

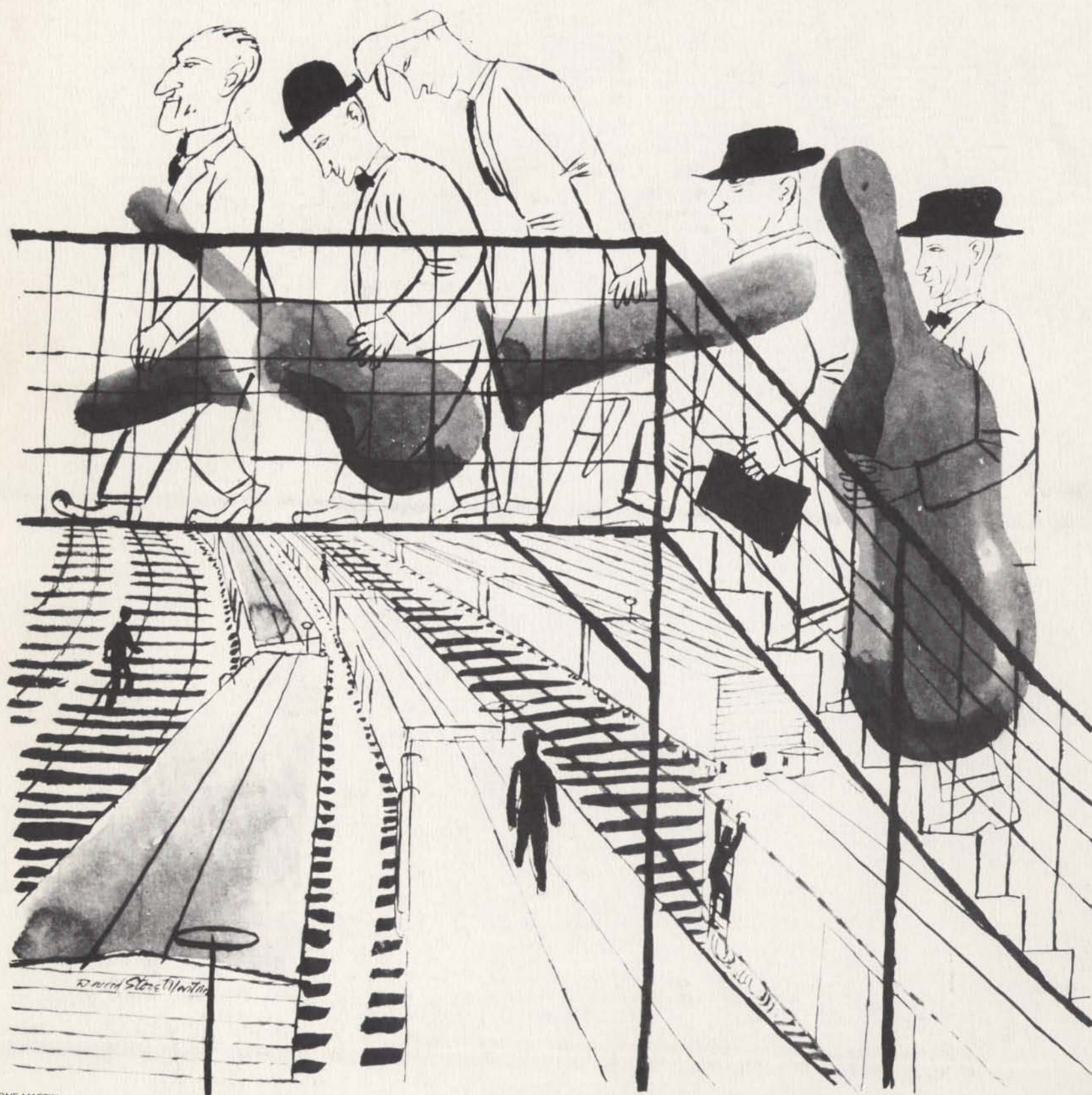
Compiled and Annotated by SAMUEL CHARTERS

FOLKWAYS RECORDS FJ 2861

SWINGIN'

Big Band Swing and Jazz from the 1930's and 1940's

Frankie Trambauer and his Orchestra Paul Whiteman and his Orchestra Phil Harris and his Orchestra Gene Kardos and his Orchestra
Pete Brown and his Jump Band Ray McKinley's Jazz Band Bobby Byrne and his Orchestra Phil Napoleon and his Orchestra Hudson-DeLange Orchestra
Gene Krupa and his Chicagoans Chicago Rhythm Kings Frank Tanner



DRAWING BY DAVID STONE MARTIN

COVER DESIGN BY RONALD CLYNE

SWINGIN'

**Big Band Swing and Jazz
from the 1930's and 1940's**

Side A

- * 1. **BREAK IT DOWN**
Frankie Trambauer and his Orchestra
- 2. **DARKTOWN STRUTTER'S BALL**
Paul Whiteman and his Orchestra
- 3. **FAREWELL BLUES**
Paul Whiteman and his Orchestra
- 4. **BETWEEN THE DEVIL AND THE DEEP BLUE SEA**
Phil Harris and his Orchestra
- 5. **BUSINESS IN "F"**
Gene Kardos and his Orchestra
- 6. **OCEAN MOTION**
Pete Brown and his Jump Band
- 7. **NEW ORLEANS PARADE**
Ray McKinley's Jazz Band
- 8. **LOVE IN THE FIRST DEGREE**
Ray McKinley's Jazz Band

Side B

- 1. **BARNYARD CAKEWALK**
Bobby Byrne and his Orchestra
- 2. **HOW MANY TIMES**
Bobby Byrne and his Orchestra
- 3. **GO JOE GO**
Phil Napoleon and his Orchestra
- 4. **TEMPO DI JUMP**
Pete Brown and his Jump Band
- * 5. **EIGHT BARS IN SEARCH OF A MELODY**
Hudson-DeLange Orchestra
- 6. **THE LAST ROUND-UP**
Gene Krupa and his Chicagoans
- 7. **BOSTON TEA PARTY**
Chicago Rhythm Kings
- 8. **SAILOR MAN RHYTHM**
Frank Tanner

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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SWINGIN'

Big Band Swing and Jazz from the 1930's and 1940's

Notes by Samuel Charters

It doesn't seem like so long ago that if someone asked you if you listened to jazz they always prefaced it by asking what kind of jazz you liked. "Do you like Dixieland?" "Do you like swing?" "What do you think about progressive? Can you get with Bop?" I remember two quotes that describe the extremes that this kind of feeling could lead to. A young European jazz fan looked at me with complete seriousness and asked, "Which do you think is Louis Armstrong's greatest period - 1925 or 1926?" At the other end of the spectrum, when Stan Kenton, I think it was, was asked how he felt about Dixieland jazz he answered, "I'm completely open-minded about Dixieland. I don't care who kills it."

But the halcyon days of jazz have passed, the audience has dwindled, and if anybody admits to liking jazz today it is understood that their taste will run from Jelly Roll to Louis to Lester to Bird and Trane, and if they're really interested it will stretch back to the blues and lean forward to Lester Bowie and Wynton Marsalis. It's in the world of rock that you get the kind of intent questioning that used to be leveled at another jazz fan, and the questions are asked with the same intensity, even if the categories are different. "Do you like punk?" "What do you think about heavy metal?" "Can you get into hard core?"

I am especially sensitive to these distinctions because they were so crucial to me when I first was listening to jazz. It didn't - then - seem to me that swing could really be jazz at all. Swing, after all, was the music that was being played at my high school dances - and how could music that sounded like that be anything to get excited about? But that was at the end of the swing era, when the arrangements had become predictable, and even the solos had the feeling of a dutiful exercise. In the first years of swing it was exciting, and it's this freshness and excitement that this gathering of early swing performances tries to capture.

The essential difference between this new way of playing jazz and the small band ensemble jazz of the '20s was that the music was arranged. The bands - as jazz became more accepted and was permitted in "decent" homes - had gotten larger. There was an inexorable progress in scale. As the bands grew more popular they were booked into larger halls and theaters, and since there was almost no amplification available, to have a larger sound the bands had to use

more musicians. And once there were more musicians on the stage it was necessary to use arrangements so they wouldn't get in each others' way. Instead of the breathtaking impetuosity and stinging assertiveness of the small ensemble there was the carefully sectioned control of the large band bound to its music stands.

It's obvious that there were trade-offs, or swing wouldn't have become so popular. But what were they? What could the arrangers do with the large band that they couldn't do with the small ensemble? Of course there was the possibility of creating new instrumental sounds and combinations, but this didn't really become as important as some musicians expected. In the '20s Paul Whiteman - the enormously successful "King of Jazz" - had already expanded his band to more than thirty members, and they played every instrument the arrangers they could think of without making the music any more jazz flavored. The swing bands, in fact, stayed very close to the timbre and tone of the small groups they were replacing. The basic instruments were still trumpet, trombone, and reeds - there were just more of them. With more, however, came the possibility of solving one of the problems of small band jazz.

Jelly Roll Morton, in his beautifully modulated ensemble arrangements, had found a workable balance between melody and rhythm in his first recordings, and there were other '20s recordings that also managed to find a way to fuse the two successfully, but there were as many other recordings that suffered from a clumsy imbalance. The effect was often of three or four gleefully shouting boys trying to run up a hill while they're dragging a large stone behind them. It was the particularly inert rhythm section of the Bix Beiderbecke small band recordings that was given the name "The Iron Chancellors" by later record collectors. What the swing arrangers did to change the balance was to write the rhythm into the new instrumental sections. Instead of using the extra instruments to fill out the harmonies they adapted short, repetitive rhythmic motifs, called riffs, and added these to the rhythm section itself as building blocks for the new style. At the same time jazz managed to peel off the relatively clumpy emphasis on the second and fourth beat of the measure that had characterised '20s jazz - "two beat" - and developed a smoother, unaccented four beat measure. It was this change that made the music "swing," and the name followed naturally.

For someone who loved the free-wheeling sound of the older style, however, swing seemed constricted. It was especially frustrating to listen to chorus after chorus of arranged ensemble passages to come to the eight bar space that was left for the soloist. It was often

said of the most popular swing bands that they hired the best soloists in jazz - and then never let them play. To an extent this is a misleading impression that comes from the three minute limitation of most early swing recording. On dance jobs the arrangements weren't so constricted and the soloists had a chance to amble more freely. A well-known example of what happened again and again is the famous Duke Ellington performance at the Newport Jazz Festival where Paul Gonsalves played a staggering tenor solo that seemed never to end and at the same time never seemed to lose its continuous excitement and surge of discovery.

It wasn't only the soloists who had fun in the early swing bands, for ensembles like the first Count Basie Orchestra everyone seems to just as excited playing riffs, and when the soloist picked up this mood the result could be incandescent. If, on the one hand, the soloists were more restricted in what they could do, on the other hand they were given much more of a helping hand when they were turned loose. Everytime I hear a fleet, excited solo by one of the swing soloists, with the arrangement filling in behind him with a cushioning texture of riffs, I remember Louis Armstrong with his first Hot Five, trying to breathe some life into the rhythm section, which consisted of a dimly recorded banjo and piano. What is also obvious in the early swing recordings is that the soloists are both challenged and encouraged by the new emphasis. It was a new experience to walk out in front of the band to take those choruses - and for the best of the new, young swing musicians it was an emotional high that often seemed to kick their playing into new dimensions.

At the same time you don't have to be conscious of any of this to enjoy the music on this record. Here is a mixture of early swing, and small band jazz by musicians who had moved into the swing era, like Ray McKinley and Gene Krupa. Here is the Paul Whiteman Orchestra, much better known for its grandiose orchestral suites, romping through two swing classics with the band's unquenchable soloists, among them the Teagarden brothers, Charlie and Jack, and Frankie Trumbauer. Bobby Byrne and his Orchestra weren't usually known for their jazz sound, but when the arrangement gave his musicians an opportunity they could turn it into jazz that had humor, as well as style. It should be noted, also, that here is one of the first moments of obvious electronic manipulation. The recording of "Between the Devil and the Deep Blue Sea" fades in and out on the original 1937 disc, a tentative intimation of what was to come. With all of the selections the emphasis is on the sheer delights the new style of jazz had to offer - whatever else is going on this is music that swings, and that was what the excitement was all about.

PERSONNELS

- Al. BREAK IT DOWN - Frankie Trumbauer and his Orchestra
Trumbauer, as; Nat Natoli, Charlie Teagarden, tpt; Jack Teagarden, tbn; Benny Bonaccio, Charles Strickfadden, cl & as; John Cordaro, cl & ts; Roy Bargy, p; Dick McDonough, gtr; Art Miller, bs; Herb Quigley, dms.
New York, Jan. 12, 1934
2. & 3. DARKTOWN STRUTTER'S BALL & FAREWELL BLUES - Paul Whiteman and his Orchestra - Nat Natoli, Charlie Teagarden, Harry Goldfield, tpt; Jack Teagarden, Jack Fulton, tbn; Benny Bonacio, John Cordaro, Charles Strickfadden, Frankie Trumbauer, reeds; Kurt Dieterle, Mischa Russell, Matty Malneck, Harry Struble, vln; Roy Bargy, pno; Mike Pingatore, gtr; Art Miller, sb; Larry Gomar, dms. Norman McPherson, bb, added for "Farewell Blues." New York, July 10 and September 7, 1935
4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA - Phil Harris and his Orchestra - Jack Holmes, Ray Wagner, Glen Brock, tpt; Irving Verret, Floyd O'Brien, Bill Fletcher, tbn; Jack Mitchell, Earl Evans, Jack Echolls, Joe Huffman, reeds; Charles Bragby, p; Skippy Anderson, p & arr; Frank Remby, gtr; Stan Fletcher, sb; Sid Jacobs, d; Phil Harris, vocal.
Los Angeles, Feb. 27, 1937
5. BUSINESS IN "F" - Gene Kardos and his Orchestra
Sid Peltyn, Sammy Castner or Red Rosenberg, tpt; Milt Shaw, tbn; Jule Friedman, Gabe Gelinas, reeds; Joel Shaw, pno; Sam Weiss, d; unknown gtr and b, Gene Kardos, vocal. New York, December 18, 1931
6. OCEAN MOTION - Pete Brown and his Jump Band
Pete Brown, as; Benny Carter, tpt; Joe Marsala, clt; Billy Kyle, pno; Bobby Hackett, gtr; Cozy Cole, dms; Hayes Alvis, b.
7. & 8. NEW ORLEANS PARADE & LOVE IN THE FIRST DEGREE - Ray McKinley's Jazz Band - George Thow, tpt; Joe Yukl, tbn; Skeets Herfurt, cl; Joe Sullivan, pno; Jim Taft, b; Ray McKinley, dms.
Los Angeles, March 31, 1936
- Bl. & 2. BARNYARD CAKEWALK & HOW MANY TIMES - Bobby Byrne and his Orchestra - Robert Peck, Bobby Guyer, tpt; Bobby Byrne, Ben Long, Dan Matthews, tbn; Jack Torchin, Jerry Yelverton, Bunny Bardarch, Don Byrne, reeds; Bill Davies, pno; Joe Gibbons, gtr; Abe Siegel, b; Wes Dean, dms.
New York, December 14, 1939
3. GO JOE GO - Phil Napoleon and his Orchestra
Phil Napoleon, Warren Hookway or John Asevedo, tpt; Ted Raph, tbn; Carroll Thorne, Carl Irish, Frank Ward, reeds; Frank Vigneau, pno; Dave Skine, bjo; Al Kunze, tuba; Charlie Jondro, dms.
New York, March 31, 1927
4. TEMPO DI JUMP - same as A6
5. EIGHT BARS IN SEARCH OF A MELODY - Hudson-DeLange Orchestra
James O'Connell, Steve Lipkins, Ralph Hollenbeck, tpt; Edward Kolyer, tbn; George Bohn, Hugh Hibbert, Pete Brendel, Ted Duane, reeds; Mark Hyams, pno; Cliff Rausch, gtr; Doc Goldberg, b, Edward O'hara, dms.
New York, Jan. 15, 1936
6. THE LAST ROUND-UP - Gene Krupa and his Chicagoans
Nat Kazebier, tpt; Joe Harris, tbn; Benny Goodman, clt; Dick Clark, ts; Jess Stacy, pno; Allen Reuss, gtr; Israel Crosby, b; Krupa, dms.
Chicago, Nov. 19, 1935
7. BOSTON TEA PARTY - Chicago Rhythm Kings - unidentified
8. SAILOR MAN RHYTHM - Frank Tanner
Includes Albert Porter, Thomas Bailey, John Cook.
San Antonio, October 24, 1936