

THE PAUL BLEY RECORDINGS
5th Edition, Addendum I

History of the Paul Bley Discography

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History of the Paul Bley Discography

First Edition 1996:

My first acquaintance with the music of Paul was in the mid 60's when I listened to the ESP recordings 'Closer' and 'Barrage'. I liked 'Closer' the most. However this was not the start for further exploration of Paul Bley's work. In 1988 I "rediscovered" Paul Bley while listening to the ECM albums 'Ballads' and the then most recent recording 'Fragments'. These recordings furthered my interest in the work of Paul Bley and I started to collect his records. In a school notebook I wrote down all the data of the records. The next step was to search for other Paul Bley recordings and find out if there were any discographies published.

The first known discography of Paul Bley was published in 1967 in the magazine *Jazz Studies* (1), followed in the next issue with additions and corrections (2).

In 1974 another discography of Paul Bley was published by in the magazine *Blues Notes* (3). Unfortunately I had these publications are not at my disposal so I have no information about the contents.

In November 1976 a Paul Bley discography was published in the French magazine *Jazz Hot* (4). The authors Peterson and Goddet had the kind assistance of Paul Bley and the publication was signed by him. The last session in the discography was July 1976, Concerts, Japan, unknown titles.

The discography was published again in the April 1979 issue of *Coda* with some updates (7). The session of July 1976 was completed: Japan, July 25, 1976, Japan Suite. Three new sessions were added: NYC, June 11, 1977, 6 titles (1 without Paul Bley) on the LP 'Pyramid'; July 1-3, 1977, 3 titles on the LP 'Axis'; May 19, 1978, 1 title with Paul Bley on the LP "I.A.I. Festival".

In a letter published in the Canadian magazine *Coda* of August 1979 (8), Len Dobbin made some corrections and additions. He mentioned a session with the Charles Mingus Octet conducted by Paul Bley, as well as some early items recorded for the Silver and Stinson label and a then new release of 5 tracks on the album "New Music/Second Wave" by Savoy. Furthermore he wrote that some 1958 Hillcrest material with Ornette Coleman, although it was withdrawn, should have been included. He mentioned 4 titles that were on the "Coleman Classics 1" album released in 1977 by Paul Bley's own label Improvising Artists Inc.

The Mingus session was originally available on an EP and was released in 1992 on CD. The Silver and Stinson sessions were never released. "New Music/Second Wave" was a various artists compilation album released in 1979. Probably it was released after the publication of the discography in April 1979 and was not yet known to that discography's authors. The 5 Bley tracks together with more material were released on three Savoy albums: 1 track on the 'Floater'(1984), 1 track on 'Syndrome' (1986) and 3 tracks on 'Turns'(1987).

Len Dobbin did not mention why the 'Coleman Classis 1' album was withdrawn. From private communication I learned that Paul Bley had released the album after paying all of the musicians, as well as being advised by a music copyright attorney that it was legal to release a recording from a live performance when an earlier album had been released from the same performance. However, after receiving the Improvising Artists check, Ornette Coleman threatened to sue, saying that he "received a million dollars for a record release."

In 2007 a CD titled "Ornette Coleman - Complete Live at the Hillcrest Club" was released (without Paul Bley's permission), containing the 4 titles of the Coleman Classics 1 and The Fabulous Paul Bley Quintet album. The suggestion that the 8 titles are the complete Hillcrest recordings is incorrect. Paul Bley and Ornette Coleman played for several weeks at the club and Bley recorded much more. The tapes of these sessions were acquired in 2001 with the purchase of the Paul Bley Archives by the National Library of Canada.

The *Jazz Hot* discography was also published in October 1977 in the Dutch magazine *Jazz/Press* (5) with Jan Rensen and Han Schulte as authors. They mentioned as sources: Paul Bley, *Jazz Hot* November 1976 and release lists from Paul Bley's Improvising Artists Inc. label.

The discography of Paul Bley included in *The Canadian Jazz Discography 1916-1980* by Litchfield, published in 1982 (24), is mainly the same as the *Coda* 1979 version. However, Litchfield included the corrections and additions of Len Dobbin.

The relation between these publications was clear, because some mistakes were included in all of them. For example in each discography it was mentioned that the title 'Santa Claus is coming to town' from the November 30, 1953 session was also on the various artists compilation album *Design LP 29*.

Also Erik Raben (15) mentioned it as *Design DLP 129* in his discography published in 1991. The correct prefix and number appeared to be *DLP 29* for the mono version and *SDLP 29* for the stereo version and were titled 'Modern Jazz Hall of Fame'. I included both in the first edition of 'Bley Play - The Paul Bley Recordings', published in 1996. Many years later, when I came across the LP it appeared that there was no Paul Bley track on it!

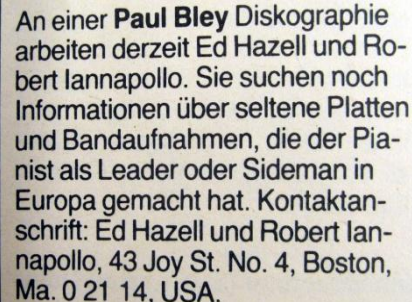
These discographies (4-8) were the first sources for the 1st edition of 'Bley Play - The Paul Bley Recordings', published in 1996. Other sources were the general discographies by Bruyninckx's '60 Years Of Recorded Jazz' (10), Erik Raben's 'Jazz Records 1942-80' (14) and Tom Lord's *The Jazz Discography* (15) and a number of specialized discographies (16-35) gave additional information.

In 1992 I bought my first computer and started seriously with my Paul Bley discography. The data from the school notebook were transferred to a database. The database became the start of a discography.

The internet had yet to come. In 1995 I made my first footsteps on the internet.

On the website <http://www.nwu.edu/jazz/artists/> was a rather good Paul Bley discography, however it is no longer available. So the internet did not yet contribute very much to the first edition of 'Bley Play'.

During the process I had contact with some Dutch jazz writers. One of them, Jan Mulder told me that someone named Robert Iannapolo was also working on a Paul Bley discography. He gave me his address, but the letter that I wrote to him in 1995 was returned to me some weeks later, because he was unknown at the address. There was also no indications or proof that a Paul Bley discography was (to be) published. Many years later, in 2013, I read in the German magazine Jazz Podium that in June 1980 Ed Hazell and Robert Iannapolo worked on a Paul Bley Discography. Iannapolo searched for rare records and tape recordings made in Europe of Paul Bley as leader or sideman (see image on the right).



After 4 years of searching and preparation the first edition of "Bley Play - The Paul Bley Recordings" was published in April 1996!

Translation of the article: Ed Hazell and Robert Iannapolo are preparing a Paul Bley Discography. They are searching for information about rare records and tape recordings made by the pianist as leader or sideman in Europe. Contact address: Ed Hazell and Robert Iannapolo, 43 Joy St. No. 4 Boston, MA, 0 21 14, USA.

Second Edition 2000:

A second print of the Bley Play discography was planned for 2001, 5 years after the first publication. However due to high printing and shipping costs this plan never materialized. Instead the discography was available as a PDF file on CD-R. In this way it was possible to send a copy for a low price, just including costs for material, packaging and shipping.

The discography was continuously updated. Because there were no printing costs it was to possible to add color pictures and also the number of pictures increased considerably.

During the past few years it was possible to send the PDF file using WeTransfer or Dropbox.

Third Edition 2020:

After the death of Paul Bley on January 3, 2016 I did a complete overhaul of the discography as a tribute to his work. More pictures were added and a number of mistakes were corrected.

This version was intended to be the final version and would be updated as new releases became available. Despite this, 2 more versions would follow.....

Three 3 separate documents have been added to the third edition:

Addendum I History of the Paul Bley Discography.

Addendum II Paul Bley In Memoriam: my obituary for Paul Bley.

Addendum III Paul Bley Obituaries: a compilation of obituaries that were published in magazines, papers and on the internet.

Fourth Edition 2023:

The 4th Edition of the Paul Bley Discography is more than just an update. A number of changes have been made in the format of the discographic section. The track titles have been numbered and the timings are now after the titles. The numbers of the releases after the track titles have been deleted. The track numbers are listed after each release. This makes it clearer which track is on which release. Another change is the relocation of the bibliographic part has been moved to the end of the discography.

More than 100 releases were added to the discography. Nearly all are reissues, samplers or compilations. Except one, a recording made in 1956 and released in November 2020. In total 10 tracks were recorded, 5 solo and 5 trio tracks. This recording fills the gap between the 1954 trio session released on Emarcy and the 1957 album Solemn Meditation. Most interesting is that this recording precedes by 15 years the solo ECM recording, until then Paul Bley's earliest released solo recording.

Some changes in the lay-out have been made. Pictures have been added or replaced by better ones.

Addendum I History of the Paul Bley Discography: The title page have been updated.

Addendum II Paul Bley In Memoriam: The selection of Paul Bley Obituaries have been extended with 16 references.

At the end of the document is a photo of the graves of Paul Bley and of his daughter and grandchildren, who died in a tragic accident.

Later, Paul's wife, Carol Goss, had a black marble bench placed there with the inscription 'BLEY'.

Addendum III Paul Bley Obituaries: A title page and a number of obituaries have been added.

Fifth and Final Edition 2025:

By the time I turned 80, I had planned to stop working on my discographies. Besides Paul Bley, I worked on four other discographies: Keith Jarrett, Charles Lloyd, and two Dutch musicians: Louis van Dijk and Chris Hinze. These last two are online. I also contributed to the Dave Brubeck discography. This was maintained by Hans Schiebaan (like me also a Dutchman), with whom I was in contact for many years. He passed away in January 2024 at the

age of 93 and was working on the Brubeck discography the day before he died. I received all the Brubeck files from his heirs to safeguard them. My intention is to update the Brubeck discography and later pass it on to the Brubeck family. But I didn't want to continue until the very end, like Hans. So I decided to update all the discographies I was working on one last time. The Hinze discography is now complete, and the Louis van Dijk discography is almost finished. In early 2024, I began updating the Bley discography, a very extensive and time-consuming job which was completed in July 2025.

Below is a brief overview of the corrections, changes and additions:

Chapter 1. Paul Bley's Life Line - a short biography has been extended to March 23, 2022, the day that Angelica Goss-Bley accepted the Canadian Jazz Master Award for her father.

Chapter 2. The format of the recordings remained unchanged.

Chapter 3. Abbreviations. Some corrections and changes have been made and some abbreviations have been added.

Chapter 4. Discography. All added material consists only of reissues, compilations and various artists samplers. Remarkable is the number of Japanese reissues: 40, of which 10 are reissues of original Justin Time albums.

Chapter 5. Records: The number of entries increased from 1018 to 1234. The items for which insufficient information was available to include them in the discography and were separately listed at the end of Chapter 5 in the 4th Edition are now included in Chapter 4. Only for one of them, Various: Nippon Columbia Push Vol. 8 - On Air, there is still insufficient information available and it is only mentioned at the end of Chapter 5.

Chapter 6. Private Recordings: The layout has been adjusted for a better overview. The number of entries increased from 234 to 239.

Chapter 7. Miscellaneous: Some sections increased too and a new section has been added: Selected Highlights From YouTube.

Chapter 8. Bibliography is completely revised. A recent search on www.rojaro.com and other websites produced a large number of references and articles. Although during the revision some irrelevant and superfluous references have been deleted, the bibliography listing increased from 1994 to 2186.

Chapters 9-11. Indexes have been updated in accordance with the additions of the discography.

Addendum I History of the Paul Bley Discography: Except updating the title page and changes in the lay-out, the document has been largely rewritten.

Addendum II Paul Bley In Memoriam: The title page has been updated and the lay-out has been changed. The list with a selection of Paul Bley Obituaries has been extended with 2 references.

Addendum III Paul Bley Obituaries: The title page has been updated and the lay-out has been changed. Two obituaries published by The Guardian in January 2016 have been added.

(Typing) errors in the documents have been corrected. Hopefully no new ones have been made.....

Because of all the corrections, additions and changes, it was obvious to revise the edition number too and that is why this is the 5th Edition. But why Final Edition?

In all those years I worked on the discography there were moments of happiness when I found some unexpected material I was not looking for, but also moments of frustration if information was incomplete or incorrect. However, the biggest frustration for a discographer is that his work is never finished. Also after the death of his subject there are always new releases of previously unissued material, lost recordings, reissues.....
But after 37 years of searching it is STOPPING TIME.

The story ends here.

Fortunately, it's a happy ending. Carol Goss has ensured that the discography is now available online starting in June 2025. This fulfills a long-cherished wish of mine.

Thank you, Carol.

Last but certainly not least, I would like to thank my wife Nelly for giving me the opportunity to bring this project to a successful conclusion. Thank you also for your compassion when things didn't go well and your patience when I was working for hours without being there for you.

Thank you, Nelly.

July 2025

Printed discographies:

Specialized Paul Bley discographies (in chronological order):

1. Roy J. Wilbraham, **Paul Bley**, A Discography. Jazz Studies, 1/3, **1967**, p. 2-6. (EN)
2. Victor Schonfeld, **Paul Bley**, A Discography, additions and corrections. Jazz Studies, 1/4, **1967**, p. 65. (EN)
3. Robert Urmann, **Paul Bley**, Blues Notes, 6/21, **1974**, p. 30-32 (EN).
4. I.S. Peterson & L. Goddet, Discographie De **Paul Bley**. Jazz Hot, November **1976**, No. 332, p. 26-28. (EN)
5. Jan Rensen & Han Schulte, **Paul Bley** Discography. Jazz/Press, 44, October 1, **1977**, p. 15-16. (DU)
6. NN, Discography **Paul Bley**. Swing Journal, **July 1977**, Vol. 31, p. 288-291. (JA/EN)
7. I.S. Peterson & L. Goddet, A **Paul Bley** Discography. Coda, #166, **April 1979**, p. 9-11. (EN)
8. Len Dobbin, A letter with additions and corrections to the **Paul Bley** discography by S. Peterson & L. Goddet, in: Coda, #166, April 1979, p. 9-11. Coda, #168, **August 1979**, p. 38-39. (EN)

General comprehensive discographies (in alphabetical order of the author):

9. Walter Bruyninckx, **50 Years Of Recorded Jazz, 1917-1967**, Mechelen, Belgium, ca. **1968-1971**. (EN)
10. Walter Bruyninckx, **60 Years Of Recorded Jazz, 1917-1977**, p. A138, B541-7, B878, C464, E198-9, G213, H282, J222, K303, M256-7, P73, P137, R358-9, R460. Mechelen, Belgium, **1978**. (EN)
11. Walter Bruyninckx, **Jazz: Progressive Jazz, Vol. 1, A-D**, Mechelen, Belgium, ca. **1984**. (EN)
12. Walter Bruyninckx, **70/75 Years Of Recorded Jazz**, Mechelen, Belgium, late **1980s to early 1990s**. (EN)
13. Walter Bruyninckx & Domi Truffandier, **85 Years Of Recorded Jazz**, Mechelen, Belgium, Five partial CD-ROMs released in **2000-2003**; one complete CD-ROM released in **2003**. (EN)
14. Tom Lord, Paul Bley, in: The Jazz Discography, Lord Music Reference, West Vancouver, BC, USA, **1992-2000**. Vol. 1 (1992): p. A202, B66; Vol. 2 (1992): B580-588; Vol. 3 (1992): B897; Vol. 4 (1993): C479; Vol. 6 (1993): E300-E301; Vol. 7 (1993): G247-248, G250; Vol. 8 (1994): H37-H38; Vol. 9 (1994): H281; Vol. 10 (1994): J236; Vol. 12 (1995): K353-K354; Vol. 13 (1995): L644-L645; Vol. 14 (1996): M275; Vol. 15 (1996): M883; M888-M889, M1257; Vol. 17 (1997): P190, P236, P300-P301; Vol. 18 (1997): P397; Vol. 19 (1998): R591-R592, R754; Vol. 20 (1998): S714; Vol. 22 (1999): S1523; Vol. 25 (2000): W509. **Supplements Part 1-4 published in 2002. After 2002 Tom Lord published a CD-ROM version, followed in 2008 by an on-line version.** (EN)
15. Erik Raben, Jazz Records 1942-80 (Update of the Discography by Jørgen Grunnet Jepsen: **Jazz Records, 1942-1969**, published in 1963 to 1970 by Karl Emil Knudsen, Holte, Denmark), Vol. 2. Bar-Br, Stainless/Wintermoon, **1991**. (EN)

Specialized discographies (in alphabetical order of the author):

16. Arne Astrup, A Discography Of **Brew Moore**. Bidstrup Discographical Publishing Co., Soeborg, Denmark, 1992, p. 18. (EN)
17. Steven Barr, Yesterday Once Again, CA, USA, 1992, The almost complete **78 rpm record** dating guide. (EN)
18. Bregman, Bukowski & Saks, The **Charlie Parker** Discography, 2nd Edition, 1993, p. 66. (EN)
19. Michael Frohne, Subconscious-Lee, **Lee Konitz** Discography, 1983, p. 92-93. (EN)
20. Wolfram Knauer, The **Debut label** – A Discography. Jazz-Institut Darmstadt, September 1995. (EN)
21. Peter H. Larsen, Turn On The Stars, **Bill Evans** Discography, 1985, p. 38-39. (EN)
22. H.L. Lindenmaier, 25 Years of fish horn recording. The **Steve Lacy** Discography 1954/79. Jazz Realities, 1982, p. 6, 10. (EN)
23. H.L. Lindenmaier & H.J. Salenski, The Man Who Never Sleeps, **Charles Mingus** Discography + additions in Jazz Realities – Magazine. (EN)
24. Jack Litchfield, **The Canadian Jazz Discography** 1916-1980. University of Toronto Press, **1982**, p. 51, 62, 144-162, 367-368. (EN)
25. Tony Middleton, The Importance Of Being, **Eric Dolphy** Discography, 1989, p. 78. (EN)
26. Brian Priestley, **Mingus**, A Critical Biography. Quartet Books, London, 1982, p. 271, 284. (EN)
27. U. Reichardt, Like a human voice, The **Eric Dolphy** Discography, 1986, p. 10, 20, 80 + supplements. (EN)
28. Michel Ruppli, The **Savoy Label**, 1980, p. 183. (EN)
29. Michel Ruppli, The **Cleff/Verve labels**, 1986, p. 287. (EN)
30. Chris Sheridan, **Improvising Artists** in Chris Sheridan, Jazz Records, The Specialist Labels, 1981, p. 294. (EN)
31. Thorbjørn Sjøgren, The Discography Of **Sonny Rollins**, 2nd edition. Bidstrup Discographical Publishing Co., Soeborg, Denmark, 1993, p. 41-42. (EN)
32. Thorbjørn Sjøgren, The Music Of Chesney **Henry Baker**, A Discography. Jazz Media ApS, Copenhagen, 2nd Edition, 1993, p. 173, 197. (EN)

33. G. Wattiau, Book's Book, **Booker Ervin** Discography, 1987, p. 4-5. (EN)
34. David Wild & Michael Cuscuna, **Ornette Coleman**, A Discography 1958-1979. Wild Music, Ann Arbor, MI. USA, 1980, p. 14, 17, 59. (EN)
35. H. Zwartenkot: et.al., The **Dutch Jazz & Blues Discography** 1916-1980. Het Spectrum B.V., 1981, p. 31. (EN/DU)

Note: I do not own or had no access to the publications shown in red.

Internet discographies (selected)

36. <https://www.improvart.com/bley/discography.htm>
37. <http://www.jazzdisco.org/paul-bley/discography/>
38. <http://www.allmusic.com/artist/paul-bley-mn0000745617/discography>
39. <http://www.discogs.com/artist/253098-Paul-Bley>
40. https://en.wikipedia.org/wiki/Paul_Bley
41. https://en.wikipedia.org/wiki/Paul_Bley_discography