

**Krzysztof Penderecki Academy of Music in Kraków**

Paweł Czarakczew

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*The Jazz Cello Idiom: An Analysis based on the Work and  
Artistic Legacy of Frederick Katz*

Description of the Artistic Doctoral Dissertation

Prepared as part of the doctoral degree procedure in the field of arts, in the  
discipline of musical arts

Supervisor: prof. dr hab. Zdzisław Łapiński

Assistant Supervisor: dr Andrzej Mądro

Kraków 2024

# ARTISTIC WORK

## PROGRAM

Vincent Youmans (1898-1946) – *Sometimes I'm Happy*

Vincent Youmans (1898-1946) – *I Want To Be Happy*

Juan Tizol (1900-1984) – *Perdido*

Richard Rodgers (1904-1979) – *My Funny Valentine*

Frederick Katz (1919-2013) – *Elegy*

Frederick Katz (1919-2013) – *The Vidiot*

Frederick Katz (1919-2013) – *The Sage*

Frederick Katz (1919-2013) – *Lillian*

Frederick Katz (1919-2013) – *Goodbye Baby*

Frederick Katz (1919-2013) – *The Squimp*

Frederick Katz (1919-2013) – *Granada*

Frederick Katz (1919-2013) – *To Blow Is To Know*

Frederick Katz (1919-2013) – *Dixie, Why not?*

Carson Smith (1919-2013) – *Katz-Up*

Paweł Czarakcziew (1996-) – *O czym ty mówisz?*

Performers:

***Czarakcziew and the Jazz Cats***

**cello – Pawel Czarakcziew**

Co-performers:

**Vocal – Debbi Ebert**

**flute - Hyman Katz**

**piano – Przemysław Stefańczyk**

**double bass – Mikołaj Sikora**

**drums – Tomasz Starowicz**

Recording Direction and Post-production:

**Harlan Steinberger**

Mastering:

**Bernie Grundman**

The recording was made at Hen House Studio in Los Angeles between July 11-15, 2023.

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## Introduction

The increasing authority of composers, the expansion of music printing, and the growing precision of notation led to the decline of improvisation skills among cellists in the late 18th and early 19th centuries, affecting their core technical resources. An increasingly rich repertoire with growing technical challenges shaped generations of instrumentalists, who spent hundreds of hours practicing pieces that were usually written by someone else, rarely providing the opportunity for the performer to add their own sounds and allowing only an independent musical interpretation of the work. At the same time, improvisation and constant reinterpretation were an integral part of jazz music developing in the United States in the early 20th century, at first played mostly by people with no musical training.

The aim of this work is to isolate the idiomatics<sup>1</sup>, or *the differentia specifica* of the cello in jazz, based on the example of the work and artistic activity of Frederick Katz - a pioneer of jazz cello playing and improvisation. This is the first comprehensive and systematic study of the life and artistic activity of this artist.

The first part of my paper focuses on the origins of the cello in jazz music, providing historical context and highlighting early efforts to incorporate this instrument into the genre. The initial jazz recordings featuring the cello were made by Walter Kildare, Henry Graves, H. Leonard Jeter, Oscar Pettiford, and Harry Babasin. These musicians' string playing was not characterized by improvisation, and their pizzicato technique was derived from double bass playing methods.

Frederick Katz was the first cellist to use the bow for both playing and jazz improvisation, therefore he is a key figure in the question of the cello idiom in jazz music. By analyzing the history of his work and artistic activity, I had the opportunity not only to learn a detailed biography of the artist, but also to discover a huge forgotten repertoire.

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<sup>1</sup> Idiom - a distinctive, recognizable set of stylistic, technical or aesthetic features that are typical of a particular art form, genre, style, artist or instrument. In the context of music, idiom refers to specific performance practices, repertoire, sound and performance techniques characteristic of a particular genre, style or instrument. Source: *Cambridge dictionary of American English*, Cambridge University Press, 2008.

In the second part, I introduce Frederick Katz's profile, continuing the research from my MA studies. Learning about the artist's biography seems to me to be indispensable in order to understand his work and, consequently, to distinguish the cello idiom in jazz. In the third part, I present all the pieces that make up *the Artistic Work* and describe them in terms of meaning. The *Artistic Work* features selected pieces from Frederick Katz's repertoire that best capture his approach to the cello in jazz and show how he has enriched the instrument's jazz idiom.

I use three main research methods in my work:

- case study - the search for the cello idiom in jazz using the example of one cellist, Frederick Katz including an attempt to show how his work influenced the adaptation of this instrument to the unique characteristics of jazz<sup>2</sup>;

- a theoretical and musical analysis and interpretation of the work of Frederick Katz – a detailed examination of his compositions and performance practices, including improvisational techniques that marked new directions in the use of the cello in jazz;

- framing Katz's work in a historical context - juxtaposing his work with other attempts to use the cello in jazz music, inspired by the New Musicology approach<sup>3</sup>. This approach allows his work to be analyzed both in relation to the cultural and social changes taking place at the time, and as the result of complex interactions between musical traditions, jazz aesthetics and the artist's personal experiences. The juxtaposition of his achievements with other attempts to introduce the cello into jazz music highlights the uniqueness and multi-layered nature of his work.

It should be emphasized that virtually no sheet music has survived from the period of Fred Katz's greatest artistic activity on the jazz scene (as a performer). Consequently, the primary source of knowledge regarding his work from this period is derived from the recordings. Nevertheless, the practice of jazz is largely based on improvisation, which makes these recordings - full of spontaneous interpretations and the artist's personal style - an authentic reflection of his personality. In addition, Katz's preserved interpretations provide a better understanding of his performance techniques. All of the sheet music I used for the recording of the *Artistic Work* was created specifically for my artistic vision.

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<sup>2</sup> <https://wuj.pl/ksiazka/studium-przypadku-w-badaniach-naukowych-wydanie-ii>

<sup>3</sup> New musicology - a broad field of musicology that has been developing since the 1980s, focusing on the study of culture, aesthetics, criticism and hermeneutics of music.

The literature on the life and work of Frederick Katz is extremely scarce, and the available materials do not offer a comprehensive view of his artistic output. For this reason, in my work I have drawn on a variety of sources that have enabled me to reconstruct his biography and analyze his work.

In the absence of dense monographic sources, in compiling the first chapter I drew mainly on encyclopaedic works and music dictionaries, which made it possible to place Katz's work in a broader historical and musical context<sup>4</sup>. Among the sources used were encyclopaedic studies such as *The New Grove Dictionary of Music and Musicians* by Anthony Barnett and *The Biographical Encyclopedia of Jazz* by Leonard Feather.

While working on the second and third chapters, I relied on press materials and interviews conducted with Frederick Katz. Unfortunately, most of these sources contained residual or inaccurate information about the artist's life. Therefore, a key source of data and verification of previously collected material was direct contacts with Frederick Katz's family and living friends made during my Fulbright scholarship in Los Angeles. These conversations provided invaluable testimony regarding Katz's life and artistic activities, enriching my work with personal memories and previously unpublished accounts. Furthermore, while residing in the United States, I had the opportunity to conduct field research, which involved studying the impact of Frederick Katz's work on modern jazz cellists.

Thanks to the Katz family's generosity, I was granted access to private archives that include recordings, letters, and other documents. These archives proved to be an extremely valuable source of information about Katz's work and artistic activity.

The criteria for selecting the works included in the *Artistic Work* were based on three main categories that highlight different aspects of Katz's musical activity:

- Jazz standards - well-known, canonical pieces that Katz interpreted, adapting them to his style of cello playing. These pieces provide a glimpse into his approach to arranging and his search for innovative performance techniques and ways to integrate the cello with standard jazz forms;

- Katz's compositions with a form akin to classical music - works that resemble classical music in performance, with little or no room for cello improvisation. In these

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<sup>4</sup> Ted Gioia, *The History of Jazz*, Oxford Univ. Press 1997; Cooke, Mervyn; Horn, David G. (2002). *The Cambridge Companion to Jazz*. New York: Cambridge University Press; Collier, James Lincoln (1978). *The Making of Jazz: A Comprehensive History*. Dell Publishing; Schuller, Gunther (1968). *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press. New printing 1986.

compositions, Katz consciously dispenses with the interpretative freedom typical of jazz, placing the emphasis on a precisely arranged, closed form. As a result, the performance accurately conveys the composer's intention, his musical conception;

- Arranged compositions with room for improvisation - works in which Katz, as composer or arranger, has deliberately left room for cello improvisation. One of the things that is evident in these pieces is his ability to adapt the cello as a lead instrument in a jazz context. Katz has created arrangements that give the cellist the space to freely develop themes and motifs in his improvisation, allowing the expression typical of jazz to be fully expressed.

The *Artistic Work* concludes with my composition *O czym ty mówisz*, which serves both as a summary of my research on Katz's work and an attempt to introduce a new perspective on the use of the cello in jazz. The composition is an attempt to use the cello in a jazz context, integrating elements developed by Katz with my personal approach to improvisation and interpretation.

Structured in this way, the work is intended to characterize the cello idiom in jazz, to introduce the history of the cello in the music of the genre and, in the longer term, to inspire and provide knowledge for all cellists exploring in the sphere of playing jazz music.

## **1. The origins of the cello in jazz: historical background and early representatives**

Over the decades, with the evolution of various cultural centres and the professionalization of musicians, classical jazz instrumentation has emerged. This includes instruments such as the clarinet, cornet or trumpet, trombone, saxophone, drums, double bass, piano, and banjo or guitar, among others. The only string instrument that appeared on the jazz scene was the violin. Despite the crystallization of roles in jazz ensembles, many artists such as Lionel Hampton (vibraphone), Dorothy Ashby (harp), Julius Watkins (French horn), and Bob Cooper (oboe) sought new sounds by introducing different instruments.

### **1.1 Walter Kildare**

Compared to its long history in classical music, the cello has existed in jazz for a relatively short time. Nevertheless, one of the first cellists to use this instrument to play in this still fledgling genre was Walter Kildare (1885-?). He was a member of *Ciro's Club Coon Orchestra*, an ensemble founded by Dan Kildare (piano), which initially included Walter Kildare (cello), Seth Jones (banjo), Georges Watters (banjo), and John Ricks (double bass), with Louis Mitchell on drums. Later, the group was joined by Ferdie Allen (mandolin), Vance Lowry (banjo), and Summer Edwards (double bass). It was one of the first African-American bands of its kind. The musicians emigrated from the United States to London in 1915 to tour and record there<sup>5</sup>. On the surviving recordings, Walter Kildare can be heard using innovative cello techniques—playing exclusively pizzicato, avoiding vibrato, and tugging the strings hard and rhythmically to make them bounce off the neck, thus imitating percussion. These methods clearly diverged from Western performance practices of the time and were much closer to jazz double bass techniques.

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<sup>5</sup> Rainer E. Lotz, *The Earliest Black String Bands Volume 2: 1917-1919 Circo's Club Coon Orchestra Dan and Harvey's Jazz Band The Versatile Four In Chronological Order*, published by Document Records, 1998.

## 1.2 Henry Graves

Another cellist who played pre-jazz music combining elements of blues and ragtime was Henry Graves, a member of William Christopher Handy's orchestra, W.C. Handy's Orchestra of Memphis (later W.C. Handy's Memphis Blues Band), which was active in the early 20th century. Handy's Orchestra Of Memphis (later W.C. Handy's Memphis Blues Band)<sup>6</sup>. The artist performed in a string quartet (three violins and a cello)<sup>7</sup>. One of the best-known recordings where a swinging cellist can clearly be heard playing in a string quartet is *The Snakey Blues*, recorded in 1917 on the album *The Snakey Blues/Fuzzy Wuzzy Rag* (1917 / Columbia #2421)<sup>8</sup>.

## 1.3 Leonard Jeter

One of the first African-American cellists to perform concerts in the United States was Leonard Jeter (1881–1970<sup>9</sup>). In 1914, he made his solo debut with the Boston Symphony Orchestra, presenting Robert Schumann's *Cello Concerto in A minor, Op. 129*<sup>10</sup>. He performed as a soloist, chamber musician, and orchestral player. He was a member of the American String Quartet (later known as the Negro String Quartet)<sup>11</sup>. Additionally, Jeter performed as an accompanist for jazz and blues artists such as Evelyn Thompson and Eva Knox<sup>12</sup>.

Among his recordings, the cellist appears on legendary singer Ethel Waters' album *One Sweet Letter from You* (1927 / Columbia W144863). However, his technique for playing jazz music did not differ significantly from that used in classical repertoire.

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<sup>6</sup> Kit Eakle, *History of Jazz Cello* - <http://prjazz.org/history-of-cello-in-jazz.html> (accessed 1 March 2024).

<sup>7</sup> Gayle Dixon, *Pioneers of Jazz Violin*, 2006 - <http://www.jazzbows.com/pioneersofjazzviolin.html> (accessed 1 March 2024)

<sup>8</sup> Kit Eakle, *History of Jazz...*

<sup>9</sup> John Gray, *Blacks in classical music: a bibliographical guide to composers, performers, and ensembles*, ed. New York : Greenwood Press, 1988, p. 116.

<sup>10</sup> Colin Palmer, *Encyclopedia of African-American culture and history : the Black experience in the Americas*, ed. Detroit : Macmillan Reference USA, 2006, p. 1638.

<sup>11</sup> Maud Cuney-Hare, y-Hare, *Negromusicians and their music*, published by Da Capo Press, New York, 1974, p. 230.

<sup>12</sup> *Jeter, Leonard. (2024)*, In *Discography of American Historical Recordings* - <https://adp.library.ucsb.edu/names/323442> (accessed 01 July 2024).

## 1.4 Yervant Harry Babasin



Illustration 1. Harry Babasin

The first recordings featuring a cellist as a band leader were made by double bassist Yervant Harry 'The Bear' Babasin Junior (1921–1988). He was born in Dallas, Texas. He was born in Dallas, Texas, and studied at North Texas State Teacher University in Denton but dropped out in 1942 to join the Charlie Fisk Orchestra. For the next five years, he toured across the United States. In 1947, he began experimenting with cello playing using the *pizzicato* technique and recorded with the Dodo Marmarosa Trio<sup>13</sup>. Two mini-albums were released, and on two of the recorded pieces, the artist played the cello.

Babasin played the cello similarly to the double bass, performing bass lines using the *pizzicato* technique. An important detail, audible on the recordings, is the instrument's quartet tuning. The artist tuned the cello in the same way as the double bass, but an octave higher, which unfortunately limited the instrument's range. The lowest string was raised by a major third, while the highest was lowered by a second (E<sub>2</sub>, A<sub>2</sub>, D<sub>3</sub>, G<sub>3</sub>). This adjustment forced the double bass player to play walking bass lines in very high, poor-sounding registers that would likely have been more effective in the traditional tuning of the instrument.

Harry Babasin played most of his recorded improvisations on the cello. One can conclude that he selected the instrument for recordings based on its functionality. Due to its size, string length, and lower register, the double bass was louder and had a longer

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<sup>13</sup> Leonard Feather, *The Biographical Encyclopedia of Jazz*, published by Oxford University Press, 2007 pp. 287.

sustain. In contrast, the cello was more audible because of its higher register and the technological limitations of the time, which affected the recording of lower frequencies.

In May 1953, the artist recorded in the studio with Oscar Pettiford, a double bassist who had also begun playing jazz on the cello. Together, they recorded four pieces featuring cellos. Both double bassists played *pizzicato*, alternating solos. More widely recognized than Babasin's music, Oscar Pettiford's cello work has led many to mistakenly consider him a pioneer in this field<sup>14</sup>.

In the mid-1950s, Babasin formed the band Harry Babasin and the Jazz Pickers, in which the double bass in the rhythm section was replaced by the cello, allowing him to play solo on the instrument. This group recorded the albums *1st Time Out* (1978, Jazz Chronicles / JCS-103) and *The Jazzpickers* (1957, Mode Records / MOD LP-119), on which Babasin played the cello exclusively, using only the *pizzicato* technique and never employing the bow.

Harry Babasin played both the cello and double bass throughout his career, appearing on over 1,500 recordings. He died of lung disease in 1988 in Los Angeles.

## 1.5 Oscar Pettiford



Illustration 2. Oscar Pettiford

The other notable double bassist who chose to use the cello in jazz was the aforementioned Oscar Pettiford (1922-1960). He was originally from Oklahoma, where

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<sup>14</sup> Derek Taylor, *Oscar Pettiford: The New Oscar Pettiford Sextet*, 2000 - <https://www.allaboutjazz.com/the-new-oscar-pettiford-sextet-oscar-pettiford-debut-review-by-derek-taylor.php> (accessed 1 March 2024).

he grew up in a musical family—he danced and sang in the family band Doc Pettiford & His Family Orchestra before he began learning to play an instrument. He later began playing the piano at the age of 12, and two years later, he picked up the double bass. In 1943, he moved to New York City, where he played in clubs on 52nd Street with jazz legends such as Art Tatum, Coleman Hawkins, Thelonious Monk, and Kenny Clarke. In 1945, he joined Duke Ellington's swing orchestra, and four years later, he became a member of Woody Herman's band.

In 1949 Pettiford began playing the cello<sup>15</sup>. Like Harry Babasin, he tuned the instrument in perfect fourths (E2, A2, D3, G3) and never used a bow to play. He considered it his 'second instrument' and often featured it as a solo voice.

He made his first cello recordings in 1950 during a session with Duke Ellington. Oscar Pettiford appeared as soloist, leaving the playing of the rhythm section to a second double bass player. Four pieces were recorded and released on the album *Piano Duets: Great Times!* (1950 / RM 475). Pettiford's playing on these recordings showcases his excellent technique (carried over from the double bass) and an outstanding sense of rhythm.

In 1953, the double bassist recorded the debut album of his new band, *The New Oscar Pettiford Sextet* (1954 / Debut DLP 8). On four of the five tracks, Pettiford played cello. The album is notable for its meticulous arrangement of voicings, using an unusual combination of tenor saxophone, French horn, and cello, showcasing the bandleader's exceptional arranging skills.

For the next seven years, Oscar Pettiford toured and recorded on both the double bass and cello. During this period, he recorded eight albums as a bandleader. His improvisational language on both instruments remained similar, as his skills were rooted in double bass playing long before he took up the cello. It is likely that any *pattern*<sup>16</sup> he knew could easily be transferred from the double bass to the cello with only slight changes in fingering, due to the identical tuning of both instruments. Given the number of recordings Pettiford made on the cello, it can be inferred that he had a deep appreciation for the instrument. However, it should be noted that Pettiford never used the cello's standard tuning and never played with a bow.

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<sup>15</sup> John Goldsby, *The Jazz Bass Book: Technique and Tradition*, 2002, published by Backbeat Books.

<sup>16</sup> *Pattern* - in jazz music, a recurring motif whose variations become the basis for improvisation.

## 2 Frederick Katz - profile of the artist



Illustration 3. Fred Katz

Fred Katz, or Frederick Katz (25 February 1919 – 7 September 2013), was an American cellist, professor of anthropology, pianist, composer, arranger, and conductor. He is remembered in music history as one of the first people to use the cello as a solo instrument in jazz, including for improvisation<sup>17</sup>.

### 2.1 Private life and early career

Frederick Katz was born in the Williamsburg neighborhood of Brooklyn, New York. He was the son of a Russian immigrant, a dentist, and a member of the Communist Party in pre-war Russia<sup>18</sup>. He began piano lessons at the age of nine. Two years later, at his father's insistence, he began taking cello lessons. He was called the musical prodigy<sup>19</sup>, as he performed concerts on both instruments from an early age. He made his debut with an orchestra at the age of 15 at New York's Town Hall, where he performed Camille Saint-Saëns' *Cello Concerto in A minor, Op.33*<sup>20</sup>. There is a widespread belief that he was a pupil of Pablo Casals. However, as the artist himself pointed out in an interview with The Idelsohn Society, his actual teacher was Leif Rosanoff, a pupil of

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<sup>17</sup> Margalit Fox, *Fred Katz, Who Married Cello to Jazz, Dies at 94*, The New York Times, 2013 - <https://www.nytimes.com/2013/09/13/arts/music/fred-katz-who-married-cello-to-jazz-dies-at-94.html> (accessed 1 March 2024); own translation.

<sup>18</sup> Josh Kun, *Fred Katz Folk Songs Far Out Folk*, 2007, Warner Bros. Records Inc. self-translated.

<sup>19</sup> Kenneth Carpenter, *Cool Katz Hangin' with Fred Katz, the Father of Jazz Cello*, The Strings 18, 2003, no. 3 pp. 42-44; own translation.

<sup>20</sup> Josh Kun, *Fred Katz...*

Pablo Casals<sup>21</sup>. Katz was a fellow of the National Symphony Society. For eight years, he was a member of The New York National Orchestra, with which he performed under Lean Barzin at Carnegie Hall, and later a member of the National Symphony of Washington, conducted by Hans Kindler<sup>22</sup>.

Frederick Katz first became interested in jazz and popular music when he heard recordings by Duke Ellington<sup>23</sup>. As a teenager, he often visited jazz nightclubs on 57th Street in Manhattan, New York<sup>24</sup>. "He 'caught the bug for improvisation' there and began looking for ways to combine his classical training with jazz techniques"<sup>25</sup>.

As a young man, he was a communist by conviction and belonged to the Communist Party. He believed that art, spirituality, and progressive politics constituted a unified, imperative whole<sup>26</sup>. He was involved in a radical movement to restore the popularity of American folk poetry<sup>27</sup>. This interest led to a passion for ethnic music, which had a significant influence on his later work.

He served in several capacities during the war, including in the U.S. Army Medical Corps<sup>28</sup>. He led the U.S. 7th Army music band, writing and arranging music for military performances and radio broadcasts. While in Germany, he conducted the oratorio *Messiah* by Georg Friedrich Handel, performed by the Heidelberg Symphony, with a choir composed of soldiers. He also played piano in the 255th Regiment Band, where he became friends with Tony Bennett<sup>29</sup>. As a guest of President Roosevelt, he was invited twice to the White House, where he conducted the Federal Employees Chorus in concerts broadcast live on national radio. He was also involved in writing music for *Treasury Bond Wagon Shows*, performances from which all proceeds were donated to war funds<sup>30</sup>.

In 1941, Fred Katz married Lillianna Drucker. They had three children, including a son, Hyman, with whom Fred shared a special bond. The Katz home, like Fred's family

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<sup>21</sup> Josh Kun, Fred Katz, *Fred Katz - The Idelsohn Society Interview*, The Idelsohn Society Digital Archive, 2012 - <https://youtu.be/zStfe8ISJcC?si=VgPUedoUvflSIiAg> (accessed 1 March 2024); own translation.

<sup>22</sup> Chris Barton, *Jazz cellist and educator Fred Katz dies at 94*, 2013 - <https://www.latimes.com/entertainment/music/posts/la-et-ms-fred-katz-dies-20130909-story.html> (accessed 1 March 2024); own translation.

<sup>23</sup> Kenneth Carpenter, *Cool Katz...*

<sup>24</sup> Margalit Fox, *Fred Katz, Who...*

<sup>25</sup> Kenneth Carpenter, *Cool Katz...*

<sup>26</sup> Margalit Fox, *Fred Katz, Who...*

<sup>27</sup> Jon Kalish, *The 'Far Out' Music of Fred Katz*, 2007 - <https://www.npr.org/2007/12/13/17211431/the-far-out-music-of-fred-katz?t=1594372316631> (accessed 1 July 2020); own translation.

<sup>28</sup> Josh Kun, *Fred Katz...*

<sup>29</sup> David Evanier, *All the Things You Are: The Life of Tony Bennett*, 2011, published by Wiley p. 58; own translation.

<sup>30</sup> Harry Paton Evans, *Portrait of Life Fred Katz*, published by Books Of Dreams, 2013.

home, was always filled with artists and friends. This artistic environment greatly influenced Hyman, who developed his musical talents from an early age. As a teenager, he began studying the flute and later graduated from Berklee College of Music. His father composed for him and played with him from childhood, and making music together was an essential part of family life. Fred toured with his son throughout his life, and in later years, it was Hyman who often initiated their performances together.

An important event in the life of the Katz family was Bar Mitzvah<sup>31</sup> of Hyman. Fred, who had never had his own Bar Mitzvah, decided to organize a joint celebration for himself and his son. It was probably the first jazz Bar Mitzvah in the world, with a full musical setting in this style. The event attracted media attention and was covered in the *Los Angeles Times*.

After the loss of his wife, brother, and daughter, Frederick Katz rarely performed in public, although he continued to write music; even at the age of 84, he was still practising the cello daily<sup>32</sup>. Towards the end of his life, he likely suffered from agoraphobia (a fear of being out in the open, of leaving the house), yet he still made several public appearances, including at an anniversary concert to celebrate his birthday at the Skirball Cultural Center in Los Angeles in 2010<sup>33</sup>, and at the 2013 Jews in Jazz Klezmer Summit in San Diego<sup>34</sup>.

He died at the age of 93 on 7 September 2013, in Santa Monica, California.

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<sup>31</sup> Bar mitzvah (Hebrew: מצווה בר "son of the commandment") - a Jewish ceremony, celebrated since the 14th century. During such a ceremony, a Jewish boy who is 13 years and one day old becomes responsible for his own actions and assumes the religious duties of an adult male.

<sup>32</sup> Kenneth Carpenter, *Cool Katz...*

<sup>33</sup> Chris Barton, *Jazz cellist...*

<sup>34</sup> George Varga, *At 94, Fred Katz remains unbowed*, The San Diego Union-Tribune, 2013 - <https://www.sandiegouniontribune.com/entertainment/music/sdut-fred-katz-remains-unbowed-2013may29-story.html> (accessed 1 March 2024); own translation.

## 2.2 The beginnings of a jazz career

After the war, Katz returned to New York, where he played, among other things, in the orchestra at the Capitol Theatre in a production featuring arrangements by Phil Moore<sup>35</sup>. In this production, he performed alongside singer Lena Horne, both as a cellist (notably playing a famous cadenza in *Frankie and Johnny* in the first part of the show<sup>36</sup>) and as a pianist. His playing so impressed the soloist that she invited him to join her own ensemble, offering him the position of artistic director and pianist<sup>37</sup>. In a 1979 interview with Mark Weber for *Coda* magazine, Frederick Katz recalled, 'At that time, I was not yet involved with jazz,' and that the decision to work with Lena Horne 'started my whole new life<sup>38</sup>.

Initially perceived by the jazz community as a 'freak from the classical camp'<sup>39</sup>, over time he proved that his playing skills and fusion of styles fit perfectly within the framework of contemporary trends in American music (e.g., Third Stream).

### 2.2.1 Collaboration with the Chico Hamilton Quintet

In the mid-1950s Frederick Katz moved to the West Coast, where he worked as a pianist in singer Jana Mason's band<sup>40</sup>. When Mason was looking for a drummer, Katz recommended Chico Hamilton, whom he knew from performing in Lena Horne's band<sup>41</sup>. In 1955, Katz was invited to join Chico Hamilton's newly formed quintet, whose original lineup consisted of Chico Hamilton (drums), Buddy Collette (tenor sax, alto sax, flute, clarinet), Jim Hall (guitar), and Carson Smith (double bass)<sup>42</sup>. Shortly after forming, the quintet secured a two-week contract to perform at the Strollers club in Long Beach, California. Following successful concerts and live broadcasts on KFOX radio, the club's owner, Harry Rubin, extended the contract for eight months<sup>43</sup>.

One of the quintet's performances at the Strollers club in August 1955 was recorded in its entirety by Pacific Jazz Records. After selection, five of the recorded tracks

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<sup>35</sup> Mark Weber, *The Coda interview with Fred Katz*, CODA The Jazz Magazine, no. 176, 1980.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Harry Paton Evans, *Portrait of Life...*

<sup>40</sup> Jack Gordon, *Chico Hamilton Quintet 1955-1960*, 2018, Jazz Journal Magazine vol. 71 no. 4; own translation.

<sup>41</sup> Jon Kalish, *The 'Far Out'...*

<sup>42</sup> Leonard Feather, *The Biographical...* p. 287

<sup>43</sup> David Toop, *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970*, published by Bloomsbury Academic, 2016 pp. 120.

were released on the band's debut album, *Chico Hamilton Quintet Featuring Buddy Collette* (1955 / PJ-1209).

Frederick Katz's interest in ethnic and folk music helped the Hamilton Quintet expand its repertoire beyond cool jazz and bebop, incorporating classical music, Middle Eastern themes, and Asian folk influences<sup>44</sup>.

The combination of the cello and guitar helped define the band's 'chamber jazz' sound. The group quickly gained popularity, becoming one of the most recognizable ensembles on the West Coast during the cool jazz era<sup>45</sup>. Between 1955 and 1960, the quintet toured extensively across the country, performing at prestigious jazz clubs such as Storyville in Boston, Basin Street East in New York, and The Cloister in Hollywood. The quintet also appeared at major jazz festivals, drawing critical and audience acclaim. One of the defining moments in the band's career was their performance at the Newport Jazz Festival in July 1956, where they opened for Duke Ellington's orchestra. The audience was captivated by *Blue Sands*, a piece that created an almost 'mesmerizing atmosphere' with its haunting cello and flute interplay and rhythmic drumming<sup>46</sup>. The performance ended with a standing ovation, and Ellington jokingly remarked that the band had „warmed up the atmosphere before his concert"<sup>47</sup>. The quintet's concerts received rave reviews, cementing their position on the jazz scene.

Fred Katz's collaboration with the quintet is documented on 12 albums released by prestigious labels such as Pacific Jazz, Decca, and Warner Bros. These albums include:

- *Chico Hamilton Quintet Featuring Buddy Collette* (1955, Pacific Jazz / PJ-1209)
- *The Original Chico Hamilton Quintet* (1955, World Pacific / WP-1287)
- *Chico Hamilton Quintet in Hi Fi* (1956, Pacific Jazz / PJ-1216)
- *Chico Hamilton Quintet* (1956, Pacific Records / PJ-1225)
- *Sweet Smell of Success* (1957, Decca [USA] DL 8614)
- *Zen: The Music of Fred Katz* (1957, PJ-1231)

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<sup>44</sup> Harry Paton Evans, *Portrait of Life...*

<sup>45</sup> Margalit Fox, *Fred Katz, Who...*

<sup>46</sup> Jack Gordon, *Chico Hamilton...*

<sup>47</sup> *Ibid.*

- *The Chico Hamilton Quintet with Strings Attached* (1958, Warner Bros / W 1245) – in the role of arranger and conductor
- *South Pacific in Hi-Fi* (1958, World Pacific / WP-1238)
- *Gong East!* (1958, Warner Bros / W1271) - in the role of arranger
- *Ellington Suite* (1959, World Pacific Records / WP-1258)
- *Jazz at the Glenn* (1988, Laurence Deutsch Design Production)
- *Reunion* (1991, Soul Note / 121191-2)

Fred Katz's contribution to the Quintet was not just playing the cello or the piano. He was also involved in composing new works, arranging and conducting. Every album recorded by the ensemble featuring the cellist features works written or arranged by him.

In 1957, the band recorded the album *Zen: The Music of Fred Katz* (1957, PJ-1231) for Pacific Records, featuring only Katz's own compositions. This album showcases Katz's versatility as a composer and highlights his exceptional improvisation skills on the cello. The repertoire is very diverse, some of the pieces are shticky examples of cool jazz<sup>48</sup>, while in others you can hear the influence of the artist's classical training.

Particularly noteworthy is a three-movement suite entitled *Suite for Horn*, for which Katz engages an additional brass section. This piece was written especially for multi-instrumentalist Paul Horn<sup>49</sup>. The soloist performs the first movement on alto saxophone, the second on clarinet and the third on flute. The composition is a typical example of Third Stream<sup>50</sup> music.

The track *Classical Katz* is a duet for cello and clarinet that showcases the technical prowess of both performers. Written in a classical style, its coda includes quotations from Tchaikovsky's *Variations on a Rococo Theme, Op. 33*.

*The Chico Hamilton Quintet with Strings Attached* (1958 / W1245) is another album in which the quintet is joined by a string ensemble. Several of the compositions and the entire arrangement of the recorded works were done by Katz. He conducted the

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<sup>48</sup> Cool jazz - a direction of modern jazz, alternative to bebop, with a strong emphasis on compositional, arranging and timbral aspects; initiated with the recording of *Early Autumn* by Woody Herman's orchestra with Stan Getz's tenor solo (1948) and recordings of Miles Davis's nonet *The Birth of the Cool*.

<sup>49</sup> In 1957, due to numerous studio commissions and a burgeoning solo career, Buddy Collette left Hamilton's quintet and was replaced by Paul Horn.

<sup>50</sup> Third Stream - a term coined by composer Gunther Schuller to describe the genre created by the synthesis of classical music and jazz.

ensemble during the recordings, and was replaced on cello by Nathan Gershman - Frederick's later successor in the quintet, 'a classically trained cellist who played only what was written in the notes'<sup>51</sup>.

The Chico Hamilton Quintet can also be seen and heard in Alexander Mackendrick's award-winning film *Sweet Smell of Success*. Together with Chico Hamilton, Fred Katz co-wrote the 4 songs used in the soundtrack of this production. They also appear, with the entire quintet, in several scenes of the film<sup>52</sup>.

In 1961, Frederick Katz left the Chico Hamilton Quintet, but this was not the end of their collaboration. In 1975, they reunited at the San Diego College TV studio to record a concert with Buddy Collette, titled *Jazz Reunion*. During the performance, they presented some of the repertoire from before and new compositions by Buddy Collette.

In 1988, at the initiative of producer Laurence Deutsch, the original lineup of the Quintet reunited (with Johnny Pissano on guitar) for a concert titled *Jazz at the Glenn*, which was recorded and released by Laurence Deutsch Design Production. The event was the pretext for the relaunch of The Chico Hamilton Quintet. Thanks to Buddy Collette's involvement, the band's first and only European tour was organised in 1989. The quintet performed at a number of music festivals, including Bolzano, Nice, Verona, Vienna and the prestigious Montreux Jazz Festival '89. The tour resulted in the recording of the album *Reunion* (1991, Soul Note / 121191-2) in Italy. It was the band's last album recorded with Frederick Katz.

The greatest recordings of The Chico Hamilton Quintet were re-released in 1997 by Mosaic Records as a six-disc box set, *The Complete Pacific Jazz Recordings of The Chico Hamilton Quintet* (1997, MD6-175). The collection includes 12 compositions by Fred Katz.

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<sup>51</sup> Mark Weber, *The Coda interview...*

<sup>52</sup> Harry Paton Evans, *Portrait of Life...*

## 2.3 The beginnings of a solo career

### 2.3.1 Cooperation with the DECCA label

As noted in *Billboard* magazine, in early 1958, Fred Katz was hired by the DECCA label as an A&R representative—an artist scout and development manager responsible for connecting artists with the label, assisting with negotiations, repertoire selection, finding songwriters and record producers, and scheduling recording sessions.

However, Katz often became much more involved in album production. His frequently praised work as a musical director, arranger, vocal coach, composer, or pianist with stars such as Vic Damone, Lena Horne, Betty Button, Frankie Laine, Tony Bennett, Carmen McRae, Harpo Marx, Tab Hunter, and Paul Horn led to recordings now considered classics, many of which are highly sought after by collectors today<sup>53</sup>.

As an arranger and conductor, Fred Katz was responsible for, among other things, the famous Carmen McRae album *Carmen for Cool Ones*. He also co-wrote several songs performed by Frankie Laine, including *Satan Wears a Satin Gown*, in collaboration with Frankie Laine and Jacques Wilson<sup>54</sup>.

As an A&R representative at DECCA, Frederick Katz co-created the *Mood Jazz in Hi-Fi* Decca Series J-9200 project, described in the April 1958 issue of *Billboard* as 'a special new jazz project featuring many of the great jazz stars of our time, in top performances created around the exciting new *Mood Jazz in Hi-Fi* concept. The J-9200 series is creative, provocative, intimate, searching jazz... jazz with a capital J'<sup>55</sup>. One easily recognizable feature of the series was its album covers, most of which featured animals. Over three years, 20 albums were released by artists such as Milt Bernhart, Billy Bean, Ralph Burns, Don Elliott, Earl Grant, Ellis Larkins, Fred Katz, Hal McKusick, Bernard Peiffer, Johnny Pisano, Sal Salvador, and Jean 'Toots' Thielemans.

In 1958, Frederick Katz released his debut album, *Soul° Cello: Modern Jazz Arrangements for Cello and Orchestra* (1958 / DL9202). This and Katz's next two albums were part of the J-9200 series.

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<sup>53</sup> Harry Paton Evans, *Portrait of Life...*

<sup>54</sup> Randall D. Larson, *A talk with Fred Katz*, 1983, CinemaScore #11,12.

<sup>55</sup> *Mood Jazz in Hi-Fi*, *The Billboard*, 7 April 1958, p. 29.

The album consists of 12 tracks, including several jazz standards, arrangements of American folk songs, and four original compositions by Katz. The cello is treated as a *frontline instrument*<sup>56</sup> in all of them, playing both themes and improvisations. Katz performs most of the solo parts, occasionally yielding to a flutist or pianist. Cheerful cool jazz pieces, technically difficult, bebop-like passages of fast solos, interspersed with dark ballads give the album a character very much in keeping with the whole *Mood Jazz in Hi-Fi* series

In May 1958, the cellist returned to the studio, this time recording in a trio format with Johnny Pisano (guitar) and Hal Gaylor (double bass). The resulting album, *4-5-6 Trio* (1959 / DL9213), was named after Johnny Pisano's opening composition. It contains nine tracks: five jazz standards, two compositions by Hal Gaylor, one by Johnny Pisano, and one by Frederick Katz.

The album (with the exception of one track) adheres to a cool jazz style. All instruments are treated equally: the album features solos from both guitar and cello backed by *walking* double bass, as well as solos from Hal Gaylor with quiet guitar accompaniment. There is no dominance of either instrument when it comes to the presentation of the songs' themes.

A stylistic outlier on the album is *Mountain Air*, a quasi-cadenza for cello accompanied by guitar and double bass, where the accompanying instruments are used in a percussive manner. The musicians strike the resonance boxes and pluck the strings to replicate the sounds of drums. This technique, combined with improvisation, exemplifies the album's avant-garde jazz influences<sup>57</sup>.

Another third solo album released by Frederick Katz as part of the *Mood Jazz in Hi-Fi* series is *Fred Katz and his Jammers* (1959 / DL9217). This album consists of 10 tracks. Alongside 3 Katz compositions, one by Leroy Vinnegar and 4 jazz standards, there are arrangements of works by Charlie Parker and Thelonious Monk. This album is one of the first examples of the use of the cello as the lead instrument in a jazz ensemble. Katz takes on the role of ensemble leader and soloist - he presents the theme of each piece and has a solo in each. His playing demonstrates very advanced improvisation skills,

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<sup>56</sup> *Frontline instruments* - solo instruments in a jazz ensemble playing themes and improvisation.

<sup>57</sup> Avant-garde jazz - a musical genre, developing in the 1950s and 1960s, characterised by a mixture of elements of avant-garde classical music and traditional jazz. Key figures in this genre were musicians such as John Coltrane and Ornette Coleman

technical proficiency and at the same time, in the ballads, delicacy and sensitivity. This album is an example of cooljazz music with unusual instrumentation. Alongside the cello, which is unheard of in this genre, there is a vibraphone with guitar, trumpet, double bass and percussion. The combination of the colours of these instruments produces a unique sound and makes the album special.

### 2.3.2 Cooperation with Ken Nordin

In 1957, Fred Katz was invited to compose music for a pre-recorded poetry reading by American radio actor Ken Nordine<sup>58</sup>. Nordine needed to release the album quickly to avoid paying taxes, giving Katz only four days to write and record the music<sup>59</sup>. Katz had just four days to write and record the music<sup>60</sup>.

The album, titled *Word Jazz* (Dot / DLP-3075), consists of eight tracks, each a narrated story with instrumental accompaniment, incorporating elements of jazz standards and everyday life reflections. Six tracks are in the cool jazz style, while two, featuring analog sound effects, align more closely with Third Stream music. The album's genre classification is debated—it straddles the boundaries of comedy, jazz, and popular music, possibly forming a category of its own. In the late 1950s, *Word Jazz* became one of the best-selling albums in the American market. Katz's successful collaboration with Nordine led to another similarly styled album, *Son of Word Jazz* (Dot/DLP 3096), recorded later that year.

### 2.3.3 Cooperation with Warner Bros.

In 1958, as Frederick Katz's popularity grew, Warner Bros. offered him a project in France with rising star Brigitte Bardot<sup>61</sup>. He declined the offer and instead convinced the label to release a less commercial project: *Folk Songs for Far Out Folk* (1959 / W1277), described as „a musical triptych of orchestrated jazz based on Hebrew, African, and American folk songs"<sup>62</sup>. Katz stated, 'These were the three cultures that were most important to me at the time'. For this project, he refrained from playing the cello, instead focusing entirely on arranging and conducting the ensemble. Katz is working on a total of nine tracks: 4 of them are taken from the American tradition, 3 from the African

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<sup>58</sup> Mark Weber, *The Coda interview...*

<sup>59</sup> Ibid

<sup>60</sup> Ibid.

<sup>61</sup> Andrew Gilbert, *Jazz Departments: Fred Katz: Freak Folk*, 2007, Jazz Times - <https://jazztimes.com/archives/fred-katz-freak-folk/> (accessed 1 July 2020); own translation.

<sup>62</sup> Josh Kun, *Fred Katz...*

tradition and 2 from the Hebrew tradition. Depending on the genesis of the composition, he assigns different instrumentation to it. The recordings took place at Warner Bros. studios in Hollywood. Each group of songs was accompanied by a poem written by American poet of Polish descent, Lawrence Lipton<sup>63</sup>. The poems were printed on the back cover of the album, while the front featured a reproduction of a painting by an unknown artist. Everything connected with the album was decided by Katz<sup>64</sup>.

In 2006, music critic and University of Southern California professor Josh Kun<sup>65</sup> became interested in the work of Fred Katz. He conducted a series of interviews with the cellist. His efforts resulted in the re-release of *1959's Folk Songs for Far Out Folk* by Reboot Stereophonic in 2008.

### 2.3.4 Film music

In addition to his collaboration with Chico Hamilton on the score for the film *Sweet Smell of Success*, Frederick Katz independently composed music for various film productions, television shows, and commercial advertisements.

In 1959, he began working with Hollywood director Roger Corman. He composed the music for several of Corman's films, including *A Bucket of Blood* (1959), *The Wasp Woman* (1959), *Ski Troop Attack* (1960), *The Little Shop of Horrors* (1960), and *Creature from the Haunted Sea* (1961). In a 2008 interview, Katz commented on Corman's films, saying, 'I disliked every picture Corman made, but you have to be a professional about it.' Most of the scores were written in just 18 months, and some critics cynically suggested that 'with so many similarities in the soundtrack to several different films, it could be argued that Mr. Corman used the same score for each of them'<sup>66</sup>.

Katz also composed the soundtrack for the Academy Award-nominated short film *T is for Tumbleweed* (1958), directed by Louis Clyde Stoumen and starring Anna Lockhart. He also wrote music for television series: *Johnny Staccato* (1960), *Checkmate* (1961); short films: *The Puppet's Dream* (1961), *Leaf* (1962), *College* (1962), *The Sorcerer* (1963), *Quest for Freedom* (1966), *The Birth of Aphrodite* (1971). He also

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<sup>63</sup> Lawrence Lipton (1898 -1975) is an American journalist, writer and poet of Polish-Jewish descent. He is also known for coining the term 'Disneyfication' in 1959.

<sup>64</sup> Mark Weber, *The Coda interview...*

<sup>65</sup> Josh Kun - (1971-) American author, academic and music critic. He is professor of communication and journalism and chair of intercultural communication at the Annenberg School at the University of Southern California.

<sup>66</sup> Harry Paton Evans, *Portrait of Life...*

composed music for television commercials, including campaigns for Toni's Adorn, Hunt's Pork and Beans, and Englander Mattresses.

Like Krzysztof Komeda<sup>67</sup>, Katz did not confine himself to a single style in his film compositions. His work encompassed elements of jazz, classical, and even Renaissance music<sup>68</sup>. He constantly experimented, searching for new sounds and methods best suited to the visual narrative. He once stated, 'If a good film composer is asked to write music from the 12th century combined with reggae rhythms, he will do it.'<sup>69</sup>.

Frederick Katz also contributed to Bob Dylan's 1973 album, the soundtrack for the film *Pat Garrett & Billy the Kid* (Columbia / KC 32460), performing the cello part in the track *Final Theme*..

## 2.4 Other compositions

Fred Katz composed music throughout his life<sup>70</sup>. In addition to works recorded on albums featuring him, he wrote for various ensembles and across multiple styles. Unfortunately, a significant portion of his sheet music has been lost, and many of his compositions remain unpublished. In an interview, Katz remarked, 'I wrote so much music that I can't find all of it.'<sup>71</sup>.

Katz's compositions reflect a synergy between his classical training and his jazz background. He moved fluidly between various forms and genres. In addition to cello music, he composed for piano, flute, violin, saxophone, double bass, bass guitar, and clarinet. His body of work includes symphonies, a cello concerto, a saxophone concerto, a string quintet, cello suites, a violin sonata, a sonata for bass guitar and cello, piano miniatures, cello miniatures, duets for voice and piano, *Impressions for Cello and Piano*, and countless songs<sup>72</sup>.

A close friend of the artist, the eminent cellist George Neikrug<sup>73</sup>, recorded *Concerto for Jazz Cello and Wind Orchestra*, a piece composed especially for him by Katz<sup>74</sup>.

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<sup>67</sup> Krzysztof Komeda, born Krzysztof Trzcinski (1931-1969) - Polish jazz composer and pianist, creator of film music. Pioneer of modern jazz in Poland.

<sup>68</sup> Harry Paton Evans, *Portrait of Life...*

<sup>69</sup> Randall D. Larson, *A talk with...*

<sup>72</sup> Harry Paton Evans, *Portrait of Life...*

<sup>73</sup> George Neikrug (1919-2019) - distinguished American cellist and educator

<sup>74</sup> Harry Paton Evans, *Portrait...*

## 2.5 The academic career of Fred Katz

In the mid-1960s, Fred Katz (a self-taught musician who left high school before graduating<sup>75</sup>) took a job teaching anthropology and jazz history at California State University, Northridge. As the artist himself claimed, he got the position completely by accident<sup>76</sup>. After one of his recording sessions, while leaving the studio with a colleague—the head of the anthropology department at Northridge University—Katz casually mentioned his interest in teaching. His companion approved and promptly recruited him to his department. Over time, Katz became so involved in teaching that he was promoted to professor<sup>77</sup>. Soon he also began working at California State University, Fullerton, in Orange County, where he settled permanently<sup>78</sup>.

Frederick Katz was adored by his students. His commitment as an educator went far beyond standard teaching methods. He frequently gave concerts as part of his classes and invited artist friends to teach through experience. In his lectures, Katz was not afraid to present controversial theses, often diverging from the dominant views of the time. He spoke openly about his leftist views and was a vocal critic of conservative ideology. As a sign of their appreciation, his students compiled a twenty-page collection of what they considered Fred Katz's most important quotes. This collection remains in the private archives of the Katz family.

One of Katz's students was John Densmore, drummer for the band The Doors. Their relationship was so significant that Densmore dedicated a chapter to Katz in his biographical book *The Seeker - Meeting with Remarkable Musicians*.

Katz retired in 1990. For nearly 30 years he taught anthropology, ethnomusicology, *magic*, *comparative religions*<sup>79</sup> and *primitive music*<sup>80</sup>.

In addition to his academic work, Frederick Katz also served as a vocal coach, preparing artists for performances. His extensive musical experience and keen interpretive intuition attracted many well-known performers who appreciated his approach to vocal technique and stage expression. Katz has worked with artists such as Tony Bennett, Janet Mason, and Debbi Ebert, among others.

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<sup>75</sup> Margalit Fox, *Fred Katz, Who...*

<sup>76</sup> Mark Weber, *The Coda interview...*

<sup>77</sup> Ibid.

<sup>78</sup> Margalit Fox, *Fred Katz, Who...*

<sup>79</sup> *Comparative religion* - a branch of the study of religion that deals with the systematic comparison of the doctrines and practices, themes and influences (including migration) of world religions.

<sup>80</sup> *Primitive music* - music of pre-literate cultures, probably originating in the Paleolithic

## 2. The artistic work - analyses of (re)interpreted works

This chapter is devoted to an analysis of the works included in *The Artistic Work*. Its aim is to examine how Frederick Katz utilized the cello in various musical contexts and to provide my own interpretations of his work.

The chapter is structured around three groups of pieces. The first group consists of jazz standards, in which Katz employed a range of arranging and performance techniques to adapt the cello to the specific characteristics of a jazz ensemble. The second group comprises structured compositions, where improvisation is either limited or entirely absent. In these pieces, the cello assumes various roles—sometimes providing only harmonic support and at other times taking the lead as the primary melodic instrument. The third group focuses on compositions that allow space for improvisation, enabling an exploration of how Katz expanded the possibilities of the cello within a jazz context.

This chapter highlights the diverse ways in which the cello was used in Katz's work and how his ideas influenced the development of the cello idiom in jazz music. Particular attention is given to Katz's approach to arranging, his adaptation of the cello to different roles within a jazz ensemble, and his exploration of new expressive possibilities for the instrument. The chapter concludes with an analysis of my composition *O czym ty mówisz?*, which presents a contemporary approach to the cello in jazz, inspired by Katz's work.

### 3.1 Jazz standards

#### 3.1.1 Vincent Youmans

Vincent Youmans (1898-1946) was born in New York<sup>81</sup>. He initially aspired to become an engineer and attended Trinity School in Mamaroneck and Hall in Rye, New York. As a teenager, he developed an interest in music and composed his first songs, including the hit *Hallelujah!*<sup>82</sup>.

After World War I, Youmans found work at Tin Pan Alley, the heart of the American music industry<sup>83</sup>. His first song presented on Broadway was *Oh Me! Oh My!* written for the musical *Two little Girls in Blue* in 1921. Youmans greatest achievement was the song *No, No, Nanette!* (1925), which brought him international fame. He passed away in 1946 in Denver, Colorado, after a long battle with tuberculosis.

His extensive catalogue of works includes many period standards, the best known of which are: *Tea For Two*, *Through the Years*, *The Carioca*, *More Than You Know!*, *Wildflower*, *Dolly*, *Bambalina*, *Tie a String Around Your Finger*, *No, No, Nanette*, *I Want to Be Happy*, *Why, Oh Why*, *I Want a Man*, *The One Girl*, *Who Am I*, *Great Day*, *Oh, Me! Oh, My!*, *Without a Song*, *Time on My Hands*, *Rise N' Shine*, *Oh, How I Long to Belong to You*, *Orchids in the Moonlight* and *Sometimes I'm Happy*.

#### 3.1.2 Sometimes I'm Happy

The history of *Sometimes I'm Happy* dates back to 1923 when Vincent Youmans wrote the music for a Broadway production of *Mary Jane McKane*. The composition, originally titled *Come On and Pet Me*, with lyrics by Oscar Hammerstein II, was never used in the musical. Two years later, Irving Caesar wrote new lyrics to the same melody, and the song, now titled *Sometimes I'm Happy*, was included in the production *A Night Out*. In 1927, the composition was featured in the Broadway production *Hit the Deck*, which ran for over 350 performances, achieving great popularity.

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<sup>81</sup> Steven Suskin, *Show tunes, 1905-1985 : the songs, shows, and careers of Broadway's major composers*, ed. Dodd, Mead & Company, New York, 1986, p. 138.

<sup>82</sup> Alec Wilder, *American Popular Song The great innovators 1900-1950*, Oxford University Press, New York, 2022, p. 287.

<sup>83</sup> Vincent Youmans assisted Victor Herbert with soloist auditions for a time in 1918. He then went on to create a full-length musical production of *Two Little Girls in Blue* with Paul Lannin in 1921, which was a success. Youmans continued his career as a composer, creating further Broadway works such as *Hit the Deck* (1927) and *Through the Years* (1932). In 1933, he went to Hollywood to compose the score for the film musical *Carioca* (Flying Down to Rio), and then went on to work on other film projects.

The first recording of the song dates back to 1927, performed by the of the *Hit The Deck* cast - Louis Groody (voice), Charles King (voice) and Frank Bant (piano). Additionally, Harms Inc. N.Y. published the sheet music.

The piece is written in the key of F major. It opens with a four-bar piano introduction, followed by alternating male and female voices presenting the verse and chorus to piano accompaniment. This structure is repeated twice, omitting the prelude in subsequent iterations.

"Hit The Deck" 2

**Sometimes I'm Happy**

Words by IRVING CAESAR Tune Ukulele  
G C E A Music by  
VINCENT YOUMANS

Moderato con moto

The image shows a page of sheet music for the song "Sometimes I'm Happy". It includes a piano introduction with a tempo marking of "Moderato con moto" and a dynamic marking of "mf". Below the piano part is a vocal line with lyrics: "He: Ev - 'ry are day seems", "He: Stars are smil - ing at me". The tempo marking "not fast" is written above the vocal line, and "a tempo" is written below it. The piano accompaniment continues below the vocal line.

Example 1. *Sometimes I'm Happy*, version by V. Youmans - prelude and part of stanza

The tempo marking *Moderato con moto* effectively captures the character of the composition. The slightly animated piano accompaniment contrasts with the lyrical and melancholic vocal melody.. The entire piece is described by a text about the changeability of feelings in a relationship, depending on the mood between a couple of people.

Over time, the composition *Sometimes I'm Happy* became a jazz standard and was incorporated into the regular repertoire of many artists. Recordings of their interpretation of the piece have been made by Tony Bennett, Vic Damone, Gil Evans, Stan Getz, Dizzy Gillespie, Benny Goodman, Stephan Grappelli, Scott Hamilton, Billie Holiday, Lena

Horne, Milt Jackson, Gene Krupa, Frankie Laine, Carmen McRae, Oscar Peterson, Django Reinhardt and Sarah Vaughan, among others.

Broadway music frequently served as a source of inspiration for jazz musicians. Frederick Katz's familiarity with this repertoire was not only acquired from jazz club performances but also from his tenure with the Capitol Theatre orchestra after World War II. It is likely that during this period, he had numerous opportunities to experience original Broadway renditions.

Katz's interpretation of *Sometimes I'm Happy*, recorded on the album *Fred Katz and His Jammers* (1959 / DL 9217), significantly differs from the original. His arrangement features cello, trumpet, vibraphone, guitar, double bass, and drums. Katz transposed the key to B-flat major, omitted the verse, and treated the chorus as the primary theme—an approach commonly adopted by jazz instrumentalists at the time.

The piece begins with the vibraphone playing a slightly swinging four-note prelude, immediately imparting a dance-like feel to the arrangement. The following eight bars develop into a dialogue between the pizzicato cello, which freely interprets the theme, and the vibraphone, which complements this exchange with extended chords played in ascending and descending patterns. The double bass, employing a looped pattern in a bossa nova rhythm<sup>84</sup> and percussion complete the texture. This segment, performed in the Afro-Cuban jazz <sup>85</sup> style, constitutes Section A of the theme.

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<sup>84</sup> Bossa nova - a musical style developed in Brazil in the late 1950s, combining elements of samba and jazz, with characteristic complex harmonies and subtle rhythms.

<sup>85</sup> *Afro-cuban* jazz - a style in jazz music incorporating elements of folklore and African and Latin music, including samba and bossa nova.

# SOMETIMES I'M HAPPY

VINCENT YOUMANS  
ARR. FRED KATZ

The image shows a musical score for Section A of the theme 'Sometimes I'm Happy'. The score is arranged for Vibraphone, Cello, Bass, and Drums. It is in 4/4 time and features a key signature of one flat (B-flat major). The section is marked 'A' and 'AFRO-CUBAN LATIN'. The Vibraphone part starts with a melodic line in the right hand. The Cello part has a 'PIZZ.' (pizzicato) marking. The Bass part plays a walking bass line. The Drums part has a simple rhythmic pattern. The score is divided into two systems, with the second system starting at measure 5. The first system contains measures 1-4, and the second system contains measures 5-8. The key signature changes to two flats (B-flat major) in the second system.

Example 2. Section A of the *Sometimes I'm Happy* theme (arr. F. Katz)

The subsequent eight bars (Section B) shift stylistically. The rhythm section (percussion and double bass) adopts a walking bass line that outlines the original harmony of the theme. Meanwhile, the cello and vibraphone are joined by the trumpet, and the trio plays the melody in unison, though with significant rhythmic modifications. Syncopations abound, and all eighth notes are executed in triplets, lending the phrase a distinct swing feel. Played in this way, the phrase lends a swinging character to the B section of the theme.

Section A then returns in exactly the same form as presented at the beginning of the piece. This is followed by the B section'. It differs from the earlier one in the melody presented in unison by the trio. The theme presented in this way forms the form ABAB'.

9 **B** SWING

TRUMPET

VIBRAFON

CELLO ARCO

BASS

DRUMS

13

TRUMPET

VIBRAFON

CELLO

BASS

DRUMS

Example 3. Section B of the *Sometimes I'm Happy* theme (ar. F. Katz)

25 **B** SWING

TRUMPET

VIBRAFON

CELLO

BASS

DRUMS

29

TRUMPET

VIBRAFON

CELLO

BASS

DRUMS

Example 4. Section B' of the *Sometimes I'm Happy* theme (ar. F. Katz)

The presentation of the theme is followed by a *break* in which Fred Katz begins his solo. The rhythm section (without percussion) moves into *walking* and the cellist improvises through a single chorus. Katz's improvisation showcases remarkable dexterity in handling diverse rhythmic ideas. He effortlessly navigates between even and swinging eighth notes, utilizing syncopations, triplets, half notes, quarter notes, and sixteenth notes.

Katz's improvisation is characterized by a wide ambitus. He shifts seamlessly between second-by-second progressions and sudden, surprising interval jumps, which gives the solo a dynamic and exciting feel. He also draws on a rich palette of sounds from the blues scale<sup>86</sup>. He uses the intonation procedure of undersampling and then bringing the sound to the correct pitch - which adds a specific, emotional dimension, characteristic of blues music.

Although the solo lasts for only one chorus, Katz is able to use this short time to great effect. His playing is full of virtuosity and freedom, and the variety of performance techniques and means is testament to his talent and creativity.

The cello improvisation is followed by a *special chorus*<sup>87</sup>. As in Section B of the theme, the cello, trumpet and vibraphone present a melody played in unison, this time without the accompaniment of the rhythm section. The pauses are filled by the double bass. At the very end of this section, the guitar joins in playing chords, announcing its solo. After playing *a special chorus*, the guitar, vibraphone and trumpet present their improvisation in turn. At the end of the piece, the theme is presented in exactly the same way as at the beginning.

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<sup>86</sup> Blues scale - a six-note scale based on pentatonics with an added lowered fifth.

<sup>87</sup> Special chorus - an arranged version of a chorus or fragment of a chorus for a group of instruments, often with a particularly elaborate form.

SPECIAL CHORUS

33

37

The image shows a musical score for a 'SPECIAL CHORUS' in 4/4 time, key of B-flat major. It consists of three systems of four staves each. The first two systems (measures 33-40 and 41-48) feature unison playing for trumpet, vibraphone, cello, and double bass. The third system (measures 49-52) shows the trumpet and vibraphone playing a melodic line while the cello and double bass play a rhythmic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Example 5. *Special chorus Sometimes I'm Happy* (ar. F. Katz) part trumpet, vibraphone, cello and double bass.

*Sometimes I'm Happy*, performed by Frederick Katz, is a representative example of an interpretation in the style of cool jazz. The innovative arrangement, the unison playing and the musical influences of a style such as Afro-Cuban jazz, emphasize both the openness and virtuosity of this movement. It uses the cello as a *frontline instrument*, presents the theme and improvises the first chorus solo.

In my interpretation of *Sometimes I'm Happy*, presented in *The Artistic Work*, I chose to faithfully reproduce Katz's arrangement, as his approach to blending different styles and techniques lends the piece a distinctive form and energy. Katz's version incorporates elements of Afro-Cuban jazz, cool jazz and classic swing, using dialogue between instruments and varied rhythmic textures. The contrasts between the free-flowing dialogue in the A section and the swinging B section inspired me to work further on the arrangement.

I have made a transcription of Katz's version for instruments such as cello, piano, double bass and percussion, creating an ensemble with a varied sound. With this composition, I present the work in the form: theme, cello improvisation, *special chorus*, double bass improvisation and then a repetition of the theme. Fidelity to this form allowed me to emphasize the cool-jazz character of the piece and at the same time combine a traditional Broadway tune with jazz improvisation.

In my improvisation, I use varied rhythmic values and deliberately imitate the intonation idea used by Katz. The cello, as in Katz's version, is the leading instrument throughout the piece.

### **3.1.3 *I Want to Be Happy***

*I Want to Be Happy* is a composition by Vincent Youmans with lyrics by Irving Caesar, written specifically for the 1925 production of the musical *No, No, Nanette*<sup>88</sup>. To enhance the new version of the show<sup>89</sup>, Youmans wrote two new songs, *I Want to Be Happy* and *Tea for Two*, both with lyrics by Caesar<sup>90</sup>. These additions proved crucial to the success of the musical, elevating Youmans' compositions to widespread acclaim. This is evidenced by the fact that the show has been performed over 1,000 times in the US and UK<sup>91</sup>.

One of the earliest recordings of the original version of the song dates from 1925 and was performed by the cast of the musical *No, No, Nanette* - Binnie Hale (voice),

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<sup>88</sup> Don Dunn, *The Making of No, No, Nanette*, Citadel Press, 1972, p. 33.

<sup>89</sup> The premiere of the original Broadway version of the play in 1924 was not the expected success. Nevertheless, producer Harry Frazee decided to carry out a revamp of the production - changing the cast and moving the premiere to Chicago in 1925.

<sup>90</sup> Don Dunn, *The Making...* p. 33.

<sup>91</sup> Ken Bloom, Frank Vlastnik, *Broadway Musicals: The 101 Greatest Shows of All Time*, Black Dog & Leventhal Publishers. 2004, p. 220-221.

Joseph Coyne (voice) and the Palace Theatre Orchestra. Alongside the recording, Harms Inc. New York published the sheet music for voice and piano accompaniment.

Written in the key of C major, the piece opens with a four-bar orchestral introduction. The first stanza and refrain are performed by a male vocalist, while the second stanza and refrain are sung by a female vocalist. The simple eight-bar orchestral accompaniment is enriched by the syncopated playing of tubular bells.

The composition, set at a moderate tempo, has a cheerful character. This effect is achieved through various musical elements, including the choice of a key devoid of sharps and flats (C major), simple harmonic progressions, and a melody without wide intervallic leaps. The music aligns well with the lyrics, which express a simple philosophy of happiness—finding joy in sharing smiles with others and treating people with kindness.

The image shows a page of sheet music for the song "I Want to Be Happy" by Vincent Youmans. The tempo is marked "Moderato". The piano accompaniment begins with a four-bar introduction. The vocal lines are for a male vocalist (James) and a female vocalist (Nonnette). The lyrics are: "I'm a ver-y or-din-ar-y man, / No one ev-er talked like that to me, / Try-ing to work out life's hap-py plan, / I have nev-er known such sym-path-y, / Do-ing un-to oth-ers as I'd like to have them do-ing un-to / On-ly in my dreams, it real-ly seems to me it's too good to be".

Example 6. *I want to be happy* - V. Youmans

*I Want to Be Happy* was frequently performed by Frederick Katz. During a concert held in honor of his 80th birthday, Katz recounted the story behind the arrangement of the piece as played by the Chico Hamilton Quintet. During one of the ensemble's

rehearsals, the musicians spontaneously began playing this piece without a prepared arrangement. The cellist initiated the improvisation by rapidly repeating the note C, after which the flutist joined in, interpreting the song's refrain. One by one, each musician contributed their musical ideas, resulting in the organic creation of a new arrangement. From that moment, the ensemble always performed the piece in this established form. In jazz terminology, such a collectively developed arrangement is known as a *head arrangement*<sup>92</sup>.

*I Want to Be Happy* was recorded twice by Fred Katz. It appears on the Chico Hamilton Quintet's debut album *Chico Hamilton Quintet Featuring Buddy Collette* (1956 / PJ-1209) and again on the group's final album *Reunion* (1991 / Soul Note 121191-2). The 1956 recording, in B-flat major, begins with a dynamic entrance from the double bass and drums, establishing a fast walking bass line. After four bars, the cello joins, repeatedly playing the note C, forming a rhythmic foundation that the trio maintains for 12 bars. Without altering the cello, percussion, and double bass parts, the flute then enters with a melody based on the song's refrain. This energetic interplay shapes Section A of the piece, which is then repeated. In the following eight bars (Section B), the rhythmic approach of the cello and flute changes. The cello sustains whole notes as accompaniment, while the flute swings through the remaining melody, imparting a dance-like character to the section. After Section B, Section A returns, forming the standard AABA structure.

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<sup>92</sup> Head arrangement - a type of musical arrangement that forms the basis for the performance of a piece, developed by one or more musicians without notation. It is created in the process of working together and is then memorised and played back from memory during performance.

# I WANT TO BE HAPPY

VINCENT YOUMANS  
ARR. CHICO HAMILTON QUINTET

PLAY 4 TIMES

INTRO

DON'T PLAY 1ST TIME

PLAY EVERY 2ND TIME

The musical score is arranged in four systems. The first system (measures 1-4) includes Cello, Bass, and Drums. The second system (measures 5-8) includes Flute, Cello, Bass & Guitar, and Drums. The third system (measures 9-12) includes Flute, Cello, Bass & Guitar, and Drums. The score is in 4/4 time with a key signature of one flat (Bb). The Cello part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The Bass & Guitar part provides harmonic support with chords and a bass line. The Drums part consists of a simple rhythmic pattern. The Flute part enters in measure 5 with a melodic line. The score includes performance instructions such as 'PLAY 4 TIMES', 'INTRO', 'DON'T PLAY 1ST TIME', and 'PLAY EVERY 2ND TIME'. Chord symbols are provided for the Bass & Guitar part: Fmaj7, Bb7, Am7, D7, Gm7 in the second system, and Gm7, C7, Fb, Dm7, Gm7, C7 in the third system.

CELLO

BASS

DRUMS

FLUTE

CELLO

BASS & GUITAR

DRUMS

FLUTE

CELLO

BASS & GUITAR

DRUMS

Example 7. *I want to be happy*, intro and Section A of the theme (arr. Chico Hamilton Quintet)

Following a brief pause, the flute begins its solo, which extends over several choruses. Throughout the improvisation, the cello and guitar interject with short eighth-note motifs, creating a form of counterpoint in response to the flute's phrasing. After the flute solo, the theme returns. Section A is played twice in its original form, while Section B is transformed—now presented in a calmer tempo and a 3/4 metre, meter, further enhancing its dance-like quality. The final Section A returns in a new key, C major, introducing a humorous element through its sudden, unexpected modulation.

Example 8. *I want to be happy*, Section B of the theme (ar. Chico Hamilton Quintet)

Example 9. *I want to be happy*, Section B of the final theme (arr. Chico Hamilton Quintet)

45 A

FLUTE

CELLO

BASS & GUITAR

DRUMS

49

FLUTE

CELLO

BASS & GUITAR

DRUMS

Example 10. *I want to be happy*, Section A of the final theme in C major (arr. Chico Hamilton Quintet)

The piece exudes energy, joy, and an uplifting mood. Its fast tempo and simple melody, devoid of large intervallic leaps, contribute to its lighthearted and carefree nature. The arrangement is structured so that each instrument plays an integral role, forming a cohesive and harmonious whole. Although the cello does not dominate the melodic parts, it enriches the texture with short rhythmic phrases. These elements reinforce the structure of the piece, providing a solid foundation for the improvisations of the other instruments. The arrangement, firmly rooted in the cool jazz style, exudes both sophistication and a relaxed character.

In my interpretation of *I Want to Be Happy*, included in *The Artistic Work*, I draw inspiration from the arrangement made famous by the Chico Hamilton ensemble. Performing the piece in a quartet with piano, double bass, and drums, I carefully reproduce the key elements of the arrangement previously described. My aim is to highlight how Katz's approach to jazz music emphasized the coloristic potential of the

cello—not always in the foreground, but essential in shaping the overall sound. In my performance, I incorporate the ostinato pattern from the Chico Hamilton Quintet’s arrangement as well as the B section of the theme. However, instead of emphasizing soloistic displays, I integrate short, characteristic motifs within the piano solo, enriching the structure of the piece while maintaining its lively character and interplay between instruments.

### 3.1.4 Juan Tizol

Juan Tizol (1900–1984) was a Puerto Rican trombonist, composer, and arranger. He developed a love for music from an early age and began trombone lessons as a child<sup>93</sup>. At the age of 17, he moved to New Orleans, where he quickly gained recognition as a versatile instrumentalist, capable of adapting to various musical styles. His talent caught the attention of Duke Ellington, who invited him to join his band in 1929<sup>94</sup>. During his more than twenty years with Ellington, Tizol became one of the most highly regarded musicians and composers in the ensemble. He was known for his innovative arrangements and for introducing new and sometimes exotic sounds into the orchestra—so-called 'jungle sounds'<sup>95</sup>—which became an integral part of the band's style<sup>96</sup>. One of the best-known pieces that Tizol co-wrote in Ellington's band was the hit *Caravan*.

He passed away on April 23, 1984, in Inglewood, California<sup>97</sup>.

Juan Tizol is best known for his *Latin jazz* compositions and as the author of many jazz standards, the most recognizable ones are: *Caravan*, *Perdido*, *Pyramid*, *Bakiff*, *Baghdad*, *Moon Over Cuba*, *Jubilesta*.

It is worth noting that Frederick Katz first became interested in jazz and popular music upon hearing recordings of Duke Ellington's orchestra, suggesting that these works were highly influential to him<sup>98</sup>. A frequently recounted memory by Katz involves

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<sup>93</sup> Leonard Feather, *Juan Tizol*, The New Grove Dictionary of Jazz vol. 3, ed. Barry Kernfeld, Grove's Dictionaries, 2002, pp. 1040-1041.

<sup>94</sup> Mark Tucker, *Ellington: The Early Years*, University of Illinois Press, 1991, p. 66.

<sup>95</sup> Jungle sounds - a style of performance developed by Duke Ellington's band, characterised by unusual instrument sounds (mufflers, growls, squeaks, etc.) for wind instruments and an intense, bluesy rhythmic pulsation.

<sup>96</sup> Colin Larkin, *The Guinness Who's Who of Jazz*, Guinness Publishing, 1992, pp. 397-398; John Edward Hasse, *Beyond Category: The Life and Genius of Duke Ellington*, Simon & Schuster, 1993, p. 123.

<sup>97</sup> After leaving Ellington's band in 1944, he continued his career as a bandleader and active session musician, performing alongside, among others: Nat King Cole, Nelson Riddle, Harry James and Frank Sinatra.

<sup>98</sup> Kenneth Carpenter, *Cool Katz...*

a performance by the Chico Hamilton Quintet in San Francisco, during which Ellington was present in the audience along with members of his band. The legacy of Ellington was so significant to Hamilton's quintet that in 1959, they released an album consisting solely of Duke Ellington compositions, *Ellington Suite* (1959 / WP-1258).

### 3.1.5 *Perdido*

*Perdido* was composed by Juan Tizol in 1941. Its title derives from the Spanish word for 'lost' and is also the name of a street in New Orleans<sup>99</sup>. The piece was first recorded by Duke Ellington's orchestra in 1941 for a radio broadcast, but the first studio recording—widely regarded as the definitive version—took place in 1942. *Perdido* quickly gained popularity and became one of the best-known compositions performed by Ellington's orchestra<sup>100</sup>. In 1944, Ervin Drake and Hans Lengsfelder added lyrics to the existing melody. Over time, *Perdido* attained the status of a canonical jazz standard<sup>101</sup>. Notable recordings of the piece have been made by Ben Webster, Sarah Vaughan, Dinah Washington, Art Tatum, Quincy Jones, Charlie Parker, Dave Brubeck, Charles Mingus, and Harry James, among others.

Frederick Katz included *Perdido* on his album *4-5-6 Trio* (1959 / DL9213). The piece was arranged for the rarely juxtaposed duo of double bass and cello. The recording opens with both instruments playing in unison—the first part of the theme (Section A) is presented and then repeated in this manner. The bridge (Section B) features an improvisation by Katz, accompanied by Hal Gaylor on walking double bass. The final repetition of Section A is once again performed in unison, preserving the original AABA form of the piece. The recording opens with both instruments playing in unison—the first part of the theme (Section A) is presented and then repeated in this manner. The bridge (Section B) features an improvisation by Katz, accompanied by Hal Gaylor on walking double bass. The final repetition of Section A is once again performed in unison, preserving the original AABA form of the piece..

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<sup>99</sup>. Legend has it that the song's title was born as a result of an accidental error during the publishing process. A certain batch of notes, instead of being titled 'The Lost', was mistakenly labelled 'Perdido'. Despite the mistake, the notes were published under that name, and Duke Ellington decided to keep it. Ted Gioia, *The Jazz Standards: A Guide to the Repertoire*, Oxford University Press, 2012, p. 334.

<sup>100</sup> Ted Gioia, *The Jazz Standards...* p. 335.

<sup>101</sup> Ibid...

# PERDIDO

CELLO & BASS

PIZZ.

CELLO & BASS

CELLO & BASS

CELLO & BASS

PLAYS ONLY CELLO

Example 11. *Perdido*, Section A of the theme arr. Frederick Katz)

Katz then takes a one-chorus solo, improvising against the walking double bass. His improvisation incorporates both the blues scale and the bebop scale<sup>102</sup>. He alternates between evenly played eighth notes and triplet phrasing. Additionally, he executes pizzicato with both his right and left hands, allowing him to play intricate rhythmic values such as sixteenth and thirty-second notes. His improvisations exhibit dynamic variation and motivic development, demonstrating his control over phrasing and articulation.

Following the cellist's solo, the double bassist takes over, accompanied by the cello playing chordal pizzicato, reminiscent of guitar techniques. Later in the piece, the cello and double bass engage in a musical dialogue, exchanging ideas and improvisations in four-bar phrases. The piece concludes with a final statement of the theme, similar to the opening, but the last A section gradually evolves into a collective improvisation that serves as a coda, bringing the recording to a climactic finish.

Fred Katz's performance of *Perdido* incorporates techniques derived from both double bass and guitar playing. His virtuosity and improvisational fluency demonstrate

<sup>102</sup> Bebop scale - an octatonic (eight-note) scale, created by adding a chromatic note to a diatonic scale.

not only his deep understanding of contemporary jazz performance but also his extensive technical abilities. *Perdido* serves as a tribute to the double bassists of the time who experimented with the use of the cello in jazz, treating it as the equivalent of a piccolo double bass.

In my rendition of *Perdido* within *The Artistic Work*, I draw inspiration from Fred Katz's arrangement and playing techniques. Together with the double bassist, we form a duet, performing the theme and improvisations entirely using pizzicato. In my playing, I incorporate techniques borrowed from both double bass and guitar, allowing for a diverse range of tonal colors and textures. My improvisation employs both bebop and blues scales, while during the double bass solo, I introduce an additional element by using the bow to play chords with the *con arco battuto* technique—striking the strings with the bow. I believe that this way of playing the cello, presents its possible diverse uses in jazz music. I believe that this approach highlights the cello's versatility in jazz and its potential role within the rhythm section, demonstrating how it can integrate elements of double bass and guitar performance.

### 3.1.6 Richard Rodgers

Richard Rodgers (1902–1979) began his musical career in the early 1920s in New York, collaborating with lyricist Lorenz Hart to create songs for Broadway musicals. Their works include *Blue Moon*, *My Funny Valentine*, and *Bewitched, Bothered and Bewildered*. After Hart's death in 1943, Rodgers partnered with Oscar Hammerstein II, resulting in some of the most famous musicals in history, including *Oklahoma!*, *South Pacific*, *The King and I*, and *The Sound of Music*<sup>103</sup>.

Rodgers composed more than 900 songs for 43 musicals, among them such standards as *My Favorite Things*, *My Funny Valentine*, *The Sound of Music*, *Oh, What a Beautiful Mornin'*, *Some Enchanted Evening*, *If I Loved You*, *Edelweiss*, and *Getting to Know You*.

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<sup>103</sup> Geoffrey Block, *Richard Rodgers*, Yale University Press, 2008, p. 12

### 3.1.7 *My Funny Valentine*

*My Funny Valentine* is a song composed by Richard Rodgers with lyrics by Lorenz Hart. It was written for the 1937 musical *Babes in Arms*. The show premiered on Broadway, where it was a huge success, further solidifying the reputation of the songwriting duo. The first recording of the song was made by singer Marjorie Hughes in 1937. Since then, *My Funny Valentine* has been recorded numerous times by various artists in different arrangements and musical styles. The song's unusual melodic structure and melancholic atmosphere quickly won the admiration of both artists and listeners, making it an integral part of the repertoire of many jazz performers worldwide.

The lyrics of *My Funny Valentine* approach the theme of love in an unconventional and introspective manner, distinguishing it from other romantic ballads. Due to its emotional depth and universal appeal, *My Funny Valentine* remains one of the most cherished songs in jazz history. This is evidenced by the fact that it has been recorded on more than 1,600 albums by over 600 artists<sup>104</sup>.

*My Funny Valentine* is one of the most important pieces also in Fred Katz's repertoire. It was the first jazz composition he performed on the cello. During his long career, he presented it in many concerts, including at the *Montreux Jazz Festival* in 1989.

Katz's first recording of *My Funny Valentine* appears on the Chico Hamilton Quintet's album *Chico Hamilton Quintet* (1955 / PJ-1209). The quintet, maintaining the original key of C minor, begins the piece with a duet: the double bass provides a subtle quarter-note accompaniment, while the cello introduces the theme. The guitar then takes over, with the cello playing counterpoint in the form of sustained harmonic additions. In this passage, the harmonic progression —Cmaj<sup>7</sup>, C<sup>7</sup>, C<sup>6</sup>—allows for chromatic counterpoint, which not only enriches the piece's structure but also introduces additional harmonic tension. The section concludes with another duet between the cello and double bass.

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<sup>104</sup> Steve Wallace, *My (Not So) Funny Valentine: A Brief History*, TheWholeNote, 2020 - <https://www.thewholenote.com/index.php/newsroom/beatcolumns-sp-2121861476/choral-jazznotes/29779-my-not-so-funny-valentine-a-brief-history> (accessed 1 March 2024)

# MY FUNNY VALENTINE

RICHARD RODGERS

ARR. CHICO HAMILTON QUINTET  
Cm<sup>6</sup>

The image shows a musical score for the cello and double bass parts of 'My Funny Valentine'. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into four systems, each with a Cello staff on top and a Bass staff on the bottom. Chord symbols are placed above the Cello staff: Cm, Cm(maj7), Cm7, Cm<sup>6</sup> in the first system; Abmaj7, Fm7, Dm7(b9), G7(b9) in the second system; Cm, Cm(maj7), Cm7, Cm<sup>6</sup> in the third system; and Abmaj7, Fm7, Fm7(b9), Bb7(b9) in the fourth system. The notation includes eighth and quarter notes, rests, and slurs.

Example 12. *My Funny Valentine* (arr. Chico Hamilton Quintet), Section A of the theme, cello and double bass part

Instead of an immediate improvisation following the first theme, the flute restates the melody. While uncommon in jazz interpretations, this approach emphasizes the song's lyrical quality and maintains its emotional depth. The piece culminates with the cello presenting the final A section of the theme.

The gradual addition of instruments naturally builds tension, while the relaxed tempo and well-placed pauses allow each note to fully resonate, lending the composition a contemplative and intimate character. This interpretation highlights the beauty and simplicity of the original melody, presenting the piece as a quiet, atmospheric ballad.

As part of my *Artistic Work*, I present a version of *My Funny Valentine* based on the arrangement by The Chico Hamilton Quintet. I perform the composition in a quintet setting with flute, piano, double bass, and percussion. In my interpretation, I use the cello both as a lead and counterpointing instrument. The performance begins with an improvised introduction modeled on Fred Katz's rendition at the Montreux Jazz Festival in 1989. I introduce the first part of the theme in a duet with the double bass, embellishing the melody with ornaments and passing tones characteristic of Katz's style. In the B section of the theme, I provide a counterpoint that enhances the harmonic depth. Unlike the original arrangement, I incorporate a section for cello improvisation. Given the instrument's vocal-like timbre, I believe it is well-suited for solo passages in jazz ballads<sup>105</sup>. To maintain the melancholic and reflective mood of the piece, I shape my improvisation with legato phrasing and delicate articulation. I conclude the piece with a coda, employing the *bariolage* technique—an integral part of Fred Katz's playing style.

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<sup>105</sup> Jazz ballad - a form of jazz piece that is characterized by a slow tempo and an intimate, lyrical and melodic sound. Jazz ballads usually adopt a 32-bar structure and are performed in a way that creates a musical narrative, unfolding like a story. Instrumentalists are often inspired by the lyrics to convey an appropriate mood, and vocalists, draw on the instrumentalists' phrasing to enrich the interpretation.

## 3.2 Compositions devoid of cello improvisation

### 3.2.1 Frederick Katz - *Elegy*

*Elegy* by Frederick Katz is a jazz ballad from the album *Fred Katz and His Jammers* (1959 / DL9217). The title of the composition suggests a funeral song. Originally, it included the dedication *Elegy for a Critic*, which added a humorous element, counterbalancing its serious tone. Katz composed the piece for a quintet consisting of cello, vibraphone, guitar, double bass, and percussion. However, the cello carries the melodic line throughout *Elegy*, while the other instruments provide accompaniment.

Structurally, the piece appears to resemble a jazz ballad with a conventional form. At first glance, it seems to follow a pattern: an A section repeated twice, followed by a B section, leading into a cello improvisation after the B section. Finally, the A and B sections return, concluding with a coda. However, despite the recurrence of certain harmonic sequences and strongly suggestive motifs, the composition lacks a fixed, schematic form.

Unfortunately, no written score has survived. However, recordings of Fred Katz's live performances, preserved in his family's private archive, reveal that he performed *Elegy* identically each time, playing the same notes. This suggests that the piece was devoid of improvisation and that the cello's melodic line was entirely pre-composed.

On the album recording of *Fred Katz and His Jammers*, the cellist plays throughout the entire piece. His playing exudes melancholy, perfectly aligning with the composition's atmosphere. He creates a distinct mood through various techniques, including descending melodic phrases, chromaticism, *blue notes*<sup>106</sup>, *rubato*, *rubato*, a wide dynamic range, rich ornamentation, and *sostenuto*. The character of the piece is further shaped by the use of modal harmony, where shifting tonal centers in second-related movements create fluidity and harmonic ambiguity. The absence of a clear tonic anchor enhances the sense of unease and nostalgia, reinforcing the composition's melancholic expression. The timbre and register of the cello, closely resembling the human voice, further amplify the emotional depth of the performance. Katz demonstrates remarkable musical sensitivity, blending seamlessly with the ensemble, which subtly

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<sup>106</sup> Blue note - a sound deliberately intoned below the correct pitch, often used in blues and jazz to emphasise emotional expression.

follows his phrasing and provides delicate accompaniment. The variety of phrasing and techniques employed highlights the cello's expressive qualities, making it an ideal instrument for interpreting jazz ballads.

## ELEGY

FREDERIC KATZ

The musical score for 'Elegy' by Frederic Katz is presented in a single system with ten staves. The first staff is labeled 'CELLO' and the subsequent staves are labeled 'Vc.'. The music is in 4/4 time. The key signature has one flat (B-flat major or D minor). The score includes various chords and phrasing techniques:

- Staff 1 (CELLO):** Bars 1-4. Chords: Am7, Am7, Bbm7, Bbm7.
- Staff 2 (Vc.):** Bars 5-8. Chords: Am7, Am7, Cm7, Bm7.
- Staff 3 (Vc.):** Bars 9-12. Chords: Bbm7, Eb7, Ab7, Dbmaj7, G7.
- Staff 4 (Vc.):** Bars 13-16. Chords: Cmaj7, Dbmaj7, G7, F#7. Includes a triplet of eighth notes in bar 14.
- Staff 5 (Vc.):** Bars 17-20. Chords: Abm7, Db7, F#maj7, Fmaj7. Includes a triplet of eighth notes in bar 18.
- Staff 6 (Vc.):** Bars 21-24. Chords: Bbm7, Bbm7, Am7, Am7. Includes a sextuplet of eighth notes in bar 24.
- Staff 7 (Vc.):** Bars 25-28. Chords: Bbm7, Bbm7, Am7, Am7.
- Staff 8 (Vc.):** Bars 29-32. Chords: F#maj7, C, Fm, Bb7. Includes a triplet of eighth notes in bar 29.
- Staff 9 (Vc.):** Bars 33-36. Chords: Eb(maj7), Eo7, Fm7, E7. Includes triplets of eighth notes in bars 33, 34, 35, and 36.

Example 13. *Elegy*, cello part, bars 1-36

37 Am7 Am7 Bb7 Bb7

41 Am7 Am7 Cm7 Bm7

45 Bbm7 3 Eb7 Ab7 Dbmaj7 F#m7 B7

49 Cmaj7 Cmaj7 F# F

53 G#7 C7 F#7 Bb7

57 Ebm7 Eo7 Fm7 Emaj7

61 Am Bb/A A

64 PIZZ.

Example 14. *Elegy*, cello part, bars 37-66

In the version presented as part of *The Artistic Work*, arranged for cello and jazz trio, I chose to base my performance on the recording from *Fred Katz and His Jammers*, playing the exact same notes as in the original. I approached the piece as one would a work of 'classical music,' focusing on formal analysis and emotional interpretation rather than altering the melodic line. I chose to perform at a slower tempo in order to bring out an even deeper, melancholic mood. This approach, which is similar to the practice in classical music, involving a kind of reconstruction of the piece, allows the performer to introduce their own interpretation while maintaining respect for the composer's original vision.

### 3.2.2 Frederick Katz - *The Vidiot*

*The Vidiot*, recorded twice by Frederick Katz, derives its title from a term coined in the 1950s by combining the words *video* and *idiot*. The term describes a person so engrossed in watching television and other media that they neglect basic life activities such as sleeping, eating, and social interaction<sup>107</sup>.

The first recording of *The Vidiot* was made for comedian Ken Nordine's radio album *Word Jazz* (Dot / DLP-3075) in 1957. This album combines Fred Katz's jazz compositions with Nordine's spoken-word narration. In this version, the actor narrates the story of the titular 'vidiot,' while the musical component is limited to a 12-bar theme—first performed pizzicato by the cello in unison with the flute, and later reprised by the cello *arco* at a much slower tempo.

The second version of *The Vidiot* was recorded in 1958 on the album *Soul<sup>o</sup> Cello: Modern Jazz Arrangements for Cello and Orchestra* (1958 / DL9202). In this version, which lasts approximately two minutes, the cello takes a leading role, making it a piece for cello with jazz ensemble accompaniment. The piece is arranged for cello as well as clarinet, alto saxophone, flute, piano, guitar, campanelli<sup>108</sup>, double bass and percussion; However, all other instruments serve primarily as accompaniment to the cello's part<sup>109</sup>.

The piece, set in F major, begins with the cello playing a 12-bar theme using staccato articulation. This theme is filled with syncopations and accents, giving it a lively

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<sup>107</sup> <https://www.collinsdictionary.com/submission/683/vidiot> accessed 01.04.2024.

<sup>108</sup> Campanelli - a percussion instrument from the idiophone family, also known as a Glockenspiel.

<sup>109</sup> It is worth noting that this is one of the few pieces from this period for which Fred Katz uses piano and cello in the arrangement. This is most likely due to the fact that in Chico Hamilton's ensemble, one of the elements contributing to the uniqueness of the sound was the use of the guitar as a harmonic instrument. Fred Katz, accustomed to the combination of cello and guitar, preferred this composition of instruments. Nevertheless, in later years he often composed for line-ups with piano and cello.

and rhythmic character. The other instruments then repeat the theme in unison before transitioning into a cello solo.

## THE VIDIOT

FIRST TIME CELLO ONLY FREDERICK KATZ

1  $F^{maj7}$   $E_b^7$   $A^7(b9)$   $D^m7$   $D_b^m7$   $C^m7$   $F^7$

5  $B_b^{maj7}$   $E_b^7$   $D^{\circ}7$   $D_b^{maj7}$   $A^m7$   $D^7(b9)$

9  $G^m(maj7)$   $C^9(b5)$   $B_b^{\circ}7$   $A^m7$   $A_b^7$   $D_b^{maj9}$   $G_b^{maj7}$

Example 15. *The Vidiot*, theme

The harmonic structure and performance style suggest that the piece follows the so-called 'Parker blues'<sup>110</sup>. Following the theme's presentation, the cellist embarks on a solo spanning two choruses, predominantly using rhythmic values such as swinging eighth notes and quarter notes. He builds the solo progressively by increasing the pitch range and dynamic intensity. The form and virtuosity suggest an improvisation. However, harmonic analysis reveals that some of the chords align with the melody while significantly deviating from the harmonic framework of the theme. This indicates that the harmonic progression was prearranged to fit the melodic line (Examples 21, 22, 23)<sup>111</sup>. Thus, Fred Katz is not improvising.

<sup>110</sup> Parker blues (*bird changes*) - a specific variation of the 12-bar blues, developed by Charlie Parker, involving the introduction of a sequence of dominant chords into traditional blues harmony, which act as transitions between major chords. In this form, the dominant (often altered, e.g. by increasing or decreasing) is used to enrich the harmonic structure of the piece. An example of an early practical application of this technique is Parker's composition *Blues for Alice*, which is one of the first works to use this innovative harmony in jazz music.

<sup>111</sup> The selected examples present the same chorus fragment.

Example 16. *The Vidiot*, 5th-8th bar of the theme

Example 17. *The Vidiot*, 5th-8th bar of the first chorus solo

Example 18. *The Vidiot*, 5th-8th bar of the second chorus solo

After the solo, two special choruses are introduced, reflecting the influence of Katz’s work in television commercial music. The first special chorus is performed in unison by the brass section, while the cello, guitar, and double bass provide a half-note counterpoint. The second special chorus reverses this arrangement, with the cello and guitar playing in unison while the brass section provides the counterpoint. This structure echoes the thematic presentation at the beginning of the piece. The piece concludes with the theme played in unison by the cello and campanelli.

*The Vidiot* is a short yet vibrant composition in which the cello plays the central role. Although it lasts only two minutes, it features eight performers who accompany the cellist throughout most of the piece. Additionally, the arrangement is designed to create the illusion of improvisation, even though the harmonic structure and melodic content are precomposed.

In my interpretation of *The Vidiot*, presented as part of *The Artistic Work*, I arranged the piece for cello, piano, double bass, and percussion. I approach it as a whimsical, playful piece for cello accompanied by a jazz trio. Although it appears to

be an easy tune, it requires significant skill from the performer. Swinging eighth notes, executed across different positions and strings, demand exceptional rhythmic precision and intonation accuracy. Achieving the desired stylistic expression requires mastery of jazz bowing techniques, particularly the phrasing approach in which the last eighth note of each beat is subtly connected to the first note of the following beat. Transcribing jazz compositions and practicing them as études is a widely used technique among jazz musicians. It not only enhances technical proficiency but also deepens the performer's understanding of the composer's improvisational approach.

### 3.2.3 Frederick Katz - *The Sage*

In an interview with *The Idelsohn Society*, Fred Katz mentioned that he dedicated *The Sage* to his father. The word *sage* refers to a person of great wisdom and experience, often in a spiritual or philosophical context. In the same interview, Katz highlighted the special bond he shared with his father, often emphasizing his uniqueness. One can infer that the title of the piece itself is a tribute to Katz's father.

*The Sage* was recorded twice by the Chico Hamilton Quintet in slightly different arrangements. The first recording appeared in 1955 on the debut album *Chico Hamilton Quintet Featuring Buddy Collette* (Pacific Jazz / PJ-1209), while the second version was recorded in 1957 for the film *Sweet Smell of Success* (Decca [USA] DL 8614). Notably, in the film version, the piece was retitled *Susan*, in reference to one of the characters. In 1997, *The Sage* was featured in director Paul Thomas Anderson's Academy Award-nominated film *Boogie Nights*.

The slow and lyrical theme has a serious, nostalgic feel. The cellist employs vibrato and détaché bowing, incorporating significant dynamic contrasts to emphasize the expressive quality of the piece. The slow, melody of the theme has a serious, nostalgic feel. The cellist plays with vibrato<sup>112</sup>, using *the détaché* technique, operating with large dynamic differences, thus emphasizing the character of the piece. The duet format provides the cellist with space to explore the lower registers while maintaining clarity against the double bass accompaniment.

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<sup>112</sup> In jazz performance, playing with a lot of vibrato (as is the case in music from the Romantic era, for example) is a rare procedure. In this piece, however, Katz makes deliberate use of this technique, giving it a special character.

Example 19. *The Sage*, theme song, cello and double bass part

Following the theme's initial statement, the cello transitions to extended chords using the *bariolage* technique, while the double bass continues the walking line. The guitar then takes over the theme for the second presentation. In the third statement, the clarinet introduces the melody while the guitar provides counterpoint, with the double bass maintaining continuous accompaniment. Midway through this section, the melody returns to the cello, supported by the other instruments in counterpoint. The piece concludes with a coda, in which the cello once again employs *bariolage* to perform sustained chords. Interestingly, throughout the piece, percussion is used sparingly, appearing only when the cello reintroduces the final repetition of the theme, marked by

a single *suspended cymbal roll*<sup>113</sup>. Fred Katz did not leave space for improvisation in this composition. Instead, he builds the piece's narrative through a floating, thrice-repeated theme, successively presented by different instruments.

In my interpretation of *The Sage*, included in *The Artistic Work*, I arranged the piece for cello, piano, double bass, and percussion. Although I draw inspiration from Katz's musical ideas in his recordings of the piece, my arrangement diverges significantly from the original. The piece begins with a duet between the cello and double bass. In the first half of the theme, the melody is played by the double bass *arco*, while the cello provides accompaniment with extended chords using the *bariolage* technique. In the second half of the theme, the roles are reversed: the double bass takes over the accompaniment with *bariolage*, while the cello plays the remaining melody. This approach highlights an interchangeability between cello and double bass, employing techniques that are unconventional—particularly for jazz double bassists. At the same time, this passage illustrates that not only can the cello borrow from the language of the jazz double bass, but cello techniques can also be adapted for other jazz instruments.

Following the jointly played theme, the double bass takes a pizzicato solo, accompanied by the rest of the ensemble in a *biguine* rhythm<sup>114</sup>. After the double bass solo, the cello takes the lead. Rather than referencing the main theme, I develop an improvisation around a rhythmic-melodic motif. I employ syncopation and transposition while reinforcing harmonic movement with staggered chords. I build tension by increasing textural density, progressively playing more continuous eighth notes. For the final theme statement, I perform it alongside the piano. The piece concludes with a coda reminiscent of Katz's version, featuring *bariolage* arpeggios.

In my arrangement of *The Sage*, I deliberately depart from Fred Katz's original form, introducing improvisation and new expressive elements. Instead of a closed structure based on thematic repetition, I create a more dynamic narrative in which the cello and double bass exchange roles, incorporating techniques uncommon in jazz, such as *bariolage*. By integrating improvisation—absent in Katz's version—I allow for greater artistic freedom. In this way, I not only pay homage to the original but also offer a new

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<sup>113</sup> *Suspended cymbal roll* is a percussion cymbal playing technique where the cymbal is suspended from a stand and struck with sticks to produce a continuous, smooth sound. Usually two sticks are used to keep the strokes even on both sides of the cymbal. This produces a distinctive, intense sound.

<sup>114</sup> *The biguine* rhythm originated in the French Antilles, particularly Martinique, and is a traditional musical and dance style. Biguine combines African and European elements to create a distinctive rhythm with a varied tempo.

interpretation that highlights the dialogue between tradition and modernity, creating an open structure that invites artistic expression.

#### **3.2.4 Frederick Katz - *Lillian***

*Lillian* by Frederick Katz is a jazz ballad with a typical AABA structure. Titled in honor of and dedicated to Katz's wife, the piece appears on the Chico Hamilton Quintet's fourth album, *Chico Hamilton Quintet* (1956, Pacific Records / PJ-1225). Arranged for cello, alto saxophone, guitar, double bass, and percussion, this composition exemplifies *chamber jazz*, where each instrument plays a crucial role in creating a refined and subtle musical texture.

The piece begins with the saxophone, which, accompanied by the rhythm section, introduces the first A section of the theme. The accompanying parts—guitar, double bass, and drums—are precisely arranged from the outset, leaving no space for the typical free-form chordal comping. Instead, each voicing and every instrumental entrance are meticulously planned. The whole gives the impression that the instrumental parts played during the theme have been carefully written out. A standout moment in this section occurs in the final two bars, where the rhythm section transitions into a walking bass line and a double-time feel, while the saxophone introduces the melody with a swinging articulation. This treatment recurs at the end of each A section throughout the piece.

In the second A section, the saxophone is joined by the cello, which plays a counterpoint line. The cello's part is almost as prominent as the main melody, accompanying the saxophone throughout both the A and B sections of the theme. The final A section is performed by the saxophone in the same manner as in its first statement.

Following the theme's presentation, the saxophone takes a solo, improvising over two A sections. The cello then assumes the lead, playing the B section melody, which is rich in ornamentation and passing tones. The final A section returns, played in the same manner as earlier in the piece, followed by a coda in which the cello plays a descending melodic phrase ending on two sustained notes.

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17  $G^9(b5)$   $C^7$   $F^9(b5)$   $Bb^7(b5)$

ALTO SAX.

Vc.

22  $E_m^7$   $A^7(\#9)$   $D^{maj7}$   $\text{::}$

ALTO SAX.

Vc.

26  $G_m^7$   $G\#^07$   $D_m^7$

ALTO SAX.

Vc.

29  $A_m^7$   $G_m$   $A_m$   $Bb$   $Bb^6$   $C^7(SUS4)$   $Bb^7AmGm^7$

ALTO SAX.

Vc.

Example 20. *Lillian*, second Section A of the theme, cello and saxophone part

The composition is marked by a carefully structured arrangement, where each instrumental part is meticulously planned, contributing to a refined and cohesive whole. The cello plays a significant role—not only providing counterpoint but also leading the final B section of the theme and the coda. Its recurring counterpoint dialogues with the main theme, adding a distinctive character to the piece. This complementarity of the instrumental parts emphasizes the elegance and complexity of the piece, making it an excellent example of chamber jazz.

In my arrangement of *Lillian*, featured in *The Artistic Work*, the piece is scored for cello, piano, double bass, and percussion, preserving its intimate and delicate

character. While drawing from the original arrangement, I emphasize the role of the cello even further. The piece opens with the cello presenting the A section of the theme, accompanied by the other instruments. The piano then takes over the theme while the cello plays the counterpoint, as in The theme is followed by a cello solo. I improvise through two A sections, employing techniques such as syncopation, legato phrasing, anticipations, ornamentation, and harmonics (*flageolets*). I describe the harmony, referring to the theme of the piece, using varying rhythmic values. My improvisation maintains a balance between expressivity and restraint, focusing on melodic fluidity and subtle rhythmic variations. I deliberately avoid abrupt accents and dynamic contrasts to preserve the emotional coherence of the piece, enhancing its introspective character.

The cello solo is followed by a piano improvisation, based on the harmonies from the B and A sections of the piece. The cello then returns to restate the B section, performing it with extensive ornamentation and passing tones, much like Frederick Katz did. The final A section is performed as a duet, with the cello carrying the melody while the piano provides a counterpoint. The piece concludes with a coda reminiscent of the Chico Hamilton Quintet's version.

While structurally similar to the original, this arrangement remains within the *chamber jazz* aesthetic, with an even greater emphasis on the cello's role—not only as a melodic voice and counterpoint but also as an improvising instrument.

### **3.2.5 Frederick Katz - *Goodbye Baby***

*Goodbye Baby* was composed by Frederick Katz for the soundtrack of Alexander Mackendrick's 1957 film *Sweet Smell of Success*. That same year, the composition was released in two versions on two separate albums. The first version, performed by the Chico Hamilton Quintet, appeared on the film's official soundtrack album (*Sweet Smell of Success*, DECCA 1957 / DL-8614). The second version, released as a promotional single for the film, featured lyrics by William Engvick and was performed by Mark Murphy with orchestral accompaniment under the direction of Ralph Burns (*Mark Murphy – Goodbye Baby / The Right Kind of Woman*, DECCA 1957 / 9-30390).

The original version of the piece, arranged for a quintet consisting of cello, saxophone, guitar, double bass, and percussion, is a jazz ballad with an AABA structure. Set in F minor, the composition begins with a saxophone solo presenting the first A section of the theme. The rest of the ensemble gradually joins in, providing accompaniment for the remaining sections. Throughout the theme, the cello primarily serves a harmonic function, playing long sustained notes in unison with the guitar to reinforce the harmonic texture.

FRED KATZ

The musical score is arranged in two staves: SAX (Saxophone) and CELLO. The key signature is F minor (three flats) and the time signature is 4/4. The score is divided into six systems, each with measure numbers 1, 6, 10, 14, and 18 indicated. Chord symbols are placed above the notes to indicate the harmonic structure. The first system is labeled 'A' and contains measures 1-5. The second system contains measures 6-9. The third system contains measures 10-13. The fourth system contains measures 14-17. The fifth system contains measures 18-21. The saxophone part features melodic lines with various articulations, while the cello part provides a steady harmonic accompaniment with sustained notes.

Example 21. *Goodbye Baby*, theme, cello and saxophone part

After the theme, the guitar takes a 32-bar solo (repeating Section A twice), accompanied by double bass and percussion. During this section, the cello continues its harmonic function, providing sustained notes that complete the harmonies at the ends of phrases. Following the guitar solo, the cello takes over the B section of the theme, playing with ornamentation and passing tones that add a subtle blues inflection. The piece concludes with a return to the A section, followed by a coda in which the guitar plays the lead role.

The cello's role throughout *Goodbye Baby* is understated, characterized by long, sustained notes that enhance the melancholic atmosphere of the piece. It is only in the final section that the cello takes a more prominent role, subtly embellishing the B section with expressive ornaments and transitional tones.

In my arrangement of *Goodbye Baby* for *The Artistic Work*, I scored the piece for voice, cello, piano, double bass, and percussion. The vocalist sings the theme in its entirety, while the cello provides counterpoint, drawing directly from the instrumental version by the Chico Hamilton Quintet. In my improvisation, I closely reference the theme's material, mimicking vocal phrasing to highlight the complementarity of cello and voice in jazz ballads—an approach frequently employed by Frederick Katz in his artistic practice.

### **3.3.6 Frederick Katz - *The Squimp***

*The Squimp*, composed by Frederick Katz, was recorded by the Chico Hamilton Quintet on the album *Chico Hamilton Quintet in Hi-Fi* (1956, Pacific Jazz / PJ-1216). This album was part of DECCA's *Mood Jazz in Hi-Fi* series. The piece is arranged for cello, clarinet, guitar, double bass, and drums.

The composition, lasting just under two minutes, is built around a 16-bar *ostinato* performed in unison by the cello and double bass. Initially, the listener may perceive this passage as the piece's theme; however, over time, it evolves into an accompaniment. This syncopated phrase is built on the C blues scale. Given its low register, the choice of this key was likely intentional, as the lowest note on the cello is C. The cello and double bass part remains unchanged throughout the composition, and their timbres blend to such an extent that the overall sound resembles that of a tuba.

Example 22. Frederick Katz, *The Squimp*, theme

The *ostinato* is repeated three times. During the second repetition, the guitar joins in, freely improvising. In the third repetition, the clarinet enters, improvising simultaneously with the guitar. A *special chorus* follows, during which the rhythm section—including the cello—sustains the dominant, G, while the guitar and clarinet play a four-bar looped riff in *unison*. In the fifth chorus, the riff played by the clarinet and guitar is joined by the *ostinato* performed by the double bass and cello. The piece concludes with a coda consisting of three half-diminished chords.

With its clarinet lines and syncopated theme, the composition exudes a joyful character. The simultaneous improvisation evokes the feel of New Orleans-style jazz<sup>115</sup>. The cello plays a crucial role in *The Squimp*; although it doubles the double bass throughout, its presence significantly alters the ensemble's overall sound.

In my arrangement of *The Squimp*, presented as part of *The Artistic Work*, I score the piece for cello, piano, double bass, and percussion. I use Katz's version as the foundation for my arrangement, extending it with additional sections. The piece opens with an eight-bar percussion introduction, after which the cello presents the *ostinato* familiar from Katz's version. After the first repetition, the double bass joins

<sup>115</sup> New Orleans style - the first of the jazz styles belonging to traditional jazz, developed around 1910 ; based on the counterpoint of melodic instruments (cornet or trumpet, clarinet and trombone) and the constant repetition of the rhythmic formula of collective improvisation on blues and ragtime themes.

in, playing in unison *arco*. Against this backdrop, the piano improvises for the next 32 bars. A *special chorus* follows, centered on a dominant G<sup>7</sup> chord.

The repeated *ostinato* gradually builds tension, reaching its climax in the *special chorus*. Unlike in the original version, the piece does not end at this point; instead, the rhythm section transitions into a walking feel, and the cello launches into a dynamic improvisation. Following the cello solo, the percussionist takes a solo, accompanied by the double bass in a walking line. By incorporating improvisation—both for the cello and percussion—I allow the previously built tension to be released while enriching the piece's overall structure. The piece concludes with the theme being stated twice—first in unison by all instruments, and finally in a *pizzicato* rendition by the cello and double bass.

### 3.3 Compositions with space for cello improvisation

#### 3.3.1 Frederick Katz - *Granada*

The only solo composition included on the Chico Hamilton quintet's album *Zen: The Music of Fred Katz* (1957, PJ-1231) is *Granada*. The work is inspired by a popular song from the 1930s by Mexican composer Austin Lara. The piece is inspired by the popular 1930s song *Granada* by Mexican composer Agustín Lara. The melodic introduction, based on the Phrygian scale<sup>116</sup>, foreshadows the Spanish leitmotifs that permeate the entire work. This impression is heightened by Katz's use of *pizzicato*, making the cello sound reminiscent of a guitar.



Example 23. *Granada*, introduction

The piece evolves through the development of motifs taken from the theme, alternating between *pizzicato* and pathos-laden *arco* passages. This alternation creates a musical dialogue, symbolizing an interplay between the guitar and the human voice.

A review of various recordings of Katz's performances reveals that some sections were pre-composed, while much of the piece remains improvised. In his playing, the cellist employs a full range of rhythmic values and frequently applies *rubato*, lending the composition a fluid and expressive character. The climax of the piece is reached in a dynamic section performed with *spiccato*, imitating the *flamenco* guitar technique *picado*<sup>117</sup>. The piece concludes with a *pizzicato* cadenza, filled with ornaments typical of Spanish music.

By transferring guitar-playing techniques to the cello—such as plucking the strings with all fingers of both hands, striking the strings with the left-hand fingers,

<sup>116</sup> Phrygian scale - a minor scale built on the second degree of the major scale, characterized by an exotic, oriental sound.

<sup>117</sup> Flamenco picado - a flamenco guitar technique in which a melody is played using alternating pipes of the index and middle fingers to produce dynamic passages.

playing staggered *pizzicato* chords, deliberately tapping the fingerboard while plucking, employing fingernail articulation, and using *tremolo pizzicato*—Fred Katz expands the instrument’s sonic possibilities.

Given the frequency with which Katz performed this piece, it can be inferred that *Granada* was one of his favorite compositions.

In my interpretation of *Granada*, presented in *The Artistic Work*, I approach the piece as an improvisation on its theme, inspired by Fred Katz’s performances. I begin with an introduction and the main theme, replicating Katz’s approach. I then develop the improvisation using both cello and guitar-playing techniques. Among other approaches, I incorporate the Phrygian scale as well as the harmonic scale built from the fifth degree—both characteristic of Spanish music. I utilize *pizzicato* techniques typical of Fred Katz’s playing. I conclude the piece with a chordal coda characteristic of Katz’s style, employing simultaneous *pizzicato* execution with both the left and right hands. Throughout my interpretation, I strive to maintain the Spanish character of the composition, reinforcing its connection to the title.

### **3.3.2 Frederick Katz - *To Blow is To Know***

*o Blow is To Know*, recorded on the album *Fred Katz and His Jammers* (1959 / DL9217), is a jazz ballad with an extended arrangement for cello, trumpet, vibraphone, guitar, double bass, and drums. The title of the piece refers to jazz jargon, in which the term *blow* means to improvise.

Analyzing the harmonic and melodic structure of the theme, its form can be described as AA<sup>1</sup>A<sup>2</sup>BA. However, the triply repeated A section at the beginning of the cycle appears only during the initial presentation of the theme; improvisations take place over a standard 32-bar AABA form.

The image shows a musical score for the AAA theme of 'To Blow is To Know'. It is written for trumpet (TPT.) and cello (VC.) in F minor, 4/4 time. The score is divided into six systems, each with a measure number (1, 5, 9, 13, 17, 21) and a key signature of two flats. The harmonic progression is indicated by chords: Fm (A), Fm, Bbm, Bbm, Gm, C7, Fm, Fm (A), Fm, Bbm, Bbm 3, Gm, C7, Fm, Fm (A), Bbm, and Gm, C7, Fm7. The melody for the trumpet and cello is written in a way that they play in unison for most of the piece, with the cello playing a counterpoint line during the B section (measures 13-17).

Example 24. *To Blow is To Know*, AAA theme, trumpet and cello part

The piece's blues theme, set in F minor, is introduced in unison by the trumpet and cello, accompanied by the rhythm section. Repeated three times, the harmonic progression is outlined by phrases whose melodies follow a distinct directional flow. With each repetition, the melodic range expands. During the B section of the theme, the cello plays a counterpoint line, before returning to unison with the trumpet for the final A section.

Following the theme, Fred Katz launches into an improvisation. Accompanied by a *walking* rhythm section, he develops his solo by drawing inspiration from the thematic material. Katz expands the improvisation by increasing the melodic range, incorporating blues scales, chromatic runs, and ornamentation. He employs a variety of rhythmic values, including swinging eighth notes, eighth-note triplets, sixteenth-note triplets, and even thirty-second notes. The solo culminates in a four-bar special chorus, motivically linked to one of the A sections of the theme. This passage also serves as a modulation to the dominant minor key, C minor, setting the stage for subsequent soloists.

Example 25. *To Blow is To Know*, special chorus with modulation to C minor, cello part

At the conclusion of the piece, the first A section of the theme returns, played once in its original key and in the same manner as its initial statement. The composition closes with a virtuosic coda based on the blues scale, performed by the cello.

Although the cello is not always the most prominent instrument in this piece, its role is crucial. In addition to presenting the theme, it carries an improvisation that maintains the bluesy character of the composition. Moreover, it executes a key modulation that stands out as one of the arrangement's most unexpected moments. *To Blow is To Know* not only showcases Fred Katz's virtuosity as a performer and improviser but also highlights his compositional and arranging skills. Through unconventional structural choices, this seemingly simple jazz ballad transforms into an intriguing musical study. In the *liner notes* of *Fred Katz and his Jammers* (1959 /DL9217) one can find a short

fitting description of the piece: "...*To Blow is To Know*, a moody piece in which Katz shows he knows"<sup>118</sup>.

In my adaptation of *To Blow is To Know*, included in *The Artistic Work*, I arrange the piece for cello, piano, double bass, and percussion. My decision to adapt Fred Katz's arrangement stems from the prominent role he assigned to the cello in the piece's structure. Katz treats the cello not only as a melodic instrument but also as a contrapuntal and harmonic voice, adding depth and complexity to the composition. In my adaptation, I retain these essential characteristics, particularly highlighting the cello's role in the A sections of the theme. Conversely, in the B section, the cello assumes a counterpoint role to the piano melody.

During my improvisation, I reference the theme by employing the blues scale, chromaticism, ornamentation, and legato phrasing, further reinforcing the bluesy character of the piece. A key moment occurs in the *special chorus*, where the cello plays a crucial role in modulating to C minor, facilitating a smooth transition into subsequent solo sections. Through my adaptation, I aimed to highlight Katz's innovative approach to the cello, which functions melodically, harmonically, and rhythmically, supporting the entire structure of the piece.

### **3.3.3 Frederick Katz - *Dixie, Why not?***

*Dixie, Why Not?* is an example of a Frederick Katz composition in which the cello, though playing an important role, does not take center stage. Included on the album *Fred Katz and His Jammers* (1959 / DL9217), the piece is arranged for cello, trumpet, vibraphone, guitar, double bass, and drums. Although the title alludes to the New Orleans *Dixieland* style, the composition itself lacks some of the essential elements characteristic of this genre—most notably, collective improvisation.

The piece begins with a theme presented by the trumpet, vibraphone, and cello. The theme follows a 32-bar AABA structure in the key of F major. With its swinging eighth notes and syncopations, the composition exudes an energetic, upbeat character.

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<sup>118</sup> Bill Coss, *Fred Katz and His Jammers*, Metronome-Music USA, DECCA, 1960.

CELLO

**DIXIE, WHY NOT?**

FREDERICK KATZ

(A)  $F^{maj9}$   $Cm7$   $F7$

5  $Bb6$   $B07$   $F7$   $D7$   $Gm7$   $C7$

9 (B)  $F9$   $Bb7$

13  $Am7$   $D7$   $Eb$   $E$

(A)  $F^{maj9}$   $Cm7$   $F7$

21  $Bb6$   $B07$   $F7$   $D7$   $Gm7$   $C7$

Example 26. *Dixie, Why not?*, theme, cello part

After the theme's presentation, the double bass takes a solo for one chorus, accompanied by the rhythm section. However, rather than transitioning directly into the next instrumental improvisation, the bass solo is followed by a passage known in jazz jargon as a *let out*. A *let out* is a prearranged ensemble interlude that separates individual improvisations and introduces the next soloist. In this case, the *let out* is structured so that the leading instruments play in unison, as in the theme. The cello executes this passage using both *arco* and *pizzicato* techniques, becoming particularly prominent for several bars, where it plays staggered chords in tandem with the vibraphone.

65

CELLO

TR

VIB

GTR & BS

70

CELLO

TR

VIB

GTR & BS

74

CELLO

TR

VIB

GTR & BS

77

CELLO

TR

VIB

GTR & BS

ARCO

Example 29. *Dixie, Why not?, let out*

The next chorus of improvisations is shared between the vibraphone and trumpet. Following this, the cello and guitar engage in alternating four-bar improvisations, a common jazz practice known as *trading fours*. Throughout this section, the cellist performs exclusively in *pizzicato*, engaging in a dialogue with the guitar through melodic phrases in the same register. This technique makes the two instruments blend sonically, creating the illusion that the entire passage is played on a single instrument. Following the *fours*, the theme returns, mirroring the opening of the piece, and is followed by a coda that references material from the *let out* passage.

The image displays three systems of musical notation for guitar (GTR.) and cello (Vc.).

- System 1 (Measures 109-114):** The guitar part (GTR.) is mostly silent, with a few notes at the end. The cello part (Vc.) plays a melodic line in the bass register.
- System 2 (Measures 115-118):** The guitar part (GTR.) plays a melodic line in the treble register. The cello part (Vc.) is mostly silent, with a few notes at the beginning.
- System 3 (Measures 119-124):** The guitar part (GTR.) is mostly silent. The cello part (Vc.) plays a rhythmic accompaniment with triplets in the bass register.

Example 27: *Dixie, Why not?*, cello fours and guitar

*Dixie, Why Not?* does not feature the classic collective improvisation typical of the *Dixieland* style. However, it incorporates elements reminiscent of this tradition, such as heterophony, unison passages, instrumental dialogues, a joyful character, and extensive syncopation.

Although the cello is not particularly prominent in this piece, its role remains significant. It presents the theme, participates in the *let out*, and takes part in a brief improvisational exchange. This demonstrates that Frederick Katz did not always feel the need to position the cello at the forefront of every composition or arrangement.

In my interpretation of *Dixie, Why Not?*, featured in *The Artistic Work*, I remain faithful to Frederick Katz's approach. I arrange the piece for cello, piano, double bass, and percussion, maintaining the balance between ensemble interplay and individual instrumental voices. I present the theme with rhythm section accompaniment. Afterward, the double bass and piano each take a solo, separated by a *let out* passage derived from Katz's original version. Following the improvisations of the other instruments, I engage in *trading fours* with the percussionist, playing exclusively in *pizzicato*. The piece concludes with a return of the theme, followed by a coda referencing the *let out* section.

### 3.3.4 Carson Smith

Carson Raymond Smith (1931–1997) was an American jazz double bassist. Early in his career, he played in bands that helped define the sound of West Coast jazz. He recorded with groups led by jazz luminaries such as Gerry Mulligan and Chet Baker<sup>119</sup>. In 1955, he joined Chico Hamilton's newly formed band, where he met Fred Katz. Smith remained with the quintet for the next five years, recording and performing extensively. In the early 1960s, he moved from Los Angeles to Las Vegas, where he worked as a sideman in various jazz ensembles. Throughout his career, he performed with jazz greats such as Charlie Parker, Clifford Brown, Billie Holiday, Buddy Rich, and Lionel Hampton<sup>120</sup>. He died of cancer at the age of 66<sup>121</sup>.

### 3.3.5 *Katz-up*

*Katz-up*, composed by Carson Smith, was dedicated to Fred Katz. The humorous title plays on the cellist's name, transforming the phrase *catch-up*<sup>122</sup> into *Katz-up*. The composition follows a 12-bar blues form, harmonically extended in the bebop style, and is set in the key of G major. This harmonic structure, characteristic of the bebop era, is commonly referred to as *bebop blues*.

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<sup>119</sup> *Discography of American Historical Recordings, Carson Smith*, <https://adp.library.ucsb.edu/names/344237> (accessed 01 March 2024); own translation.

<sup>120</sup> *Carson Smith*, Apple Music, <https://music.apple.com/us/artist/carson-smith/15656413> (accessed 01 March 2024); own translation.

<sup>121</sup> *Jazz bassist Smith dies at 66*, Las Vegas Sun, 1997, <https://lasvegassun.com/news/1997/nov/05/jazz-bassist-smith-dies-at-66/> (accessed 01 March 2024); own translation.

<sup>122</sup> *Catch-up* (English) - to reach the same level or standard as someone who is better or more advanced.

## KATZ-UP

FRED KATZ

The musical score for 'Katz-up' is presented in three systems. Each system contains a saxophone staff (treble clef) and a double bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-4) features chords G7, C7, G7, Dm7, and G7. The second system (measures 5-8) features chords C7, C#o7, G7, Bm7, and E7. The third system (measures 9-12) features chords Am7, D7, G7, E7, Am7, and D7. The bass part concludes with the instruction 'TO SOLO'.

Example 28. *Katz-up*, theme of the piece, saxophone and double bass part

The recording of *Katz-up* by The Chico Hamilton Quintet, featured on the album *Zen: The Music of Fred Katz* (1957, PJ-1231), opens with the clarinet and guitar introducing the theme against a rhythmically engaging counterpoint from the double bass and drums. The theme is presented only once at the beginning, which diverges from the typical blues performance practice of the time. Additionally, the theme is played in a *double-time feel*<sup>123</sup>, initially creating the illusion that the entire piece will be performed at a very fast tempo. However, after the theme, the double bass and drums transition into a *walking* groove at the piece's actual tempo, setting the stage for Katz's virtuosic solo.

Frederick Katz improvises over six choruses, drawing upon the roots of the blues. His improvisation incorporates *call and response* phrasing, where the first four bars of each chorus often correspond with the following four, while the final four bars introduce new material that is developed in successive repetitions of the harmonic cycle. Katz also

<sup>123</sup> *Double-time feel* - a rhythmic technique involving the thickening of rhythmic values, which gives the impression of a double-time tempo, while maintaining the actual speed of the piece.

employs the blues scale, enriched with passing tones, and demonstrates extensive motivic development throughout his solo.

The only clearly structured segment of the improvisation is the fourth chorus, in which the cellist establishes a repeating motif consisting of eighth-note triplets followed by two swinging eighth notes. He repeats this phrase three times, creating an increasing sense of tension and anticipation. The expected resolution arrives on the third repetition, when instead of repeating the motif, Katz finally expands the melodic line. The impact of this moment is heightened by the rhythm section, which accents only the downbeat of each measure in a technique commonly referred to as *kicks*.

Example 29. *Katz-up*, 4th chorus of cello improvisation

As his solo progresses, Katz builds tension by shifting into progressively higher registers. He begins in the first position on the lower strings and concludes in thumb position in the third octave. Katz's improvisation showcases his technical and musical prowess. He exhibits a rich and varied rhythmic vocabulary, original motivic ideas, and exceptional command across all registers of the cello. His playing moves seamlessly from traditional blues phrasing to cadenza-like passages that highlight his virtuosic technique.

This improvisation is not only an example of technical brilliance but also of deep musical storytelling.

Following the solo, the cellist restates the theme, accompanied by the rhythm section, before concluding the piece with a coda that, like the fourth chorus of the improvisation, features strong *kicks*.

*Katz-up* is structured in a way that highlights the cello as the focal point. The rest of the ensemble introduces the piece, creating space for the cellist to take over and dominate the performance until the very end.

The image shows three staves of musical notation for the cello coda of 'Katz-up'. The first staff, starting at measure 25, is in treble clef with a key signature of one flat (B-flat). It features a triplet of eighth notes followed by a quarter note. The second staff, starting at measure 29, is also in treble clef and contains a series of quarter notes. The third staff, starting at measure 30, is in bass clef and contains a complex rhythmic pattern with triplets and a final measure with a whole note.

Example 30: *Katz-up*, cello coda

In my interpretation of *Katz-up*, included in *The Artistic Work*, I follow Frederick Katz's arrangement, treating the piece as a feature for cello accompanied by a jazz trio. As in Katz's version, the theme is introduced without the cello, performed in a *double-time feel* to create an illusion of increased tempo. The cello then enters with its solo, remaining the dominant voice for the rest of the piece.

In my improvisation, I reference Katz's motifs, utilizing the blues scale with passing tones and transitional notes. I have chosen the key of C major, which is well-suited for the cello, allowing me to explore the instrument's full timbral possibilities. In the fourth chorus of my solo, I incorporate a passage inspired by Katz's fourth chorus, treating it as a *special chorus* and the climax of my improvisation. I conclude the piece with a coda taken from Katz's version. The *Katz-up* piece is an example that allows the cello to resonate in the context of the classic blues form, while at the same time introducing elements of freshness through non-obvious procedures such as the *one-time*

presentation of the theme and *the double-time feel* at the beginning of the piece. This arrangement allowed me to combine classical playing technique with bluesy means of expression such as blues scale, *call and response* and motif work.

### 3.4 Paweł Czarakczew- *O czym ty mówisz?*

*O czym ty mówisz?*, included in *Artistic Work*, is my only original composition on this album. Although stylistically distinct from the other pieces, it draws on the ideas and compositional approaches of Frederick Katz.

Arranged for cello, piano, double bass, and percussion, *O czym ty mówisz?* opens with a cello solo, where the instrument plays chords using the *pizzicato* technique. This four-bar riff serves as the rhythmic and harmonic foundation of the entire composition. It is then taken over by the other instruments, while the cello presents the theme of the piece *arco*, seamlessly transitioning into the improvisations. The improvisation references the theme, building tension by expanding the melodic range and dynamic intensity, as well as by fragmenting and accelerating the rhythmic values. Following the improvisation, the cello remains at a forte dynamic level and introduces a new four-bar riff based on dissonant double stops. With this accompaniment, supported by the rhythm section, the piano embarks on an exuberant improvisation. At the end of the piano solo, the cello introduces a four-bar *pizzicato* motif in a low register. At first, the parts of the double bass and cello blend together, making it difficult to distinguish which instrument is playing which line. The double bass then takes over, presenting its solo over a looped accompaniment played by the cello. The piece concludes with a return of the theme, performed by the cello with the bow.

Although written nearly 70 years after the other pieces in *Artistic Work*, this composition demonstrates that the techniques pioneered by Frederick Katz for integrating the cello into jazz are not limited to the stylistic framework of his era but remain relevant in contemporary compositions.

## Summary and final conclusions

The research conducted in this paper confirms Frederick Katz's significant contribution to defining and developing the cello idiom in jazz music. By breaking down the stereotypical roles of the cello, By challenging the stereotypical roles of the cello, Katz not only succeeded in integrating the instrument into the jazz style but also expanded its functions beyond its classical applications. His work exemplifies the fusion of two musical worlds—jazz and classical music—which was part of a broader cultural shift in the 20th century.

It is important to note that the selection of Katz's works included in *Artistic Work* primarily comes from his period of activity with the Chico Hamilton Quintet (1955–1961). This decision is based on the fact that this was the peak of Katz's jazz career as a cellist, a period best documented through numerous phonographic recordings. Katz's work from this period is associated with the *cool jazz* movement—a style that played a crucial role in advancing artistic aspirations and promoting the acceptance of jazz within professional music education, ultimately contributing to its academic institutionalization. As field research and biographical data collected for this study demonstrate, in the later years of his life, Katz, though still active as a performer, devoted himself primarily to composition and academic work. This, in turn, had an impact on the formalization of jazz within educational institutions. Katz's work thus exemplifies the realization of the *Third Stream* ideals advocated by Gunther Schuller<sup>124</sup>. By blending classical and jazz techniques, Katz incorporated elements of classical musical language into his compositions. The *Third Stream* movement not only integrated these two traditions but also fostered greater awareness and exchange of knowledge between classical and jazz musicians, as well as among artists of different backgrounds and racial identities. Its core premise was to facilitate a mutual understanding of the aesthetic and technical possibilities of both traditions.

This study demonstrates that jazz has contributed to the revival of improvisation as a fundamental aspect of cello playing, in contrast to its decline throughout the Classical and Romantic periods. Katz utilized the cello not only as a melodic instrument but also as a harmonic and contrapuntal voice that blended seamlessly with the rest of the jazz

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<sup>124</sup> Gunther Schuller (1925 -2015) - was an American composer, conductor, horn player, historian, educator, publisher and jazz musician.

ensemble. This expanded the sonic palette and added depth and complexity to arrangements—an idea central to *cool jazz*. At the same time, jazz, by drawing on classical harmonies, broadened its expressive possibilities and became an inspiration for composers within the classical tradition.

However, Katz's most active period as a jazz cellist coincided with a decline in jazz record distribution, due to the rising popularity of rock and roll. As a result, Katz's work did not reach many later generations of jazz cellists. Meanwhile, a new generation of musicians emerged, developing their jazz language independently of his influence. Interviews with living jazz cellists, such as Mark Summer<sup>125</sup>, founder of the Turtle Island Quartet, revealed that they were unaware of Katz's work when shaping their own approach to jazz cello. Similarly, contemporary artists such as Jacob Szekely<sup>126</sup> and Stephan Braun<sup>127</sup> have not drawn upon Katz's oeuvre, instead relying on more recent educational materials and recordings from previous generations of jazz musicians.

A selection of Katz's compositions is analyzed in terms of their structure, performance techniques, and stylistic characteristics. Each of these works highlights Katz's distinctive approach to the cello and his experimentation with the jazz idiom, leading to the creation of his own recognizable musical language. Based on these analyses, it can be concluded that Katz enriched the language of jazz with new means of expression and integrated techniques associated with classical music, thereby realizing the principles of the *Third Stream* movement.

As this study illustrates, the integration of jazz and classical techniques in cello playing—as well as the improvisational and original arranging approaches developed by Katz—were instrumental in shaping a unique jazz cello idiom. This process can be seen as an effort to establish a new instrumental tradition that remains relevant and inspiring for contemporary jazz cellists.

The study concludes with my composition, *O czym ty mówisz?*, which references Katz's work while adapting his techniques and concepts to a contemporary jazz context. It serves both as a tribute to his legacy and as an attempt to further develop his innovations in jazz cello performance.

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<sup>125</sup> Mark Summer (1958-) - American jazz cellist and composer, founder of the Turtle Island String Quartet.

<sup>126</sup> Jacob Szekely (1979-) is an American cellist and composer.

<sup>127</sup> Stephan Braun (1978-) - German cellist and professor of jazz at the Anton Bruckner Privatuniversität in Linz.

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## ANNEX

### Glossary of jazz terms used in the work

**"Fours"** - a section of improvisation in which two or more soloists take turns playing four-bar phrases. Often, one of the musicians participating in the exchange is a drummer.

**"Kicks"** - a composed phrase played in unison by accompanying instruments, serving as a dynamic accent in the arrangement.

**"To blow"** - a colloquial term meaning to improvise on an instrument, often with mystical connotations, emphasizing the performer's freedom and creativity. (*Lepsze sformułowanie "mystical overtones" → "mystical connotations"*).

**A&R man** - an industry term referring to a person employed by a record label, responsible for discovering talent, developing artists, selecting repertoire, and organizing recording sessions.

**AABA** - the most common song form in popular music, consisting of two repeated A sections, a contrasting B section (bridge), and a return to the A section.

**Afro-Cuban jazz** - a style combining elements of jazz with Afro-Cuban music, including rhythms such as son, mambo, and bossa nova, as well as influences from African and Latin American folklore.

**Avant-garde jazz** - a genre that emerged in the 1950s and 1960s, blending elements of avant-garde classical music with jazz. Key figures in this movement include John Coltrane and Ornette Coleman.

**Bebop** - an octatonic (eight-note) scale created by adding a chromatic passing tone to a diatonic scale, often used in bebop improvisation.

**Bebop scale** - an octatonic (eight-note) scale, created by adding a chromatic note to a diatonic scale.

**Big band** - a large jazz ensemble typically consisting of a brass section (saxophones, trumpets, trombones) and a rhythm section (piano, double bass, drums), dominant during the swing era.

**Blue note** - a note intentionally played slightly lower than its standard pitch, commonly used in blues and jazz to add emotional expression.

**Blues form** - a 12-bar form of jazz piece, built from three four-bar fragments forming an AAB scheme, based on 1st, 4th and 5th chords.

**Blues scale** - a six-note scale based on the minor pentatonic scale, with the addition of a lowered fifth (blue note).

**Blues/ blues music** - secular African-American folk songwriting derived from the traditions of spirituals, work songs (e.g. plantation songs) and folk ballads. It is one of the precursors and pillars of jazz.

**Bossa nova** - a musical style developed in Brazil in the late 1950s, combining elements of samba and jazz, with characteristic complex harmonies and subtle rhythms.

**Break** - a short break in the band's playing during which one instrument performs a solo, usually at the beginning of an improvisation.

**Broadway** - the center of New York's commercial theatre and entertainment industry, referring primarily to theatres located in the area between the Avenue of the Americas and Ninth Avenue.

**Call and response** - a musical phrasing technique involving a dialogue between two phrases: the first (call) poses a musical idea, and the second (response) answers it.

**Chamber jazz** - a musical genre combining elements of classical chamber music with jazz, performed by small instrumental ensembles. It is characterised by limited improvisation, precise arrangements and a complex compositional structure.

**Chorus** - one full turn of the harmony of a piece, based on which the musicians improvise.

**Cool jazz** - a style of jazz developed in the 1950s, characterized by a smooth sound, moderate tempos, and subtle dynamics. A key figure in this style was Miles Davis.

**Dixieland** - the colloquial name for New Orleans jazz, based on collective improvisation and counterpoint of melodic instruments.

**Double-time feel** - a rhythmic technique that creates the illusion of doubling the tempo by increasing the density of rhythmic values while maintaining the original tempo.

**Flamenco picado** - a flamenco guitar technique in which a melody is played using alternating movements of the index and middle fingers to produce dynamic passages.

**Frontline instruments** - instruments in a jazz ensemble that play solo parts and the theme of the piece (e.g. saxophone, trumpet, trombone).

**Harmonic scale from the fifth degree** - a scale created by starting from the fifth degree of the harmonic scale, giving a characteristic dominant sound.

**Head arrangement** - a type of arrangement of a piece developed orally by musicians, without notation, and memorised for performance.

**Jazz ballad** - a jazz song form with a slow tempo, intimate and lyrical character, often with a narrative structure and inspiration in the lyrics.

**Jazz standard** - a popular piece performed by jazz musicians, often derived from the popular music repertoire.

**Jungle sounds** - a performance style developed by Duke Ellington's band, featuring unusual instrumental techniques such as growls, mutes, and flutter tonguing, creating a raw, intense sound.

**Latin jazz** - a genre that combines elements of jazz with Afro-Cuban and Latin American rhythms, such as samba and bossa nova.

**Let out** - a prearranged ensemble phrase used as a transition between improvisations or as an introduction to the next solo.

**New Orleans style** - the earliest form of traditional jazz, emerging around 1910, characterized by collective improvisation and melodic counterpoint between instruments such as trumpet, clarinet, and trombone.

**Parker Blues (Bird Changes)** - a variation of the 12-bar blues developed by Charlie Parker, enriched with passing dominant chords to create a more sophisticated harmonic structure.

**Pattern** - a repetitive musical motif used as a basis for improvisation in jazz.

**Phrygian scale** - a minor scale built on the second degree of the major scale, characterised by an exotic, oriental sound.

**Rhythm biguine** - a musical style originating from Martinique, combining elements of African and European music, with a distinctive, varied tempo.

**Rhythm section** - the part of a jazz ensemble responsible for harmony and maintaining the groove, usually consisting of piano or guitar, double bass, and drums.

**Riff** - a short, repeated melodic phrase that acts as an accompaniment or motif in a jazz piece.

**Section A** - the first part of the work's theme, usually comprising eight bars.

**Section B (bridge)** - the contrasting part of the work's theme, usually in a different key, also often eight-bar.

**Sideman** - a member of a jazz band who does not have a leadership role.

**Solo** - an improvisation by one member of the ensemble, usually performed over the space of one or more choruses. In ballads it may include shorter passages.

**Special chorus** - an arranged version of a chorus or fragment of a chorus for a group of instruments, often with a particularly elaborate form.

**Suspended cymbal roll** - a technique of playing the cymbal by hitting it with sticks in a continuous and even manner. This produces an intense, smooth sound, often used as a background sound.

**Swing** - a term with two meanings: (1) a style of jazz from the 1930s, characterised by rhythmic pulsing and the dominance of big bands; (2) a specific way of interpreting rhythm, involving the triplet treatment of eighth notes.

**Swinging eighth notes** - a specific way of performing eighth notes in jazz in which their length is uneven and resembles a triplet pulsation, with a ratio close to 2:1.

**Theme** - the leading melody of a jazz piece, usually presented at the beginning and end of a composition.

**Third Stream** - a term coined by Gunther Schuller to describe a genre that fuses classical music and jazz, aiming to create a new, hybrid musical language.

**Voicing** - a technique of distributing the notes of a chord across different registers, considering principles such as voice leading and spacing.

**Walking bass** - a technique in jazz bass playing where quarter notes are played in a continuous, flowing manner, outlining the harmonic progression.