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Acc. Ed McKee - tuba; Mike Schwimmer - washboard



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FOLKWAYS RECORDS FG 3561

**SIDE ONE**

- 1 KALAMITY KID (Ferd Guttenberger)
- 2 FIG LEAF RAG (Scott Joplin)
- 3 CHAMPAGNE RAG (Joseph Lamb)
- 4 SWEET AND TENDER (Roy Bargy)
- 5 BANTAM STEP (Harry Jentes)
- 6 SOMEBODY'S RAG (David A. Jasen)

**SIDE TWO**

- 1 MACADAMIAN SCUFFLE (David A. Jasen)
- 2 GASLINE RAG (Louis Mentel)
- 3 OPHELIA RAG (James Scott)
- 4 TOO MUCH RASPBERRY (Sydney K. Russell)
- 5 THE MIDNIGHT TROT (George L. Cobb)
- 6 METEOR RAG (Arthur C. Morse)

This album was made during the 13th Annual National Ragtime Festival, June, 1977, in St. Louis, Missouri - the cradle of ragtime.

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# RIP-ROARIN' RAGTIME DAVE JASEN

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FG 3561



## DAVE JASEN Rip-Roaring Ragtime

Throughout the recent ragtime revolution, one performer - Dave Jasen - has consistently discovered and recorded obscure rags and rediscovered rarely-heard ones.

In this, Dave's latest album, he demonstrates his thoroughness in absorbing the entire spectrum of rags - from Folk to Novelty - recording seven rags for the first time ever in addition to creating two refreshing and challenging rags of his own.

His dedication to ragtime is universally recognized, and he has recorded, written about and played this fascinating music for more than a quarter of a century!

Among his many accomplishments is the award-winning series of great ragtime reissues created for RBF, containing the best and most unusual of recorded ragtime performances. He also wrote the definitive discography, RECORDED RAGTIME (Archon), which is a landmark in original record research. With authority Trebor Jay Tichenor (see REF-7), he has written the most comprehensive book about this subject, RAGTIME: AN ORIGINAL AMERICAN MUSIC (Seabury Press).

This gathering of Dave's recent musical thoughts gives us rags hitherto never previously recorded (Sweet and Tender, Champagne Rag, Too Much Raspberry), as well as little-recorded works of Scott Joplin (Fig Leaf Rag) and James Scott (Ophelia Rag). The usual - for Dave Jasen - is decidedly unusual for the rest of us and these recordings reveal yet another side of Dave's inspiration.

### RECORDINGS

#### SIDE ONE

KALAMITY KID was Ferd Cuttenberger's contribution to ragtime in 1909. He was a fine pianist and co-owner of a music store in Macon, Georgia. Shortly after he had written it, composer-pianist J. Russel Robinson, who was appearing there in vaudeville,

became friends with Ferd and agreed to arrange it for publication. In this interpretation, Dave manages to add his own distinctive touches to this rousing Folk rag.

FIG LEAF RAG is undoubtedly the high point in Scott Joplin's remarkable series of rags. It was published at the beginning of 1908 but wasn't recorded until the current revival of ragtime occurred. An overlooked masterpiece, Dave offers his unique conception which features a tango rhythm in three of the four sections. This may not have been intended by Joplin, but it is historical fact that his pianist friend and collaborator, Louis Chauvin, played many rags in a similar fashion.

CHAMPAGNE RAG by Joseph Lamb (see Folkways FG-3562) was written in 1910 and yet this is its first recording ever! What is amazing about it is the fact that Lamb is considered one of the "big Three" composers of Classic ragtime (which he is), with only twelve rags published from 1908-1919 - ragtime's heyday. That one of his rags should remain in obscurity is inconceivable. It is a bright gem which Dave enhances with his sparkling interpretation.

SWEET AND TENDER is a Novelty rag surprise by Roy Barge, pianist for such top bands as Isham Jones, Paul Whiteman and the Benson Orchestra. His Novelty rags rank second only to Zez Confrey's (see RBF-28), and are extremely imaginative and difficult to play. But, that is not the reason for Dave's being the first to record it. It was printed in 1923 by Will Rossiter, who was not Barge's usual publisher. And, until Dave discovered a copy of the sheet music, it wasn't even listed among Barge's compositions! It can now take its rightful place among the finest Novelty rags ever written.

BANTAM STEP by Harry Jentes is a most unusual rag. Published in 1916 - a year for the unusual and exotic in ragtime - it had one contemporary recording by a military band (see RBF-22). This is its first piano recording. The second section has a haunting melody with uncommon harmonies. It is this same section which is novel

for musically describing the title - something a ragtime composition almost never did. Dave's performance incorporates some further harmonic changes not found in the music but on Jentes' own piano roll, showing that he, too, deviated from the score.

SOMEBODY'S RAG was written by Dave Jansen in the Spring of 1976, continuing his series of reworking common folk-ragtime ideas which predated the published music and which can be found in early recorded performances. His own earlier works in this vein are Everybody's Rag (Blue Goose 3001) and Nobody's Rag (Blue Goose 3002), and like them this new one hints at earlier times but imaginatively takes off into fresh, uncharted heights.

#### SIDE TWO

MACADAMIAN SCUFFLE is Dave Jansen's latest rag, written especially for this recording, in June, 1977. Caught up in the whirl of ragtime compositions which came out just before the Novelty rags of which he is the acknowledged master, Dave shows he can experiment successfully with unusual (for ragtime) harmonies in the first section, handling a Jelly Roll Morton-like second section unlike Jelly leading into a Novelty rag final section of great originality and beauty.

GASOLINE RAG was composed by publisher Louis Mentel in 1906. Its second section sports a counterpoint which is unusual for that period. The third section features a device in the left hand which was later used by such notables as Percy Wenrich, J. Russel Robinson and James Scott. This is another first recording by Dave Jansen.

OPHELIA RAG was an overlooked James Scott entry which Dave has rescued. His masterful hand is very much in evidence in this happy rag of 1910. The third section illustrates how ingenious Scott was in his uncommon use of common devices. The one discussed in Gasoline Rag is used with far greater skill as Scott integrated the left hand as part of the melody line.

TOO MUCH RASPBERRY by Sydney K. Russell of Berkeley, California, was another of those strange rags of 1916. Newly discovered by Dave, it features different left-hand rhythms and rapid harmonic changes not found in the regular ragtime compositions. The third section especially, has surprising harmonies which add to the enjoyment of this piece.

THE MIDNIGHT TROT by George L. Cobb is yet another rag written in 1916. Of all the odd rags, this one is, by far, the oddest. Discovered by Trebor Tichenor, its sheet music cover called it "The Maizie King Midnight Trot" and featured dear Maizie in several poses (she was a dancer). Its subtitle is "Maxxie." But, as it unfolds, it is a rag and a very distinctive one at that. It is one of the few rags with each section creating a different mood. Usually, a rag has one mood sustained throughout the entire piece. This one, by the composer of the famous Russian Rag, has three sections and each one is explicit, establishing a separate mood or feeling. The final section doesn't disappoint as it establishes and maintains a triumphal exuberant atmosphere.

METEOR RAG is by staff writer Arthur C. Morse and is the latest non-Novelty rag, written in 1920. This, of course, is its debut on record, having been discovered by Dave as he went through the files of Boston publisher, Walter Jacobs. It is a tour-de-force and is an excellent happy ending to this fine album of rare rags.

#### SUPPORTING MUSICIANS

ED MC KEE, the tubaist, is classically-trained and regularly performs with the St. Louis Symphony Orchestra as well as with the St. Louis Ragtimers.

MIKE SCHWIMMER is a well-known Washboardist from Chicago (in fact, he is the only such player to belong to the Musician's Union) - making his debut as a ragtime accompanist on disc.



