary Brown, Ron Snyder (*tuba*)

Danny Moss (*tenor*)

Dickie Hawdon (*trumpet*)

Laurie Monk (*trombone*)

Alex Leslie (*baritone*)

Dave Lee (*piano*)

Eric Dawson (*bass*)

Kenny Clare (*drums*)

*To be selected from the  
following items:—*

HIGHGATE HIDEAWAY  
CARIBE  
CARIOCA  
SPECS YELLOW  
SUNFLOWER  
INTERNATIONAL  
TAKE THE 'A' TRAIN  
THE FOLKS WHO LIVE ON  
THE HILL  
JOE AND LOL'S BLUES  
KOOL KATE  
BEN NEVIS  
SLOW TWAIN  
SWINGIN' THE BLUES  
DON'T GET AROUND  
MUCH ANYMORE  
STOMPIN' AT THE SAVOY  
BICE

## THE JAZZ COURIERS

Ronnie Scott (*tenor*)

Tubby Hayes (*tenor, vibes*)

Terry Shannon (*piano*)

Geoff Clyne (*bass*)

Bill Eyden (*drums*)

*To be selected from the  
following items:—*

GUYS AND DOLLS  
TOO CLOSE FOR  
COMFORT  
AUTUMN LEAVES  
SOME OF MY BEST  
FRIENDS ARE BLUES  
*featuring Tubby Hayes—vibes*  
CHEROKEE  
HOOK'S WAY  
EMBERS  
*featuring Tubby Hayes—vibes*  
OASIS  
CHRISTINE

## THE SMALL BAND . . . .

The music you will hear from the Jazz Couriers is robust, vital, refreshing and always swinging. It is the resultant product of fusing the talents of the two greatest tenor saxophone players in British jazz—Ronnie Scott and Tubby Hayes. Both have led their own bands and their accumulative experience and ideas have produced a group of outstanding quality. Ronnie Scott was born in London in 1927 and acquired his first saxophone at the age of fifteen after a nodding acquaintance with a battered old trumpet. His first jobs were with Clarrie Wears, Carlo Kraemer, Johnny Claes and Jack Jackson.

In 1948 he played on the Queen Mary in order to study American jazz at first hand. In the heyday of the near-legendary Club 11 (circa 1949), Ronnie and Johnny Dankworth had their own groups. Both were playing with Ambrose. Ronnie worked with the Ted Heath band when he was only eighteen years old. Later he joined Vic Lewis and Jack Parnell. In March, 1953 he formed his own nine-piece band, by this time having become a perennial poll winner.

In 1955, after a conspicuously successful career, Ronnie disbanded and formed a large orchestra with which he toured the country. In 1956 he returned to the jazz club scene, and on April 7th, 1957, he combined with Tubby Hayes to form the Jazz Couriers.

Edward Brian "Tubby" Hayes, the "Little Giant", was born in London in 1935. Music was part of his environment from his earliest years. His father is an accomplished violinist. At the age of eight young Edward began to learn the violin and four years later took up the saxophone.

After causing some comment in Jazz clubs through his extreme youth and great promise, Tubby got his first professional job in 1951 with the Kenny Baker band. There followed spells with Vic Lewis, Ambrose and Jack Parnell until he formed his own eight-piece band in April, 1955. He toured the country with this group adding to his reputation all the time. In June, 1956 the Dankworth and Hayes bands worked one night stands in Scotland together. It was here that Johnny first paid attention to two of Tubby's musicians now firmly planted in the Dankworth band—Dickie Hawdon and Bobby Breen.

Towards the end of 1956 Tubby disbanded and returned to the jazz clubs. He bought himself a vibraphone and today he is as good on that instrument as on his tenor. Tubby is responsible for most of the arrangements and compositions played by the group. The Couriers have recorded their excellent jazz for the Tempo, Vogue and Decca labels.

Their inspired offering rank them as one of the most important groups in the jazz world today. They would be quite at home in the distinguished confines of New York's "Birdland" or any other American jazz spot. That, surely is about the highest compliment we can pay them.

*Programme notes by Don Read.*



*Johnny Dankworth Orchestra*

If you would like to follow the activities of the Johnny Dankworth orchestra a monthly news bulletin called "Off The Stand News" will be sent to you free of charge. "O.S.N." contains all the latest information on the band's movements and lists forthcoming engagements. Send your name and address to Johnny Dankworth Office, 4 Denmark Street, London, W.C.2.

M+M July 1007/4



*Jazz Couriers*

THE MELODY MAKER BRITISH JAZZ POLL 1958-59

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Best Arranger

**JAZZ COURIERS**

voted

Best Small Combo

A knowledgeable verdict by readers of Britain's most knowledgeable  
Jazz newspaper

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