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Deodato, Eumir

a combination of lip and slide movements is used to avoid conventional articulation by tonguing.

SELECTED RECORDINGS

As sideman: Jazz Workshop: *Trombone Rapport* (1953, Debut 5, 14); C. Mingus: *Blues and Roots* (1959, Atl. 1305), incl. Wednesday Night Prayer Meeting; G. Mulligan: *At the Village Vanguard* (1960, Verve 68396), incl. Blueport

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Feather E; Feather '60s

"Willie Dennis: trombone à suivre," *Jh*, no.161 (1961), 38

BRIAN PRIESTLEY

Deodato, Eumir (de Almeida) (b Rio de Janeiro, 22 June 1942). Brazilian arranger and pianist. He performed in Brazil with Astrud Gilberto and the guitarist Luis Bonfá. In 1967 he moved to New York, where he wrote arrangements for and recorded with Gilberto (1967–8, 1971), Stanley Turrentine (1971), the singer Aretha Franklin (1972), and Aírto Moreira (1974). He also played guitar in a recording session with Antonio Carlos Jobim in 1970. After the commercial success of his recorded arrangement of Richard Strauss's *Also sprach Zarathustra* (on the album *Prelude*, 1972, CTI 6021) he toured the USA, Canada, Europe, and East Asia (1973–4). He then concentrated on popular music, and from 1979 to 1983 worked with the soul and funk group Kool and the Gang. (*Feather–Gitler '70s*)

De Paris, Sidney (b Crawfordsville, IN, 30 May 1905; d New York, 13 Sept 1967). Trumpeter and tuba player, brother of Wilbur De Paris. He studied music with his father, a band-leader, and worked as a sideman with Charlie Johnson (1926–31), Don Redman (1932–6, 1939), Zutty Singleton (1939–41), Benny Carter (1940–41), Art Hodes (1941), Roy Eldridge (1944), and Claude Hopkins (1946); he also recorded with Jelly Roll Morton (1939) and Sidney Bechet (1940). He is best known for his work with his brother Wilbur in traditional-jazz groups between 1943 and 1967. De Paris brought to his playing of traditional jazz several elements of swing, as well as growls and some unusual effects achieved with a cup mute. Although these features of his playing met with little favor from more conservative musicians (including Mezz Mezzrow, who dismissed De Paris from a recording session in 1938), they were consistent with the style of his brother's band.

SELECTED RECORDINGS

As leader of De Paris Brothers (with W. De Paris): *I found a New Baby/Black and Blue* (1944, Com. 552); *Everybody Loves my Baby* (1944, BN 40); *Blue Note Stompers* (1951, BN 7016)

As sideman: C. Johnson: *The Boy in the Boat* (1928, Vic. 21712); M. Mezzrow: *Revolutionary Blues* (1938, Bb 10088); *Comin' On with the Come On* (1938, Bb 10085); J. R. Morton: *I Thought I Heard Buddy Bolden Say* (1939, Bb 10434); *Climax Rag* (1939, Bb 10442); S. Bechet: *Shake it and Break it/Wild Man Blues* (1940, Vic. 26640); *The Fabulous Sidney Bechet and his Hot Six with Sidney de Paris* (1951, BN 7020), incl. There'll be Some Changes Made; W. De Paris: *Wilbur De Paris and his Rampart Street Ramblers* (1952, Atl. 141, 143); *Wilbur De Paris at Symphony Hall* (1956, Atl. 1253)

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ChiltonW; FeatherE; Feather '60s; Feather–Gitler '70s

M. Mezzrow and B. Wolfe: *Really the Blues* (New York, 1946/R1972), 322, 325

N. Shapiro and N. Hentoff, eds.: *Hear me Talkin' to ya: the Story of Jazz by the Men who Made it* (New York and London, 1955/R1966), 51, 172, 193

H. P[anassié]: "Sidney De Paris," *BHcF*, no.110 (1961), 3

Obituary, *DB*, xxxiv/22 (1967), 14

M. M. Mezzrow: "Mezz rend hommage à deux disparus," *BHcF*, no.177 (1968), 3

WILLIAM H. KENNEY III

De Paris, Wilbur (b Crawfordsville, IN, 11 Jan 1900; d New York, 3 Jan 1973). Bandleader and trombonist, brother of Sidney De Paris. He began his career as an alto horn player and

performed on the TOBA circuit with his father's circus band. During a brief visit to New Orleans (1922) he played C-melody saxophone with Louis Armstrong and worked with A. J. Piron. He worked as a leader in Philadelphia from 1925 and in New York performed and recorded with the violinist LeRoy Smith (1928), Dave Nelson (1931), Noble Sissle (with whom he also toured Europe, 1931), and Edgar Hayes. After touring Europe with Teddy Hill's orchestra (1936–7) and recording with the Mills Blue Rhythm Band (1937) he played again with Armstrong (1937–40), led a group from 1943, and worked with Duke Ellington (1945–7); he also played with Ella Fitzgerald and belonged to Roy Eldridge's big band. He made recordings with Sidney Bechet in 1946 and 1949–50. From 1951 to 1962 he worked regularly at Ryan's in New York as the leader of a band that included his brother and Omer Simeon. The group had a varied repertory that included traditional-jazz standards, light classics, hymns, folksongs, spirituals, blues, and marches; its style evoked Jelly Roll Morton's Red Hot Peppers and at the same time had some of the rhythmic and harmonic characteristics of swing. De Paris made a tour of Africa sponsored by the US State Department in 1957 and continued to work as a leader until 1972.

Oral history material in *LNT*.

SELECTED RECORDINGS

As leader (all recorded for Atlantic): *Wilbur De Paris and his Rampart Street Ramblers* (1952, 141, 143); *Wilbur De Paris at Symphony Hall* (1956, 1253); *Wilbur De Paris Plays Cole Porter* (1957–8, 1288); *That's a plenty* (1958–9, 1318); *The Wild Jazz Age* (1960, 1336); *Wilbur De Paris on the Riviera* (1960, 1363)

As sideman: Mills Blue Rhythm Band: *Jammin' for the Jackpot* (1937, Var. 634); L. Armstrong: *I Double Dare you* (1938, Decca 1636); R. Eldridge: *Twilight Time* (1944, Decca 23383); D. Ellington: *Stomp, Look, and Listen* (1947, Col. DB2504); *Progressive Gavotte* (1947, Col. 38237)

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C. E. Smith: Liner notes, *Wilbur De Paris Plays Cole Porter* (Atl. 1288, 1958)

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G. Kay and P. Bullis: "Voice from the Past," *MR*, iii (1976), no.11, p.10; no.12, p.10 [interview]

WILLIAM H. KENNEY III

Deppenschmidt, Buddy [William Henry, III; Depp] (b Philadelphia, 16 Feb 1936). Drummer and percussionist. After touring with Billy Butterfield (1959–60) he achieved fame as a member of Charlie Byrd's trio (1960–63); among the recordings he made with Byrd was the acclaimed album *Jazz Samba* (1962, Verve 68432), recorded under the leadership of Stan Getz. From 1964 to 1978 Deppenschmidt played in John Coates's trio, and during the same period he attended Trenton State College (1969) and studied privately with Joe Morello (1970–73). In 1974 he formed his own band, Jazz Renaissance, which at various times included Coates, Richie Cole, and Mike Melillo. The group disbanded in 1978, but Deppenschmidt re-formed it in 1981 as a quartet. In 1982 he performed in Philadelphia with Bob Dorough. He has also been active as a teacher. His father, Buddy Deppenschmidt II, performs as a dance-band leader in the Philadelphia area under the name Buddy Williams, and should not be confused with the drummer of that name. (*Feather '60s*)

Derby (mute) [hat] (i). See MUTE, §2(j).