

= Art Farmer =

Arthur Stewart " Art " Farmer (August 21 , 1928 ? October 4 , 1999) was an American jazz trumpeter and flugelhorn player . He also played flumpet , a trumpet ? flugelhorn combination specially designed for him . He and his identical twin brother , double bassist Addison Farmer , started playing professionally while in high school . Art gained greater attention after the release of a recording of his composition " Farmer 's Market " in 1952 . He subsequently moved from Los Angeles to New York , where he performed and recorded with musicians such as Horace Silver , Sonny Rollins , and Gigi Gryce and became known principally as a bebop player .

As Farmer 's reputation grew , he expanded from bebop into more experimental forms through working with composers such as George Russell and Teddy Charles . He went on to join Gerry Mulligan 's quartet and , with Benny Golson , to co @-@ found the Jazztet . Continuing to develop his own sound , Farmer switched from trumpet to the warmer flugelhorn in the early 1960s , and he helped to establish the flugelhorn as a soloist 's instrument in jazz . He settled in Europe in 1968 and continued to tour internationally until his death . Farmer recorded more than 50 albums under his own name , a dozen with the Jazztet , and dozens more with other leaders . His playing is known for its individuality ? most noticeably , its lyricism , warmth of tone and sensitivity .

= = Early life = =

Art Farmer was born an hour before his twin brother , on August 21 , 1928 , in Council Bluffs , Iowa , reportedly at 2201 Fourth Avenue . Their parents , James Arthur Farmer and Hazel Stewart Farmer , divorced when the boys were four , and their steelworker father was killed in a work accident not long after this . Art moved with his grandfather , grandmother , mother , brother and sister to Phoenix , Arizona when he was still four . He started to play the piano while in elementary school , then moved on to bass tuba and violin before settling on cornet and then trumpet at the age of thirteen . His family was musical : most of them played as a hobby , and one was a professional trombonist . Art 's grandfather was a minister in the African Methodist Episcopal Church . This influenced Farmer 's first choice of instrument , as his mother played piano for the church choir . The bass tuba was for use in a marching band and was Farmer 's instrument for a year , until a cornet became available . Phoenix schools were segregated , and no one at Farmer 's school could provide useful music lessons . He taught himself to read music and practiced his new main instrument , the trumpet .

Farmer and his brother moved to Los Angeles in 1945 , attending the music @-@ oriented Jefferson High School , where they got music instruction and met other developing musicians such as Sonny Criss , Ernie Andrews , Big Jay McNeely , and Ed Thigpen . The brothers earned money by working in a cold @-@ storage warehouse and by playing professionally . Art started playing trumpet professionally at the age of 16 , performing in the bands of Horace Henderson , Jimmy Mundy , and Floyd Ray , among others . These opportunities came about through a combination of his ability and the absence of numerous older musicians , who were still in the armed forces following World War II . Around this time in Los Angeles , there were abundant opportunities for musical development , according to Farmer : " During the day you would go to somebody 's house and play . At night there were after @-@ hours clubs [... and] anybody who wanted to play was free to come up and play " . Farmer left high school early but persuaded the principal to give him a diploma , which he did not collect until a visit to the school in 1958 .

At this time , as an adolescent in Los Angeles , bebop and the swing era big bands both attracted Farmer 's attention . Decades later , he stated that , at that time , " I knew I had to be in jazz . Two things decided me ? the sound of a trumpet section in a big band and hearing a jam session " . Farmer 's trumpet influences in the 1940s were Dizzy Gillespie , Miles Davis and Fats Navarro , but , in his own words , " then I heard Freddie Webster , and I loved his sound . I decided to work on sound because it seemed like most of the guys my age were just working on speed " .

= = Later life and career = =

= = = Early career in Los Angeles and New York = = =

Farmer left school to tour with a group led by Johnny Otis , but this job lasted for only four months , as Farmer 's lip gave out . Performing for long periods seven days a week for this job put great pressure on his technique , which was insufficiently developed to cope with such physical demands . His lip eventually became lacerated , and he could no longer play . He then received technique training in New York , where he worked for a time as a janitor and played as a freelance musician during 1947 and 1948 . An audition for Dizzy Gillespie 's big band was unsuccessful , and Farmer returned to the West Coast in 1948 as a member of Jay McShann 's band . Club and studio work was hard to get in Los Angeles from the late 1940s and into the 1950s , as it was dominated by white musicians . Farmer played and toured with Benny Carter , Roy Porter and Gerald Wilson , then played with Wardell Gray in 1951 ? 52 . The hazards of the touring jazz musician 's lifestyle were also present : while travelling overnight by car between Phoenix and El Paso , to get to another Roy Porter @-@ led gig , the car that Farmer was in overturned at high speed , leaving him concussed and Porter with broken ribs .

Farmer 's first studio recording appears to have been on June 28 or July 2 , 1948 , in Los Angeles , under the leadership of vocalist Big Joe Turner and pianist Pete Johnson . They recorded " Radar Blues " , and at some point in the same or the following year they added a further seven sides ; the eight tracks were released as four singles by Swing Time Records . Farmer recorded further singles with Roy Porter and then , on January 21 , 1952 , as a member of Wardell Gray 's sextet . The latter session produced six tracks that were released as singles . These included " Farmer 's Market " , a piece that was written by Farmer and brought him greater attention .

= = = Career after second move to New York = = =

Farmer worked in Los Angeles for a time as a hotel janitor and a hospital file clerk , before joining Lionel Hampton 's orchestra in 1952 . He toured Europe with the orchestra , and shared the organization 's trumpet chairs with Clifford Brown , Quincy Jones and Benny Bailey . This aided his musical development considerably , as did his 1953 membership of Teddy Charles ' New Directions band ? the compositions he encountered in this band allowed him to consider a broader range of expression during improvisation .

Farmer relocated to New York and , on July 2 , 1953 , had his first recording session as leader . This was combined with another recorded 11 months later to form the eight @-@ track Prestige LP , The Art Farmer Septet , featuring arrangements by Quincy Jones and Gigi Gryce . Farmer became " one of the most sought @-@ after trumpeters of the fifties " : he continued to work with Gryce (1954 ? 56) , and also with Horace Silver (1956 ? 58) and Gerry Mulligan (1958 ? 59) , among others . One of the others was pianist Thelonious Monk , who led a sextet that included Farmer on its performances on a version of the Steve Allen Show , broadcast on television on June 10 , 1955 . The following month , Farmer played in the Charles Mingus sextet 's performance at the Newport Jazz Festival .

Farmer recorded only twice with Horace Silver 's group , as Silver recorded for Blue Note Records , while Farmer was signed to Prestige . Feuds between the label bosses ruled out extensive cross @-@ label collaboration . The transition from Silver 's piano @-@ led quintet to Mulligan 's piano @-@ less quartet was not straightforward : " to suddenly find yourself in a pianoless group was like walking down the street naked " , commented Farmer . As a member of Mulligan 's band , Farmer appeared on film twice ? in I Want to Live ! (1958) and The Subterraneans (1960) ? and again toured Europe , as part of a Jazz at the Philharmonic tour , helping him to develop an international reputation . In New York , Farmer worked with Lester Young , who told him to " tighten up and tell a ' story ' in each solo " . At this time , Farmer also rented his trumpet on a nightly basis to Miles Davis , who had pawned his own due to his drug dependency .

From the middle of the 1950s , Farmer featured in recordings by leading arrangers of the day ,

including George Russell , Quincy Jones and Oliver Nelson , being in demand because of his reputation for being able to play anything . The wide range of styles these arrangers represented was extended when Farmer took part in a series of experimental sessions with composer Edgard Varèse in 1957 . Varèse used approximate notation and wanted the musicians to improvise within its structure ; at least some of the seasoned jazz musicians present regarded this process of creation as similar to their own familiar creations of spontaneously produced head arrangements , but their efforts influenced Varèse 's composition , *Poème électronique* . Farmer 's playing around this time is summarized by critic Whitney Balliett , commenting on his performance on Hal McKusick 's 1957 album *Hal McKusick Quintet* : " Farmer has become one of the few genuinely individual modern trumpeters . (Nine out of ten modern trumpeters are true copies of Dizzy Gillespie or Miles Davis .) " Farmer was one of 57 jazz musicians to appear in the 1958 photograph " *A Great Day in Harlem* " and was later interviewed for the 1994 documentary of the same title .

Farmer formed the Jazztet in 1959 , with the composer and tenor saxophonist Benny Golson , after each man independently came to the conclusion that the other should be a member of his new sextet . The Jazztet lasted until 1962 , recorded several albums for Argo and Mercury Records , and assisted in the early careers of pianist McCoy Tyner and trombonist Grachan Moncur III . In the early 1960s Farmer established a trio with guitarist Jim Hall and bassist Steve Swallow ; his relationship with Hall lasted from 1962 to 1964 , and included two tours of Europe , one of which had concerts recorded for the BBC 's *Jazz 625* programme , which were later released on DVD . Hall left the second tour while the quartet , which included Swallow and drummer Pete La Roca , was engaged in Berlin , and a pianist replaced him ; this was ultimately Steve Kuhn . In 1964 , this new quartet recorded the album *Sing Me Softly of the Blues* for the Atlantic label . These bands played laid back , melodious music during a period when avant @-@ garde jazz was becoming more common .

Farmer toured Europe in 1965 ? 66 , then returned to the US and led a small group with Jimmy Heath . His stylistic development continued during this period of his career , in part because he " absorbed , understood , and had the technical and artistic gifts to put to personal use the [John] Coltrane innovations of the ' Giant Steps ' period of the early 1960s " . Work opportunities , however , were diminishing as rock became more popular in the mid @-@ 1960s , so Farmer joined the pit orchestra of Elliot Lawrence for the production of *The Apple Tree* on Broadway , for six months .

= = = Career after permanent move to Europe = = =

The visits to Europe continued . Farmer moved there in 1968 and ultimately settled in Vienna , where he performed with The Kenny Clarke / Francy Boland Big Band and joined the Austrian Radio Orchestra . The latter job initially required only ten days a month of his time , so he was able to play with other well @-@ known expatriates such as Don Byas , Dexter Gordon , and Ben Webster . As the orchestra 's music gradually changed in style from jazz to simpler forms and took up more of Farmer 's time , he found that it was getting in the way of his musical ambitions , so he left after three or four years . Pursuing these ambitions meant that Farmer traveled extensively worldwide . He said in 1976 that " I 'm traveling 90 percent of the time . I can live anywhere . It 's just a matter of getting to the airport " . A 1982 revival of the Jazztet , with Golson , led him to play more frequently in the United States than he had over the previous decade . In the 1980s Farmer also created a quintet , featuring saxophonist Clifford Jordan , that toured internationally . In the early 1980s , Farmer had also made some changes to his lifestyle . Interviewed for a 1985 article in *The New Yorker* , he reported losing 30 pounds in weight a couple of years earlier , and stopping smoking and drinking a couple of years before that ; Farmer " used to think he couldn 't play without drinking ; now he couldn 't play and drink " , was the interviewer 's summary of Farmer 's habits , which appear to have avoided the drug @-@ related problems of many of his contemporaries .

From the early 1990s , Farmer had a second house in New York and divided his time between Vienna and there . He had regular gigs with Clifford Jordan at the Sweet Basil Jazz Club and , later , with Ran Blake and Jerome Richardson at the Village Vanguard , both in New York . Farmer was awarded the Austrian Gold Medal of Merit in 1994 . In the same year , a concert in honor of his

achievements was held at the Alice Tully Hall in New York . Farmer also recorded extensively as a leader throughout his later career , including some pieces of classical music with US and European orchestras . Farmer 's level of playing even towards the end of his career was noted in a review by Scott Yanow of one of his last recordings , Silk Road , from 1996 : " the warm @-@ toned and swinging Farmer is consistently the main star , and at age 68 he proves to still be in his prime " . In 1999 Farmer was selected as a National Endowment for the Arts Jazz Master . A few months later , on October 4 , Farmer died of a heart attack at home in Manhattan , aged 71 .

= = Personality and family life = =

Farmer first married in the mid @-@ 1950s , to a woman from South America ; the couple had one son , Arthur Jr , who died in 1994 , and they divorced after about a year . Farmer 's second wife was a distant cousin ; this also ended in divorce . He married again , to a Viennese banker named Mechtilde Lawgger , and their son , Georg , was born in the early 1970s . They lived together in a house that they had built in Vienna , and Farmer reported contentment with his lifestyle ; notably , in contrast with his homeland , he did not experience racism in Europe . Farmer described himself in 1985 as " an introvert , and kind of reclusive " ; a soundproof room in his Austrian house allowed him to practice alone for the four or five hours a day that he desired . His personality was often described by others as mirroring his playing : Leonard Feather , for instance , observed in 1990 that Farmer was " mellow , relaxed and [...] gentle " .

Farmer was affected by the sudden death of his twin brother in 1963 : more than 20 years later , he said that he still dreamed of his sibling , and admitted that , " It seems there 's a part of him I haven 't fully gotten over " . Farmer 's third wife died from cancer in 1992 ; speaking three years later , he remarked that " I guess I never will really recover from that because we had been together for over 20 years when she died " . After his own death , he was described as being survived by his companion and manager , Lynne Mueller , and son .

= = Playing style = =

Descriptions of Farmer 's playing style typically stress his lyricism and the warmth of his sound . The Los Angeles Times obituary writers noted that his playing had " a sweetly lyrical tone and a melodic approach to phrasing , neither of which minimized his capacity to produce rhythmically swinging phrases " . The equivalent comments in The Guardian were that " Farmer avoided the bright , penetrating sound of orthodox trumpet playing and was influenced by the more reserved articulation of Miles Davis and Kenny Dorham " , and that , although he could seem more restrained than Davis or Lee Morgan , " Farmer was in his way a true original . His phrasing was always distinctive , letting the beat run ahead of him rather in the manner of Billie Holiday 's vocals " .

Farmer moved from trumpet to playing mostly flugelhorn from the early 1960s , utilising the latter instrument 's more mellow sound and Farmer 's ability to get what he wanted from it without having to use a mute . In 1989 , he played a major part in creating a trumpet ? flugelhorn hybrid , the flumpet , which was constructed for him by instrument maker David Monette . This instrument allowed him to play with more expression in a range of settings , from small groups to big bands . In 1997 , Monette presented him with a personalized flumpet , with decorations symbolising important people and places in Farmer 's life .

Farmer 's determination to keep exploring forms of expression continued throughout his life . One comment on a concert given when Farmer was 67 was that " his style was continuing to evolve " ; he " delivered several solos in which his characteristically flowing lines were interrupted by sudden , wide melodic leaps and disjunct rhythmic accents " . A few months before his death , although faster numbers had become perhaps too challenging , The Guardian observed , Farmer 's playing on slower tunes achieved a new level of emotional expression .

= = Discography and filmography = =

