

# ART TATUM TRIO

FOOTNOTES TO JAZZ

VOL. 2: REHEARSAL

ART TATUM

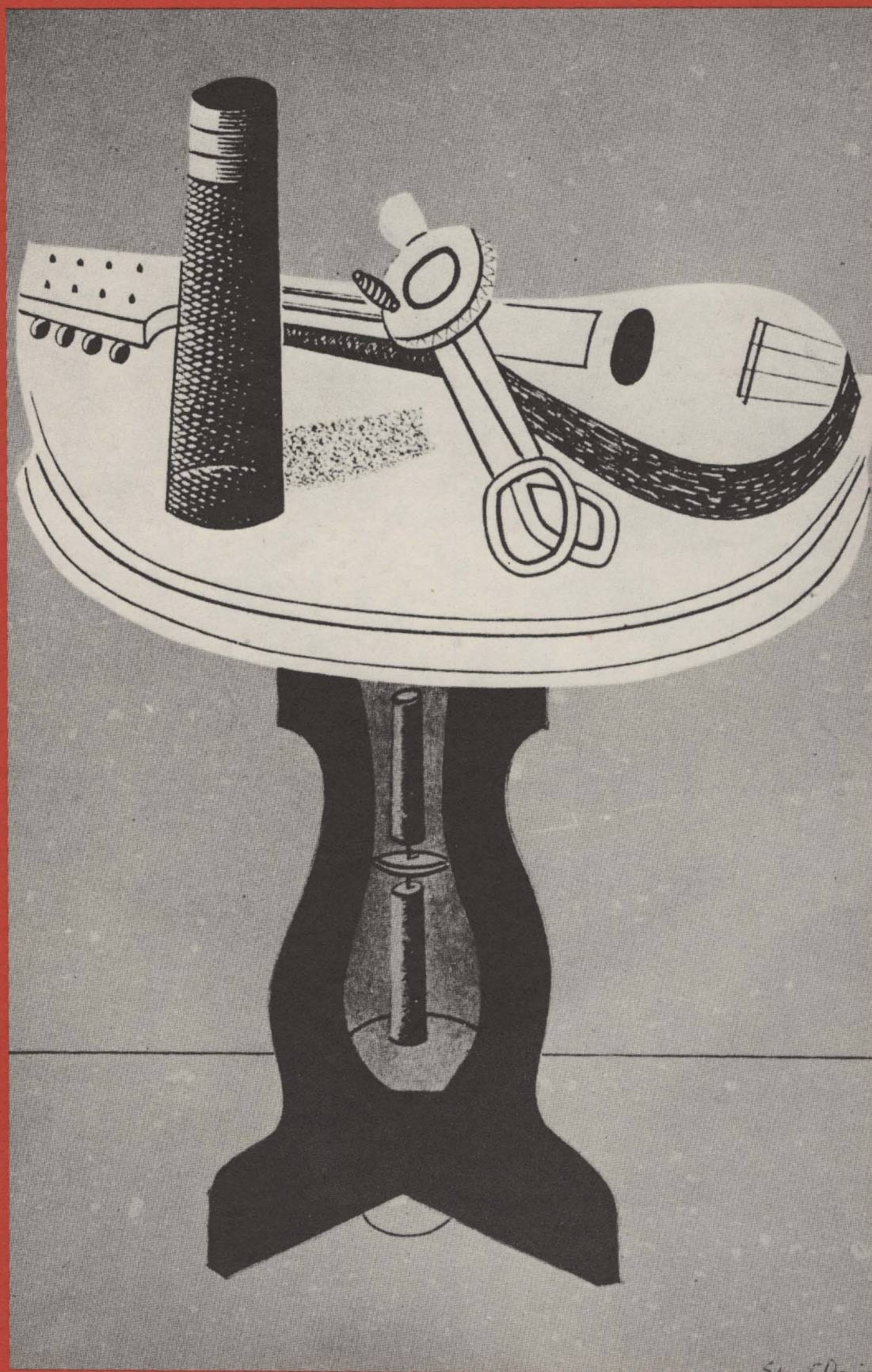
SLAM STEWART

TINY GRIMES

LONG, LONG AGO (APPLE TREE)  
THOU SWELL, I, II, III  
WARM UP THE SANDMAN  
IF I HAD YOU  
VARIATIONS ON A THEME BY FLOTOW  
(m'appari, martha)

FOLKWAYS RECORDS FJ 2893

FORMERLY (FJ 2293)



EDITED AND WITH NOTES BY FREDERIC RAMSEY, JR.



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ART TATUM / SLAM STEWART / TINY GRIMES

DESCRIPTIVE NOTES ARE INSIDE POCKET

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FOLKWAYS FJ 2893



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FOLKWAYS RECORDS Album No. FA 2293

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WITH  
THE

# ART TATUM TRIO

art tatum  
slam stewart  
tiny grimes

## FOOTNOTES TO JAZZ VOL. 2

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WARM UP WITH SANDMAN • IF I HAD YOU •

VARIATIONS ON A THEME BY FLOTOW (m'appari, martha)

*Edited and notes by frederic ramsey jr.*

**Folkways Records & Service Corp., N. Y.**

INTRODUCTION AND NOTES ON THE RECORDINGS  
BY FREDERIC RAMSEY, JR.

BACK OF EVERY RECORDING OF JAZZ (OR SWING, OR BOP) IS THE MUSICAL "TRYOUT SESSION" WHICH HAS PRODUCED THE FINAL MASTER. IT IS A SESSION THAT PROCEEDS ALONG LOGICAL MUSICAL LINES, ALTHOUGH EACH MUSICIAN MIGHT DOUBT IT AT THE TIME; IT'S SO HARD FOR HIM TO TELL JUST HOW HIS INDIVIDUAL CONTRIBUTION TO THE ENSEMBLE WILL SOUND IN RELATION TO WORK OF HIS FELLOW ARTISTS. IN PART, THIS EXPLAINS THE NEED FOR RECORDING SEVERAL "TESTS," WHICH CAN BE HEARD BY ALL MEMBERS OF THE GROUP AS A SESSION PROGRESSES.

BUT THERE IS MORE TO A SESSION THAN THESE "PLAY-BACKS". FOR TO MOST MUSICIANS, A SESSION, ANY KIND OF SESSION, IS WHAT GIVES LIFE TO JAZZ. IT IS THROUGH THE INFORMAL, UNREHEARSED SESSION THAT THEIR MUSICAL IDEAS FIRST COME INTO EXISTENCE; AND IT IS THROUGH CONTINUATION OF SUCH A SESSION FOR AS LONG A TIME AS FEASIBLE THAT THEY ARE DEVELOPED. AND AS SMALL-BAND, IMPROVISING JAZZ MUSICIANS FIND THAT MOST MASS MEDIA ARE DENIED TO THEM (RADIO, TELEVISION NETWORKS, AND MOVIE PRODUCERS ARE OUTSTANDING FOR THEIR SHUNNING OF WORTHWHILE JAZZ, PARTLY BECAUSE OF COLOR LINES, PARTLY BECAUSE OF IGNORANCE OR INDIFFERENCE), THEY HAVE POURED MORE OF THEIR TALENT INTO RECORDING SESSIONS THAN INTO ALMOST ANY OTHER PHASE OF THEIR CREATIVE ACTIVITY. THAT IS, PROVIDED THE SESSIONS GAVE THEM TIME TO DEVELOP THEIR IDEAS.

ALONG WITH ERNEST ANSERMET, WHO WROTE SOME REVEALING NOTES FOR LA REVUE ROMANDE ON SIDNEY BECHET'S WAY OF IMPROVISING IN 1919, ROGER PRYOR DODGE SHARES CREDIT FOR BEING AMONG THE FIRST OF MUSIC SCHOLARS TO POINT OUT THAT THIS FREE-WHEELING FELLOWSHIP OF JAZZ MUSICIANS LINKS THE HARPSICORD WITH THE JAZZ TRUMPET, THE ORGAN WITH THE STRING BASS. (HARPSICORDS & JAZZ TRUMPETS, ROGER PRYOR DODGE, HOUND & HORN, CA. 1934). AND, IF WE KEEP IN MIND THAT WE ARE TALKING OF METHOD, NOT THE MUSICAL PRODUCT ITSELF, IT LINKS BACH WITH ARMSTRONG, AND CORELLI WITH ART TATUM. A CONDUCTOR PREPARING FOR A RECENT CONCERT OF CORELLI CONCERTI CAME SMACK UP AGAINST THIS FACT WHEN PREPARING A SCORE FOR HIS MUSICIANS TO FOLLOW; ALL AVAILABLE

VERSIONS OF THE CORELLI MUSIC CONTAINED THE NOTES CORELLI HAD WRITTEN, BUT WERE LACKING AS TO INDICATIONS AS TO ORNAMENTS, AND WAYS OF PLAYING THE MUSIC. THE WHOLE SERIES OF TWELVE CONCERTI HAD TO BE CAREFULLY RECONSTRUCTED BY THE EDITOR, WHO SPENT A LITTLE OVER A YEAR ON THE JOB. THE RESULTING SCORE, ALTHOUGH PRAISEWORTHY FROM ANY MUSICAL POINT OF VIEW, WAS AT BEST A "RECONSTRUCTION;" A CAREFUL GOING BACK AND SIFTING THE WAYS OF PLAYING THAT ARE THOUGHT TO BE CLOSEST TO THE SPIRIT OF CORELLI'S TIME.

PARALLEL TO THE DILIGENCE OF TWENTIETH CENTURY SCHOLARS AND LISTENERS IN REGARD TO SEVENTEENTH CENTURY MUSIC, THERE IS A CORRESPONDING INTEREST IN "REHEARSALS" OF CLASSIC MUSIC THAT ARE PUBLICLY PERFORMED. BROADCASTS OF BOSTON SYMPHONY REHEARSALS HAVE JUST COMPLETED A TWO-SEASON SPAN OF NETWORK PROGRAMMING. THERE HAVE BEEN QUITE A FEW INFORMAL, "REHEARSAL" CONCERTS -- THE LITTLE ORCHESTRA SOCIETY HAS PIONEERED WITH THIS PRESENTATION, AND SO HAVE OTHER, LESS FORMALLY ORGANIZED GROUPS. EACH SEASON BRINGS ITS QUOTA, NOW OF "REHEARSAL" CONCERTS, NOTABLY AT TOWN HALL, CARNEGIE HALL, AND THE NEW YORK TIMES HALL. IF A REHEARSAL OF A CLASSIC WORK IS SIGNIFICANT TO LISTENERS, THEN A JAZZ REHEARSAL SHOULD BE DOUBLY SO -- FOR IT IS IN SUCH SESSIONS THAT THE MUSIC ACTUALLY EVOLVES, AND A FINAL RECORDING MASTER IS "CREATED." WITH CLASSIC MUSIC, THE "REHEARSAL" IS MORE LIKELY TO CONCERN ITSELF WITH FINE POINTS OF PERFORMANCE -- A "PRACTISING" OF CRESCENDO AND DECRESCENDO, A FAMILIARIZATION WITH THE CONDUCTORS' DIRECTIONS. BUT WITH JAZZ MUSIC IN A LIVE STUDIO REHEARSAL, IT IS IDEAS THAT ARE BEING WORKED OUT, NOT INSTRUCTIONS.

IT IS TRUE THAT WITH LARGER JAZZ BANDS, A DIFFERENT SET OF RULES PREVAILS, CLOSER TO CONDITIONS THAT GOVERN CLASSIC PERFORMANCES AND REHEARSALS OF NINETEENTH CENTURY MUSIC. A CRACK ARRANGEMENT IS REHEARSED FOR HOURS IN A BIG HALL BEFORE ANYONE DARES TO GET WITHIN PICKUP RANGE OF A MICROPHONE. THEN THE BAND PACKS UP AND REMOVES TO A RECORDING STUDIO, WHERE THE WHOLE BUSINESS IS RUN THROUGH AT A BRISK PACE. IN THIS MANNER, A LARGE BAND CAN KNOCK OFF FOUR POPULAR TUNES IN A RELATIVELY SHORT SPACE OF RECORDING TIME -- AND RECORDING TIME IS A PRECIOUS COMMODITY. STANDARDS ARE COMMERCIAL. ENGINEERS, MUSICIANS,



STUDIO LANDLORD, ALL ARE PAID ACCORDING TO TIME PUT IN AT THIS MUSIC FACTORY. THIS REQUIRES THAT EVERY NOTE BE PRE-ARRANGED (SOME ARRANGERS ARE RUMORED TO HAVE PUNCHED OUT THEIR NOTES ON A TIME CLOCK) AND THAT NO ONE DEVIATE FROM THE WRITTEN SCORE. IN THE HANDS OF SKILLED NOTE-MEN, THIS IS QUITE EFFECTIVE -- IN SOME CASES, THEIR PRODUCTS HAVE BEEN WARMLY PRAISED WITH THE REMARK THAT THEIR BEST WORK HAS ACHIEVED SOME OF THE LOOSE, EASY QUALITY OF INFORMAL SMALLBAND JAZZ.

THERE IS NO NEED TO STATE THAT ONE METHOD IS BETTER THAN THE OTHER; EACH HAS PRODUCED GOOD RESULTS. YET OF THE TWO, THE INFORMAL, PLAY-AS-YOU-GO SYSTEM HAS ALWAYS APPEALED MORE TO JAZZ MUSICIANS, AS IT DID TO MANY COMPOSERS AND MUSICIANS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES. IT WAS WITH THESE CONSIDERATIONS THAT THE RECORDING DIRECTOR, MOE ASCH, DIPPED DEEP INTO HIS SUPPLY OF EXTRA ACETATES (EVEN IN 1944, WHEN ACETATES WERE RARE BECAUSE OF WARTIME LIMITATIONS), AND BEGAN TO CATCH SOME OF THE MORE ELUSIVE YET SIGNIFICANT MUSICAL MOMENTS OF ACTUAL JAZZ REHEARSALS. OVER A PERIOD OF YEARS, THESE ACETATES WERE SET ASIDE. SOME OF THE MASTERS PRODUCED AT THESE SESSIONS WERE USED, BUT THE "REHEARSAL" MATERIAL WAS STORED AWAY IN A BIG -- AND WEIGHTY -- TIN BOX.

RECENTLY, THE TIN BOX CAME TO LIGHT, AND WAS OPENED. IT WAS ALMOST AS IF A GENIE HAD BEEN RELEASED -- AS THE RECORDS CAME OUT OF THE BOX, THE PILE SPREAD AND GREW ALARMINGLY. THERE WERE 66 SIDES IN ALL, AND MOST OF THEM WERE SIXTEEN-INCH, GLASS BASE ACETATES. THEY HAD TO BE CATALOGED, AND SET IN ORDER ACCORDING TO DATES, SESSIONS, MUSICIANS. NOR HAD ALL THE ACETATES BEEN KINDLY TREATED BY TIME, AND THAT WAS A DISAPPOINTMENT. BUT OUT OF THIS MATERIAL, IT HAS BEEN POSSIBLE TO PIECE TOGETHER WITH CAREFUL TAPE EDITING A SEQUENCE THAT MIRRORS THE CHALLENGING, CREATIVE MOMENTS OF JAZZ GESTATION.

# ART TATUM TRIO LONG, LONG AGO (APPLE TREE) VARIATIONS ON A THEME BY FLOTOW (M'APPARI, MARTHA) VARIATIONS ON IF I HAD YOU

THREE MEN WITH A SENSE OF HUMOR AND SENSITIVE EARS GOT TOGETHER ONE DAY IN MAY, 1944, TO RUN THROUGH A FEW CHORUSES OF THEIR OWN IMPROVISING. THEMES CAME INTO THEIR HEADS AS THEY WENT ALONG. ONE OF THEM, "LONG, LONG AGO," FIRST APPEARED IN THE 1840'S, A SENTIMENTAL DITTY ORIGINALLY TITLED "THE LONG AGO," AND SET DOWN BY THOMAS HAYNES BAYLY. DURING WORLD WAR I, AMERICAN SOLDIERS REVISED THE LYRICS A BIT, SUPPLYING "DON'T SIT UNDER THE APPLE TREE WITH ANYONE ELSE BUT ME, ELSE BUT ME," AND THE OLD TUNE WAS RESTORED TO THE REPERTORY OF POPULAR ORCHESTRAS. TATUM, GRIMES, AND STEWART CAME UP WITH THEIR OWN RESTORATION IN THIS 1944 SESSION, AS LIVELY A PARODY OF THE ORIGINAL MELODY AS THE SOLDIER'S LYRICS WERE OF THE SENTIMENTAL "LONG, LONG AGO."

WITH FLOTOW'S ARIA FROM THE OPERA "MARTHA," THE GENIAL SLAM STEWART BOWS ONE OF HIS FAMOUS "SINGING BASS" CHORUSES. PUBLIC DOMAIN MATERIAL HAS ALWAYS BEEN FAIR GAME FOR THE JAZZ "COMPOSER" AND MUSICIAN, AND THIS FLOTOW ARIA IS AMONG THE MOST PROLIFICALLY REVIVED OF THEM ALL. ONLY A FEW YEARS BEFORE, THE BOSWELL SISTERS HAD BESTOWED UPON THIS SAME ARIA THEIR RATHER SPECIAL, RATHER CATARRHAL FAVOR, AND IT MADE THE HIT PARADE.

WITH SEVERAL VARIATIONS ON THE POPULAR TUNE, "IF I HAD YOU," THE TRIO DEMONSTRATES HOW EASY IT IS IN JAZZ REHEARSAL TO ADD IDEAS TO AN ESSENTIALLY SIMPLE MELODY -- IF YOU HAVE THE IDEAS TO ADD.

## WARMUP WITH SANDMAN THREE WAYS OF PLAYING THOU SWELL

THE STRING BASS IS TUNED, THE PIANO RUNS THROUGH A FEW KNUCKLE-WARMING NOTES, THE GUITARIST BRINGS HIS FINGERS LIGHTLY ACROSS THE STRINGS, AND THE

TRIO GETS UNDER WAY WITH A CHORUS OR TWO OF RICHARD WHITING'S FAVORITE OF THE EARLY TWENTIES, "THE JAPANESE SANDMAN." THEN THEY TURN TO ANOTHER MELODY, THIS ONE A TUNE BY RICHARD RODGERS AND LORENZ HART COMPOSED IN 1927 AND FIRST HEARD IN A CONNECTICUT YANKEE. IT WAS A GOOD SONG TO BEGIN WITH, AND SUFFERS NOT ONE WHIT FROM BEING WORKED AROUND BY THE TRIO. NOTABLE HERE IS TATUM'S PIANO, WHICH SOMETIMES BOGS DOWN INTO MEANINGLESS RUNS IN SOLO PLAYING, BUT WHICH SERVES AS ADMIRABLE COUNTERPART TO MELODIC INSPIRATIONS OF BOTH THE GUITAR AND STRING BASS, WHEN HEARD IN COMBINATION WITH THESE TWO INSTRUMENTS. A FEW EXTRANEOUS MELODIES FLOAT LIGHTLY IN AND OUT OF THIS TEXTURE, A BOP RIFF OR TWO SITS IN FOR A FEW BARS, AND THE TRIO AS A UNIT PROVIDES AN AFFABLE DEMONSTRATION OF THE FUN TO BE HAD FROM THEIR OWN SPECIAL, CHUCKLING BRAND OF JAZZ IMPROVISATION.

EDITOR - FREDERIC RAMSEY, JR.  
PRODUCTION DIRECTOR - MOSES ASCH

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FJ2809 (FP71) JAZZ, Vol. 9 (Piano). The Dixie Four Jelly Roll Morton, Earl Hines, Joe Sullivan, Jess Stacy, Louis Armstrong's Hot Five, James P. Johnson, Fats Waller, The Chocolate Dandies, Meade Lux Lewis, Jack Dupree, Mary Lou Williams, Lennie Tristano Trio. Notes.

FJ2810 (FP73) JAZZ, Vol. 10 (Boogie Woogie, Jump and Kansas City). Jim Jackson's Jamboree, Charlie Spand, Albert Ammons, Meade Lux Lewis, Cripple Clarence Lofton, Jimmy Yancey, Pete Johnson, Bennie Moten's Kansas City Orch., Andy Kirk & his Twelve Clouds of Joy, Jones-Smith Inc., Jay McShann & Orch., Count Basie's Kansas City Seven. Notes by Frederic Ramsey Jr.

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