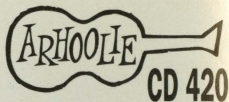


The New Orleans Ragtime Orchestra – “Creole Belles”



Part I:

1. CREOLE BELLES (J. Bodewalt Lampe)
2. BLACK AND WHITE RAG (George Botsford)
3. PURPLE ROSE OF CAIRO (A.J. Piron & Steve Lewis)
4. WAR CLOUD (Larry Shields & Nick La Rocca)
5. MAPLE LEAF RAG (Scott Joplin)
6. HIGH SOCIETY (Porter Steele)
7. THE ENTERTAINER (Scott Joplin)
8. THE RAGTIME DANCE (Scott Joplin)
9. NEW ORLEANS HOP SCOP BLUES (George W. Thomas)
10. MY MARYLAND (W. S. Mygrant)
11. THE CHRYSANTHEMUM (Scott Joplin)
12. PANAMA (William Tyers)

Part II:

13. WALL STREET RAG (Scott Joplin)
14. LOVE WILL FIND A WAY (Noble Sissle and Eubie Blake)
15. RUBBER PLANT RAG (George L. Cobb)
16. YOU CAN HAVE IT, I DON'T WANT IT (Hill, Williams and Piron)

17. TICKLED TO DEATH (Charles Hunter)
18. THE JUNK MAN RAG (C. Luckeyeth Roberts)
19. WININ' BOY BLUES (Jelly Roll Morton)
20. ST. LOUIS TICKLE (Barney and Seymore)
21. HINDUSTAN (Oliver G. Wallace and Harold Weeks)
22. ETHIOPIA (Joseph Lamb)
23. RED PEPPER (Henry Lodge)
24. PICKLES AND PEPPERS (Adeline Shepherd)

Total playing time: 78:30

Lars Edegran – piano, banjo, guitar and leader; William Russell – violin; Lionel Ferbos – trumpet (and vocals on #14, 16 & 21); Orange Kellin – clarinet; Paul Crawford – trombone; Frank Fields – bass; Richard Payne – bass (on #13-23) & tuba (on #24); John Robichaux – drums (and vocals on #16 & 19).

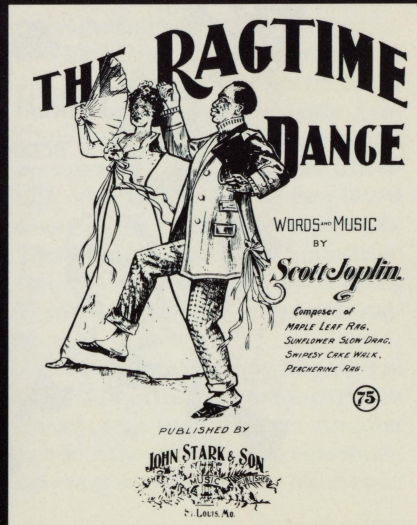
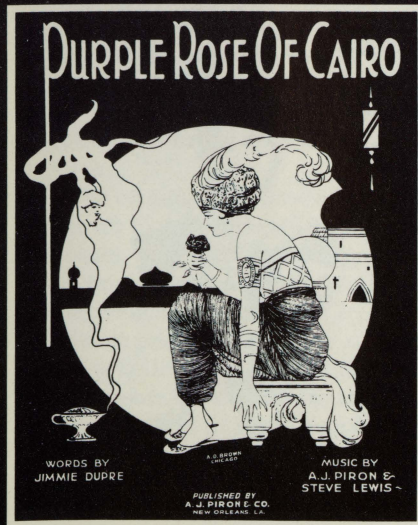
(Continued inside on page 17)

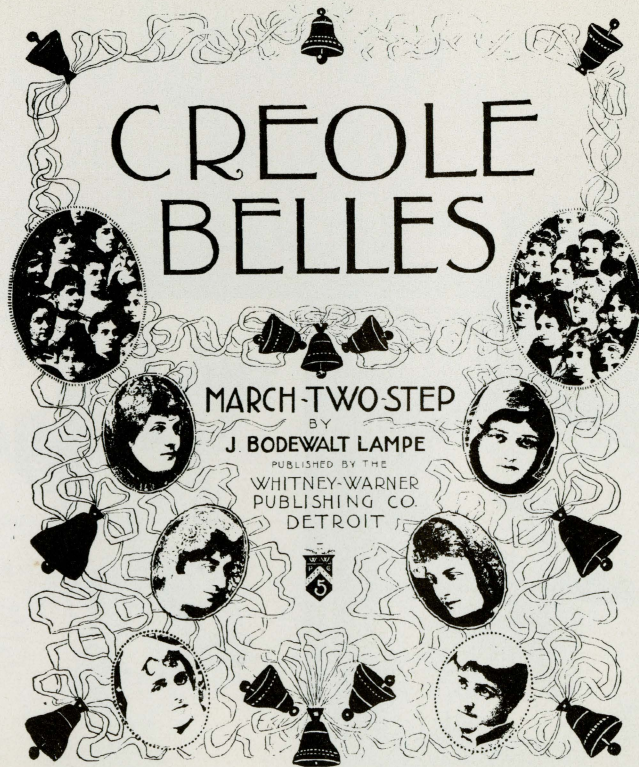


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THE NEW ORLEANS RAGTIME ORCHESTRA

Creole Belles





New Orleans Ragtime Orchestra - "Creole Belles"

Introduction to Part I

Ragtime has been called the first American music and was from its start associated with the piano. It was distinguished from other music of the time mainly by the treble syncopations over the regularly accented bass. Elements of the music, apart from the African rhythmic features, can be traced to Euro-American dances, post Civil War marches and New Orleans-born Louis M. Gottschalk's brand of European classicism.

The origins of ragtime are just as difficult to determine as the origins of blues. Both were created by African Americans on a folk level, and thus went undocumented in their early stages. An early form of ragtime is believed to have flourished in barrooms, dance halls, and at various gatherings of black people two decades or more before the first rag was published. Originally, the rags

were the exclusive property of African Americans but the first published rag ("Mississippi Rag," 1897) was by a white Chicago band leader, William Krell. Later in the year 1897 the first rag by a black composer, Tom Turpin's "Harlem Rag," was published in St. Louis.

The Missouri towns of Sedalia and St. Louis became centers of the new music. Sedalia's Maple Leaf Club and the sporting houses and beer gardens along St. Louis' Chestnut and Market Street employed many of the early ragtime pianists. The Louisiana Purchase Exposition (1904), better known as the St. Louis World's Fair, helped popularize ragtime.

The rag moved from the parlor in the red-light districts to the parlor in the average man's home. Another factor in the spread of the new musical craze was the piano roll. At one

time rolls were being reproduced at six times the rate of human beings in the United States. This might have been termed the "piano roll explosion."

Scott Joplin (1868-1917), whose "Original Rags" and "Maple Leaf Rag" were published in 1899, soon became recognized as the "King of Ragtime." His publisher, John Stark of St. Louis, produced a long series of hits which have remained the classics of ragtime to this day.

Not only was ragtime the most popular piano music of the first two decades of this century but all dance and theatre orchestras as well as brass bands added the latest rags to their repertoire.

By the end of World War I, with the growing popularity of jazz, ragtime was on the wane. As John Stark wrote in 1919, "the spirit of high class rags by the masters of all time, the marvel of musicians in all civilized countries, was diluted, polluted and filtered through thousands of cheap songs and vain imitations

which have done much harm to the reputation of real classic ragtime." When the twenties came there were still a few rags being written but the demand for ragtime had almost vanished. However, the influence of ragtime on America's music since that time has been very notable especially in the realm of folk music, such as blues and white country music.

The New Orleans Ragtime Orchestra was formed in 1967 with the encouragement of Pearl Records to perform, as written, rediscovered orchestrations of classic ragtime. Interest resulting from the recording led to engagements at the New Orleans Jazz Festival and Heritage Fairs of 1970 and 1971. The orchestra also participated in the 1970 Newport Jazz Festival and were filmed as part of "A New Orleans Tribute to Louis Armstrong," a movie commemorating Louis Armstrong's 70th birthday appearance at Newport.

The press responded enthusiastically:

"The New Orleans Ragtime Orchestra is a seven-piece group organized by Lars Edegran, a young Swedish pianist who gained access to the arrangements played by a band popular in the early years of the century, led by John Robichaux . . . dance music that might have been played at those gala balls of the 90s . . . captured the grace, stateliness and delightful rhythmic flow of an all-but-forgotten music...."

(New York Times)

The repertoire of the orchestra includes not only "classic rag" numbers

published in the "Red Back Book" but also marches, cakewalks, waltzes, blues and other New Orleans jazz numbers—all having elements of ragtime. With few exceptions this repertoire was acquired from the John Robichaux Collection of orchestrations at Tulane University's Archive of New Orleans Jazz. Violinist Robichaux (1866-1939) was leader of the New Orleans' best known society orchestra and his library of over 7,000 pieces consisted of all types of popular music from that period.

(Lars Edegran & William Russell – 1971)

Introduction to Part II

In 1967, pianist Lars Edegran decided to assemble a ragtime band to explore the world of the "Red-Back Book of Rags" (publisher John Stark's folio of classic rags in theater-orchestra arrangement) and other similar vintage scores from the vast John Robichaux Collection

at the Tulane University Archive of New Orleans Jazz. He talked his friend Orange Kellin into playing clarinet, located supreme violinist/historian William Russell and assembled a rehearsal band. The personnel of that first band, christened the New Orleans Ragtime Orches-

tra, has changed little in these two-plus decades.

Through the 1970s, the NORO recorded extensively and toured the U.S. and Europe, appearing at jazz festivals, playing with legendary ragtimers like Eubie Blake, appearing in a Louis Malle film, **Pretty Baby**, and generally receiving plaudits wherever it played. In the late 1970s, Edegran and Kellin became involved with the black-vaudeville musical reminiscence **One Mo' Time**, and the N.O.R.O. went on a lighter schedule. In the past years, however, Edegran has turned his attention back to the orchestra, and it is once again committed to tours, concerts and recordings.

When discussing his aims for the NORO as it was formed and as it has evolved, Edegran says, "We didn't want the military sound or the strictly classical sound...I also don't care for the all-jazzed-up way." He describes their goal as "Ragtime in a New Orleans flavor" and cites some components of this flavor: "A swing-

ing beat in the rhythm section is a must, and the horns and the violin shouldn't be too legit." His experience with the old arrangements has convinced him that the contribution of each performer, the total blending of styles and approaches, is as important as the scores themselves. He has tried to coax from his band of veterans the best of their individual geniuses as they collectively read the old arrangements.

The New Orleans Ragtime Orchestra performs the basic repertory of "ragtime bands" from the turn of our century—music now almost a century old. Their lively performances remind us that ragtime is by no means dead—and that it was never a genteel, antiquarian interest. In 1899 it was the brand-new music of youth passion and rebellion. America's first great pop-music revolution, in fact.

Piano scores and standard orchestration published by John Stark and other pioneer ragtime publishers reached every small-town piano

bench and opera house pit orchestra. For two decades—1900-1920 America whistled, sang, strutted and danced to wild new ragtime rhythms. These numbers reveal a

clear cross-section from America's ragtime adolescence, representing many subgenres of our amazing new music.

(William J. Schafer – 1989)

(William J. Schafer is a knowledgeable authority on ragtime and early jazz. His features and record reviews appear regularly in *The Mississippi Rag*. He is the co-author, with Johannes Riedel, of the book *The Art of Ragtime* published by the Louisiana State University Press.)

The Tunes:

Part I (by William Russell & Lars Edegran):

CREOLE BELLES (1900). A Dane named J. Bodewalt Lampe composed this cakewalk. This dance, like ragtime, flourished in high and low society from the '90s until World War I.

BLACK AND WHITE RAG (1908) was George Botsford's big hit. It is said that he never registered the copyright. He was a composer of many popular songs and rags during the early years of this century. "Black and White" was arranged by

J. Bodewalt Lampe with some original counter melodies.

PURPLE ROSE OF CAIRO (1920). Composed by A. J. Piron and Steve Lewis. It was the sentimental theme song of violinist Piron, who led a society jazz band in New Orleans from about 1915 to the 1930s (see photo page 19). Lars Ivar Edegran orchestrated this number.

WAR CLOUD, better known as FIDGETY FEET, dates from 1917. An official of the Victor Talking

Maple Leaf Rag
 COMPOSED BY
SCOTT JOPLIN.



PRICE 50¢

SEDALIA, MO.
 PUBLISHED BY
JOHN STARK & SON.

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 OF THE VIRGINIA CIGARETTES, BY WHOM IT IS COPYRIGHTED.

Machine Company made the title change in 1918 since he saw the end of World War I coming. This raggy piece was composed by Larry Shields and Nick La Rocca, members of the Original Dixieland Jazz Band, who made the first jazz records for Victor.

MAPLE LEAF RAG (1899) is Joplin's masterpiece and was his first hit. In his ads publisher John Stark wrote "The King of all rags, description impossible." Joplin's income from MAPLE LEAF allowed him more independence and the opportunity to teach and compose.

HIGH SOCIETY (1901). This march by Porter Steele is today known as a test piece for jazz clarinetists; however, this performance follows the original orchestration except for the clarinet solo, which is based on Alphonse Picou's traditional variation of the piccolo part. Early in this century in New Orleans the line between dance and brass bands was not finely drawn. All bands played music of various kinds and brass bands frequently played for dances and picnics.

THE ENTERTAINER, one of Joplin's most popular rags, was published in 1902. The following year the St. Louis Globe-Democrat wrote, "Probably the best and most euphonious of his latter day compositions is 'The Entertainer.' It is a jingling work of a very original character, embracing various strains of a retentive character which set the foot in spontaneous action and leave an indelible imprint on the tympanum." The folk-like melodies of unusual charm were orchestrated by D. S. DeLisle.

THE RAGTIME DANCE (1902). Joplin's folk ballet was first published in a piano and vocal version over twenty minutes in length. Stark hesitated to accept this dance work for publication until urged by his daughter. Sales were small but in 1906 Stark printed a shortened version of the dance for piano solo, an orchestration of which is heard on this record.

NEW ORLEANS HOP SCOP BLUES (1916). The blues began to be published in 1912, so this is an early one. George W. Thomas, the com-

DEDICATED TO JAMES BROWN - HIS MINORIN CLUB

THE ENTERTAINER

BY

SCOTT JOPLIN

COMPOSER OF

MAPLE LEAF RAG
SUNFLOWER SLOW DRAG
PEACHERINE RAG
SIMPLY CAME WALK
THE STRENUOUS LIFE (RAG)
THE RAGTIME DANCE (SONG)
ETC., ETC.



A-
**RAG TIME
Two Step**

50



NEW ORLEANS HOP SCOP BLUES

AN OVER NIGHT HIT

DRIVE 'EM DOWN BIG BOY

I'LL DO THAT SAME THING

FEATURED BY

WILBURN LEROY
OF THE
JOLLIE GIRLS

Played by All
Jazz Bands

SPECIAL AGENT
DUGAN PIANO CO.
914 CANAL ST.

BY
GEO. W. THOMAS
THE WRITER OF
"BULL FROG RAG" "REGISTRATION DAY IN U.S.A."
"BE CAREFUL MISTER STRANGE MAN"
"COME BACK HOME AGAIN DEAR"

Published by
GEO. W. THOMAS & CO.
New Orleans, La.
Published for
Band & Orchestra 50¢

poser, was a Texan of a musical family famous for blues and boogie woogie. He moved to New Orleans where he played piano in the red light district. Bessie Smith's recording of this blues is a classic. The lyrics include the words "glide" and "slide." They inspired William Russell's violin portamenti.

MYMARYLAND (1906) was written by W. S. Mygrant. The final trio section of this march uses the old folksong in conjunction with a strain called the "Drum Corps," which also features a trumpet solo.

THE CHRYSANTHEMUM (1904) was, according to John Stark, the product of a dream. The sheet music continued, "This piece, in its genealogy, is beyond our ken. It is an inspiration of Joplin after reading *Alice in Wonderland*, and is a psychological phenomenon. Particulars will be given on application to the Stark Music Co., St. Louis." CHRYSANTHEMUM was probably orchestrated by Joplin himself.

PANAMA (1911). Its creator was

William H. Tyers, who was born in Richmond, Va., in 1876. Tyers was educated in Leipzig, Germany, and lived in New York City. He was orchestra leader for Vernon and Irene Castle, who popularized social dancing in this country. In "Panama" the orchestra follows the original score except for changing the tango rhythm. This recording gives us the opportunity to hear the original melodies instead of the usual jazz musician's variations. (All of Part I was originally released on Arhoolie LP 1058.)

Part II (by William Schafer):

WALL STREET RAG (1909) was composed when Scott Joplin struggled to recapture the great success of "Maple Leaf Rag" a decade earlier. This rag has a "program" describing the operation of the stock market, uniform glee in money-making, a financial panic the hysteria of the brokers. Nothing seems to change in the world of megabucks investment.

Eubie Blake and Noble Sissle in 1921 created *Shuffle Along*, the first great African-American musical to hit

Broadway. LOVE WILL FIND A WAY (1921) is a brilliant, enduring ballad from the show. It reflects the cleverly melded energy and tenderness Sissle and Blake injected into songs through their half century of collaboration as a writing-performing team.

George L. Cobb was a fine journeyman composer (see his evergreen "Russian Rag") whose whimsical RUBBER PLANT RAG (1909) is subtitled "A Stretcherette." Sidney Bechet recalled it decades later, reveled in its stop-and-go breaks and hypnotic rhythms and retitled it "Moulin a Cafe" ("The Coffee Grinder") for a recording.

YOU CAN HAVE IT, I DON'T WANT IT is a jaunty pop tune claimed by Jelly Roll Morton as a 1905 composition but copyrighted by Clarence Williams and Armand J. Piron in 1917. Whoever wrote it, the song exemplifies the infectious vaudeville-style pop music of New Orleans in its glory days.

Charles Hunter's TICKLED TO DEATH (1899) comes from another

ragtime wellspring—the "folk" ragtime of the midwest. Hunter was a blind Tennessee piano tuner whose early ragtime points back to sources antecedent to the genteelized Missouri-Kansas ragtime of Thomas Turpin, Scott Joplin and James Scott. Frontier string bands and backwoods hoedowns echo in Hunter's lively, staccato style.

Another contrast, highly sophisticated music from C. Luckeyeth "Luckey" Roberts, whose JUNK MAN RAG (1913) prefigures "novelty" ragtime of the 1920s and "stride piano" jazz from Harlem. Roberts was a virtuosic player-composer of the same ilk as James P. Johnson, Fats Waller and Willie the Lion Smith, and his rags are both highly imaginative and musically challenging. Orchestration is by W.H. Tyers, the composer of PANAMA.

WININ' BOY BLUES is a lyrical Jelly Roll Morton number from ca. 1902, when Morton was very busy (by his own account) "inventing" jazz in New Orleans' Storyville district. Lars

Edegran has based his arrangement on an orchestration by Morton in William Russell's collection, including an interlude not used in other versions of the piece.

The mysterious (probably fictitious) composing team of Barney and Seymore are known only for ST. LOUIS TICKLE (from 1904, the World's Fair year), the archetypal "folk" rag of the Mississippi Valley. It was widely known through two superb banjo recordings by Vess L. Osman. One strain is now easier recognized as a vulgar ditty the ubiquitous Jelly Roll Morton sang as "I Thought I Heard Buddy Bolden Say."

HINDUSTAN (1918) by Wallace and Weeks points to another pop fad of the first three decades of our century—the slightly loony and surreal "oriental fox trot." The ersatz exoticism of the tune and its lyrics compares with dozens of other pop tunes evoking a vaudevillian version of the mysterious, tantalizing East.

Joseph Lamb's ETHIOPIA (1915) is a dignified, stately, rag from John Stark's library of "high-class" rags later orches-

trated and sold in the "Red-Back Book of Rags"—staples for every ragtime orchestra. It is intricate sophisticated music, with a subtle insistence typical of Lamb, who idolized Scott Joplin, James Scott and the other great black composers in Stark's employ.

RED PEPPER (1910) is another perfectly constructed and wildly energetic rag by a journeyman tunesmith, Henry Lodge. A shadowy figure, Lodge wrote many excellent, idiosyncratic rags between 1900 and 1920. Lars Edegran switches to banjo to introduce this one recalling the rag's early popularity through a virtuoso recording by incomparable banjo wizard Fred Van Eps.

Adeline Shepherd's PICKLES AND PEPPERS (1908) is a rousing closing number. Written by a gifted woman (and women were major producers and consumers of ragtime), this rag march is bold, driving and imaginative. It was a best-selling campaign tune for William Jennings Bryan in one of his quixotic bids for the White House. With music as compelling and vivacious as this, he deserved to win!

The Musicians

LARS IVAR EDEGRAN, pianist and leader, was born in Stockholm, Sweden, 1944. He started taking piano lessons at the age of seven and became interested in New Orleans jazz in 1960. Five years later he moved to New Orleans and worked with various Dixieland bands in the city. He has recorded with George Lewis, Percy Humphrey, DeDe Pierce, Kid Thomas and others for several labels. In 1967 he organized the NORO and adapted some of the orchestrations for this group.

WILLIAM RUSSELL, violinist, was born in Missouri, 1905. He graduated from the Quincy (Ill.) Conservatory and continued violin study in New York under Max Pilzer. In the 1930s he traveled with the Red Gate Players, a group that performed Chinese shadow plays. Russell played a wide assortment of Oriental instruments. In 1938, as co-author of **Jazzmen**, he began writing

about New Orleans jazz. During the 1940s Russell recorded a number of bands in New Orleans and issued the records on his own **American Music** label. In 1969 he received an NEA grant to write two books on New Orleans music. Russell died August 9, 1992.

LIONEL FERBOS, trumpeter, was born in New Orleans, 1911, and developed his expert musicianship under the tutelage of the legendary Manuel Perez, premier Creole trumpeter. Ferbos worked mostly with large orchestras such as those of Papa Celestin, Sidney Desvigne, Fats Pichon, and Armand Piron. He also played parades with the Young Tuxedo and other brass bands. Ferbos was on some of the last engagements of the famous Robichaux orchestra in the 30s.

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ORANGE KELLIN, clarinetist, was born in Sweden, 1944. His clarinet study began in 1958. Two years later he became interested in New

Orleans jazz and together with Lars Edegran formed a band. Kellin came to New Orleans in 1966 and started playing at dance halls and clubs. He worked with several Dixieland and brass bands of the city and recorded with Earl Humphrey, Kid Thomas, Jim Robinson, and Zutty Singleton. In October 1970 Kellin took his own band into the Maison Bourbon Club.

PAUL CRAWFORD, trombonist, was born in Alabama, 1925. After his study at the Eastman School of Music he came to New Orleans in 1957 and played and recorded with Johnny Wiggs, Raymond Burke and also the Olympia Brass Band with which he made two European tours. For several years he was a member of Punch Miller's Preservation Hall Band and since 1961 Paul has been the arranger and co-leader of the Crawford-Ferguson Night Owls house band of the Mississippi Steamer President.

FRANK FIELDS, bass, was born in Plaquemine, La., 1914. From a musical family he received his early

training from his father and uncle. In the 30s he worked with local groups in the Plaquemine area. After naval service in World War II he joined Dave Bartholomew who led the house band at Cosimos' recording studio where they backed Fats Domino, Little Richard, Ray Charles, and other Rhythm & Blues artists. In 1963 he became a member of Papa French's Tuxedo Orchestra.

RICHARD PAYNE was born at midnight between September 15 & 16, 1931, in New Orleans and began his professional career when he was just 15. After studying piano, trumpet and bassoon, he eventually settled on the bass in 1951. Richard was a member of the American Jazz Ensemble with Harold Battiste, Ed Blackwell and Ellis Marsalis and also worked with the bands of Earl Bostic, Ray Charles and Chuck Willis. His many recordings with New Orleans jazzmen includes sessions with Wallace Davenport and the New Orleans Ragtime Orchestra. Richard has taught both music and gen-

eral education in the public schools and is much in demand as a classical performer. As a jazz player he plays complex, entertaining bowed solos with considerable technique, but also supplies the band with a solid and accurate bass line.

JOHN ROBICHAUX, drummer, was born in New Orleans, 1916. He is a nephew of the famous band leader John Robichaux and a cousin of the late pianist Joe Robichaux. His first job was at the Entertainers Night Club. For several years he worked in Iberville Street taxi dance halls, such as the Fern-Budweiser, where he played both guitar and drums. In the 40s John toured for two years as a member of Joseph Robichaux's New Orleans Rhythm Boys.

(Continued from booklet back)

Part I: # 1 – 12 recorded in New Orleans, La., on May 17 and May 19, 1971. Engineer: Cosimo. Dub-down: Deep South Studios, Baton Rouge, La. Produced by Chris Strachwitz and Lars Edegran and originally issued as Arhoolie LP 1058.

Part II: #13, 15, 20, 21, 22, 23, & 24 recorded February 7, 1988; #14, 16, 17, 18, 19, recorded November 24, 1989 at Southlake Recording Studios, New Orleans, La. Engineered by David Farrell and Steve Himelfarb. Originally issued on Stomp Off LP 1213 and produced by Bob Erdos.

Cover and liner materials: New Orleans Jazz Club, Tulane Jazz Archives, and William Russell.

(*) = arranged/orchestrated by Lars Edegran.

Cover by Wayne Pope.

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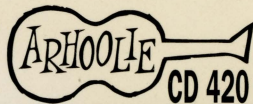


*The New Orleans Ragtime Orchestra:
New Orleans, 1971, taping a Danish TV show in Lars Edegran's back yard.
(Photo: Hans Lychou)*



*The Peerless Orchestra ca. 1911, one of the early ragtime orchestras:
A. J. Piron, leader, seated with violin. (Photo courtesy Jazz Museum, New Orleans.)*

The New Orleans Ragtime Orchestra – “Creole Belles”



Over 78 Minutes of Historic RAGTIME

Part I:

1. **CREOLE BELLES** (J. Bodewalt Lampe)
2. **BLACK AND WHITE RAG** (George Botsford)
3. **PURPLE ROSE OF CAIRO**
(A.J. Piron & Steve Lewis) (*)
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5. **MAPLE LEAF RAG** (Scott Joplin)
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Paul Crawford – trombone; Frank Fields – bass;
Richard Payne – bass (on #13-23) & tuba (on #24);
John Robichaux – drums (and vocals on #16 & 19).

(*) = arranged/orchestrated by Lars Edegran

*Recorded in New Orleans, La., in 1971 (Part I) and 1988
& 1989 (Part II).*

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