

Toe Tappin' Ragtime

Original Recordings of Orchestrated Ragtime,
played by Dance Bands and Jazz Bands, mostly from the Twenties



SIDE 1

Dance Bands

1. Maple Leaf Rag (Scott Joplin)
Herb Wiedoeft's Cinderella Roof Orch.
2. Tenth Interval Rag (Harry Ruby)
Gene Rodemich — piano, & his Orch.
3. Pianoflage (Roy Barge)
Fate Marable's Society Syncopators
4. Springtime Rag (Paul Pratt)
Vic Meyers & his Orch.
5. Pork and Beans (Luckey Roberts)
Earl Fuller's Rector Novelty Orch.
6. Gloria (Fred Hager & Justin Ring)
Vincent Lopez' Hotel Pennsylvania Orch.
7. Cannon Ball Rag (Joseph C. Northup)
Guy Lombardo & his Royal Canadians
8. Ginger Snaps (Rosario Bourdon)
Rosario Bourdon & His Orch.

SIDE 2

Jazz Bands

1. Dog on the Piano (Ted Shapiro)
Eddie Ward — piano, & the
Arcadian Peacock Orch.
2. Lolly Pops (Harry Reser)
Harry Reser — banjo, &
The Tuxedo Orch.
3. Nightingale Rag Blues
(The Ragtime Nightingale — Joseph Lamb)
Curt Hitch & Hitch's Happy Harmonists
4. Cataract Rag Blues (Robert Hampton)
Curt Hitch & Hitch's Happy Harmonists
5. Carolina Shout (James P. Johnson)
Jimmy Johnson — piano, & his Jazz Boys
6. Goofy Dust (Bennie Moten)
Bennie Moten's Kansas City Orch.
7. The Arm Breaker (Fred Rose)
Clarence Jones & his Wonder Orch.
8. Hobson Street Blues (Bob Zurke)
Bob Zurke — piano, & His Orch.

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Toe Tappin' Ragtime

Compiled and Annotated by David A. Jasen

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS RBF 25

TOE TAPPIN' RAGTIME

Compiled and Annotated by: DAVID A. JASEN

Orchestrated ragtime is as old as published ragtime itself. On the cover of MISSISSIPPI RAG, the first published piano rag, it states, "The First Rag-Time Two-Step Ever Written and First Played by Krell's Orchestra, Chicago." From the earliest days, military bands were popular and we can hear their ragtime sounds on RAGTIME ENTERTAINMENT (RF 22).

The end of World War I heralded the "jazz age" or an era of ballroom dancing. In the big cities, fancy restaurants featured orchestras for listening while eating, and at night for supper parties, the bands played for dancing. As ragtime was popular music, it was only natural that the bands included ragtime in their repertory. Music publishers made orchestral arrangements of their most famous numbers but the most successful orchestra leaders didn't depend on them. They made their own arrangements to showcase their particular styles. Thus, on Side One, we hear each famous dance band with its own arrangement and distinctive flavor. And on Side Two, we hear jazz bands of the same period also playing rags arranged not only for their overall identifiable sound but also to feature one or two soloists.

The majority of these recordings were made in the twenties and it is not surprising therefore that the Novelty rags which developed during this time are featured on this album. What is unusual is that the Novelty rag is the most highly technical of the different types of rags and is truly meant for the solo piano. It is a tribute to the skills of the various arrangers that they were able to transfer this complex piano music to the instruments of the orchestra and create its own appeal.

RECORDINGS

Side One - DANCE BANDS

MAPLE LEAF RAG by Scott Joplin has been a consistent favorite both with musicians and audiences. Herb Wiedoeft's Cinderella Roof Orchestra starts this album with their own special arrangement written to please their fans in Los Angeles where this was recorded.

TENTH INTERVAL RAG by Harry Ruby is a most original Novelty piano rag, and Gene Rodemich who is heard as pianist on this version made the arrangement for his orchestra, a favorite of St. Louis ballroom patrons.

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PIANOFLAGE was written by the brilliant novelty rag composer Roy Barge. One of the most difficult piano rags of the genre, the legendary Fate Marable, an accomplished pianist himself, arranged this as a showcase for his reed section and letting his alto saxophone player take the melody most of the time. Usually, the trumpet or coronet was the featured instrument in the orchestra, but not in this case. The very danceable tempo taken here was no accident and illustrates the reason New Orleans fans held Marable in such high regard.

SPRINGTIME RAG by Paul Pratt stems from an earlier time in ragtime's history. As with most of the other recordings on this LP, this was its only orchestral rendering - some eight years after the rag's initial popularity! Seattle based, Vic Meyers and his group were esteemed throughout the West. Featuring the trumpet and piano was routine, but that lovely banjo solo was rare, at this time when banjos were used exclusively for rhythm background.

PORK AND BEANS by Luckey Roberts is an unusual rag in the East Coast tradition. Earl Fuller was at New York's most famous Lobster palace and after-theatre night spot, Rector's. Featuring violin and xylophone, he managed to swing it and turn it into an acceptable one-step.

GLORIA by Fred Hager and Justin Ring, also responsible for Okeh records' success as artist and repertoire men, were both old hands at composing rags and arranging them for orchestras (see RF 22, Zonophone Concert Band). Vincent Lopez was featured nightly at New York's famed Hotel Pennsylvania with his orchestra. His solo work at the piano indicates a nice feeling for the music.

CANNON BALL RAG by Joseph C. Northup was an early Tin Pan Alley rag (in fact, this is the earliest published rag in this album). There is hardly a hint of what was to become of Guy Lombardo's trademark in this early recording by his Royal Canadians. The scat-singing preceding the novelty piano break was indeed novel and the height of society sophistication.

GINGER SNAPS by Rosario Bourdon is arranged and played by its composer conducting his orchestra. A late rag, this recording illustrates all of the best kind of musical background done for the silent pictures. This one is ideal for watching Farmer Grey cartoons.

Side Two - JAZZ BANDS

The fine St. Louis band, the Arcadian Peacock Orchestra, kicks off this side with their seemingly carefree rendition of Ted Shapiro's DOG ON THE PIANO (also printed DOGGONE THE PIANO and DAWGONE THE PIANO). Eddie Ward's virtuosity on the keyboard is heard to dazzling effect as he flawlessly performs at breakneck speed.

LOLLY POPS features its composer, Harry Reser, king of the four-stringed banjo. The Tuxedo Orchestra was a jazz band formed only for the purpose to record. Reser was the best of a handful of solo banjoists who also recorded prolifically as a side-man.

NIGHTINGALE RAG BLUES turns out to be our good friend THE RAGTIME NIGHTINGALE by Joseph Lamb, one of the most important composers of the St. Louis school of ragtime composition. Despite condition of this extremely rare record, it is felt that Curt Hitch's arrangements of this and the next rag represent such skill and musician-ship that they had to be included.

CATARACT RAG BLUES (the term "Blues" in both cases act as a sop to the currently prevailing vogue for blues) was written by the Arkansas ragtime pianist, Robert Hampton. This outstanding arrangement realized fully the changing times in music whilst retaining the basic vitality of the composition. The little-known and rarely recorded Hitch's Happy Harmonists deserve to be remembered.

CAROLINA SHOUT by James P. Johnson, the master of stride piano, was the leading cutting contest tune used as the test piece for all comers on the East Coast. Here Jimmy leads his recording studio group from the piano in its only orchestral version.

GOOFY DUST by Kansas City pianist, band-leader Bennie Moten was written for his band and demonstrates what a first-rate jazz band could do with a rag under inspired leadership. Ragtime was, after all, the basic ingredient for popular music of this time and the underlying conception for jazzing it up.

THE ARM BREAKER by Fred Rose is the rarest recording on this LP. It features the artistry of Clarence M. Jones at the piano, showcases his fine ability as arranger, and the smoothness and polish of his orchestra as conductor. This was the band he used while engaged at the Moulin Rouge ballroom in Chicago.

HOBSON STREET BLUES features its composer Bob Zurke at the piano. A product of Detroit, Zurke astounded the musical world with his phenomenal playing. His arrangement leans heavily on his pianistic talents and lifts the spirits.

Credits

Programmed and Notes by David A. Jasen

Mastered by Nick Perls

Documentation: RECORDED RAGTIME, 1897-1958, by David A. Jasen, Archon Books (995 Sherman Avenue, Hamden, Connecticut 06514).

Special thanks to the following for their kindness in supplying the extremely rare original discs: David A. Jasen, Richard K. Spottswood, and Les Zeiger.

Side One

1. Maple Leaf Rag (Scott Joplin) - Herb Wiedoeft's Cinderelly Roof Orch.
2. Tenth Interval Rag (Harry Ruby) - Gene Rodemich's Orch.
3. Pianoflage (Roy Bargy) - Fate Marable's Society Syncopators
4. Springtime Rag (Paul Pratt) - Vic Meyers and his Orch.
5. Pork and Beans (Luckey Roberts) - Earl Fuller's Rector Novelty Orch.
6. Gloria (Hager & Ring) - Vincent Lopez' Hotel Pennsylvania Orch.
7. Cannon Ball Rag (Jos. Northup) - Guy Lombardo and his Royal Canadians
8. Ginger Snaps (Rosario Bourdon) - Rosario Bourdon and his Orch.

Side Two

1. Dog on the Piano (Ted Shapiro) - Arcadian Peacock Orch.
2. Lolly Pops (Harry Reser) - Tuxedo Orch.
3. Nightingale Rag Blues (Joseph Lamb) - Hitch's Happy Harmonists
4. Cataract Rag Blues (Robert Hampton) - Hitch's Happy Harmonists
5. Carolina Shout (James P. Johnson) - Jimmy Johnson's Jazz Boys
6. Goofy Dust (Bennie Moten) - Bennie Moten's Kansas City Orch.
7. The Arm Breaker (Fred Rose) - Clarence Jones and his Wonder Orch.
8. Hobson Street Blues (Bob Zurke) - Bob Zurke and his Orch.

RF 22 RAGTIME ENTERTAINMENT. The exciting, stirring sounds of ragtime filled the air in America from the first recordings of it in 1897. This gay, zesty music caught the public's fancy and remained a fundamental part of popular music for over thirty years. Brass bands, often called military bands, played in every town and village on Sundays on the village green, dressed in their smart uniforms. Vaudeville dominated entertainment, and ragtime dominated vaudeville. While ragtime was primarily piano music, much of it was played by other instruments and in bands. Most of us have not had the opportunity of hearing ragtime played in these different combinations - until this recording. Familiar and obscure rags, performed in the original, authentic settings by famous artists of the day. Compiled & annotated by David A. Jasen, author of "Recorded Ragtime, 1897-1958." Notes enclosed. (1-12" LP.

RF 23 RAGTIME PIANO ORIGINALS. Ragtime piano the way the composers wanted their works to sound, as played by the composers themselves, compiled and annotated by David A. Jasen, author of "Recorded Ragtime, 1897-1958." This album is a documentary from the rare, earliest known recordings through the end of the ragtime era in the late twenties. The composer-pianists range from variety accompanists to headliners, from jazz band pianists to leaders, to recording company directors. This is the effervescence of authentic ragtime. Notes enclosed. (1-12" LP.

RF 24 RAGTIME PIANO INTERPRETATIONS. Original solo and duo performers in recordings from the ragtime era. 18 artists, 10 composers, including Zez Confrey, compiled & annotated by David A. Jasen, ragtime authority. Vol. 3. Notes enclosed. (1-12" LP.

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TOE TAPPIN' RAGTIME

Compiled by **DAVID A. JASEN**

Dance Bands

1. Maple Leaf Rag (Scott Joplin)
Herb Wiedoeft's Cinderella Roof Orch.

SIDE 1 RF-25A

RBF



2. Tenth Interval Rag (Harry Ruby)
Gene Rodemich - piano, & his Orch.
3. Pianoflage (Roy Bargy)
Fate Marable's Society Syncopators
4. Springtime Rag (Paul Pratt)
Vic Meyers & his Orch.
5. Pork and Beans (Luckey Roberts)
Earl Fuller's Rector Novelty Orch.
6. Gleria (Fred Hager & Justin Ring)
Vincent Lopez' Hotel Pennsylvania Orch.
7. Cannon Ball Rag (Joseph C. Northrup)
Guy Lombardo & his Royal Canadians
8. Ginger Snaps (Rosario Bourdon)
Rosario Bourdon & his Orch.

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Jazz Bands

1. Dog on the Piano (Ted Shapiro)
Eddie Ward - piano, & the
Arcadian Peacock Orch.

SIDE 2

RF-25B

RBF



2. Lolly Pops (Harry Reser)
Harry Reser - banjo, &
The Tuxedo Orch.
3. Nightingale Rag Blues
(The Ragtime Nightingale - Joseph Lamb)
Curt Hitch & Hitch's Happy Harmonists
4. Cataract Rag Blues (Robert Hampton)
Curt Hitch & Hitch's Happy Harmonists
5. Carolina Shout (James P. Johnson)
Jimmy Johnson - piano, & his Jazz Boys
6. Goofy Dust (Bennie Moten)
Bennie Moten's Kansas City Orch.
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