

<b>6</b>	<b>Along Came Betty</b>	581030	6:08
<b>9</b>	<b>Blues March</b>	581030	6:13
	<i>Art Blakey and the Jazz Messengers</i> : Lee Morgan-tp; Benny Golson-ts; Bobby Timmons-p; Jymie Merritt-b; Art Blakey-dr. Van Gelder Studio, Hackensack, New Jersey, October 30, 1958. LP Blue Note BST 84003 „Moanin“ / CD Blue Note 7243 4 95324 2 7.		
<b>3</b>	<b>I Remember Clifford (1957) (138)</b>	581122	5:36
<b>10</b>	<b>Blues March</b>	581122	5:46
<b>1</b>	<b>Whisper Not (1956) (297)</b>	581122	7:11
	<i>Art Blakey and the Jazz Messengers</i> : Lee Morgan-tp; Benny Golson-ts; Bobby Timmons-p; Jymie Merritt-b; Art Blakey-dr. Live at the Olympia, Paris, November 22 / December 17, 1958. LP Fontana 680 202 and EP Fontana 460 642 / CD Gitanes 832 659-2.		
<b>4</b>	<b>I Remember Clifford</b>	600206	3:10
<b>11</b>	<b>Blues March</b>	600206	5:17
<b>13</b>	<b>Killer Joe (1959) (628)</b>	600206	4:58
	<i>Art Farmer-Benny Golson Jazztet</i> : Art Farmer-tp; Curtis Fuller-tb; Benny Golson-ts; McCoy Tyner-p; Addison Farmer-b; Lex Humphries-dr. New York City, February 6, 9 and 10, 1960. LP Argo 664 „Meet the Jazztet“ / CD Mosaic MD7-225.		
<b>2</b>	<b>Whisper Not</b>	620302	5:20
	<i>Art Farmer-Benny Golson Jazztet</i> : Art Farmer-tp; Grachan Moncur III-tb; Benny Golson-ts; Harold Mabern-p; Herbie Lewis-b; Roy McCurdy-dr. New York City, March 2, 1962. LP Mercury SR 60698 „Here and Now“ / CD Mosaic MD7-225.		
<b>7</b>	<b>Along Came Betty</b>	620621	5:29
	<i>Art Farmer-Benny Golson Jazztet</i> : Art Farmer-tp; Grachan Moncur III-tb; Benny Golson-ts; Harold Mabern-p; Herbie Lewis-b; Roy McCurdy-dr. New York City, June 21, 1962. LP Mercury SR 60737 „Another Git Together“ / CD Mosaic MD7-225.		
<b>5</b>	<b>I Remember Clifford</b>	Berklee	4:17
	Gary Burton-vib; Don French-arr; rhythm section.		
<b>14</b>	<b>Killer Joe</b>	Berklee	3:33
	Mike Gibbs-arr; Dan Nolan-tp; Barry Ulman-ts; big band.		
<b>8</b>	<b>Along Came Betty</b>	Berklee	4:10
	Gary Burton-vib; Ted Casher-ts; Paul Kelly-tp; Bill Fitch-conga; Cliff Weeks-arr; big band.		
<b>12</b>	<b>Blues March</b>	Berklee	3:15
	Gary Burton-vib, arr; Steve Marcus-ts; Pearson Beckwith-b; Butch Axsmith-dr.		
	Robert Bockholt, Paul Kelly, Fred Leshner, Dan Nolan, Alan Ware-tp; Keith Davy, Michael Gibbs, Kenneth Wenzel-tb; Jack Stevens-as; Ted Casher-ts, fl; Steve Marcus, Barry Ulman-ts; Robert Seastrom-bs; Gary Burton-vib, p; Edward Saldanha (Dizzy Sal)-p; Pearson Beckwith, Tony Teixeira-b; Francis „Butch“ Axsmith, Tom Check, Petar Spassov-dr; William Fitch-conga dr; Gary Burton, Don French, Michael Gibbs, Paul Kelly, Robert Seastrom, Tony Teixeira-arr. Faculty personnel: Everett Longstreth-lead tp; Dick Johnson-lead as; Herb Pomeroy-cond. LP Berklee – „Jazz in the Classroom Volume V“		

**Benny Golson** (born January 25, 1929) is an American bebop/hard bop jazz tenor saxophonist, composer, and arranger. While in high school in Philadelphia, Golson played with several other promising young musicians, including John Coltrane, Red Garland, Jimmy Heath, Percy Heath, Philly Joe Jones, and Red Rodney. After graduating from Howard University, Golson joined Bull Moose Jackson's rhythm and blues band; Tadd Dameron, whom Golson came to consider the most important influence on his writing, was Jackson's pianist at the time.

From 1953 to 1959 Golson played with Dameron's band and then with the bands of Lionel Hampton, Johnny Hodges, Earl Bostic, Dizzy Gillespie, and Art Blakey and the Jazz Messengers with whom he recorded the classic *Moanin'* in 1958. Golson was working with the Lionel Hampton band at the Apollo Theater in Harlem in 1956 when he learned that Clifford Brown, a noted and well-liked jazz trumpeter who had done a stint with him in Dameron's band,<sup>[2]</sup> had died in a car accident. Golson was so moved by the event that he composed the threnody "I Remember Clifford", as a tribute to a fellow musician and friend.

In addition to "I Remember Clifford," many of Golson's compositions have become jazz standards. Songs such as "Stablemates," "Killer Joe," "Whisper Not," "Along Came Betty," and "Are You Real?" have been performed and recorded numerous times by many musicians. From 1959 to 1962 Golson co-lead the Jazztet with Art Farmer. Golson then left jazz to concentrate on studio and orchestral work for 12 years. During this time he composed music for such television shows as *Ironside*, *Room 222*, *M\*A\*S\*H*, *The Partridge Family* and *Mission: Impossible*. During the mid-1970s Golson returned to jazz playing and recording. In 1982 he re-organized the Jazztet.

In 1995 Golson received the NEA Jazz Masters Award of the National Endowment for the Arts. Golson made a cameo appearance in the 2004 movie *The Terminal*, related to his appearance in the A Great Day in Harlem photo. As of 2007, he tours regularly. In October 2007 Golson received the Mellon Living Legend Legacy Award presented by the Mid Atlantic Arts Foundation at a ceremony at the Kennedy Center. Additionally, during the same month, he won the University of Pittsburgh International Academy of Jazz Outstanding Lifetime Achievement Award at the university's 37th Annual Jazz Concert in the Carnegie Music Hall.

In November 2009, Benny was inducted into the International Academy of Jazz Hall of Fame during a performance at the University of Pittsburgh's annual jazz seminar and concert.

The Howard University Jazz Studies program created a prestigious award in his honor called the "Benny Golson Jazz Master Award" in 1996. Several distinguished jazz artists have received this award.

Benny Golson is a talented composer/arranger whose tenor playing has continued to evolve with time. After attending Howard University (1947-1950) he worked in Philadelphia with Bull Moose Jackson's R&B band (1951) at a time when it included one of his writing influences, Tadd Dameron on piano. Golson played with Dameron for a period in 1953, followed by stints with Lionel Hampton (1953-1954), and Johnny Hodges and Earl Bostic (1954-1956). He came to prominence while with Dizzy Gillespie's globetrotting big band (1956-1958), as much for his writing as for his tenor playing (the latter was most influenced by Don Byas and Lucky Thompson). Golson wrote such standards as "I Remember Clifford" (for the late Clifford Brown), "Killer Joe," "Stablemates," "Whisper Not," "Along Came Betty," and "Blues March" during 1956-1960. His stay with Art Blakey's Jazz Messengers (1958-1959) was significant, and during 1959-1962 he co-lead the Jazztet with Art Farmer. From that point on Golson gradually drifted away from jazz and concentrated more on working in the studios and with orchestras including spending a couple of years in Europe (1964-1966). When Golson returned to active playing in 1977, his tone had hardened and sounded much closer to Archie Shepp than to Don Byas. Other than an unfortunate commercial effort for Columbia in 1977, Golson has recorded consistently rewarding albums (many for Japanese labels) since that time including a reunion with Art Farmer and Curtis Fuller in a new Jazztet. Through the years he has recorded as a leader for Contemporary, Riverside, United Artists, New Jazz, Argo, Mercury, and Dreyfus among others. Returning once again to the spirit of the original Jazztet, Golson released *New Time, New 'Tet* on Concord Records in 2009.