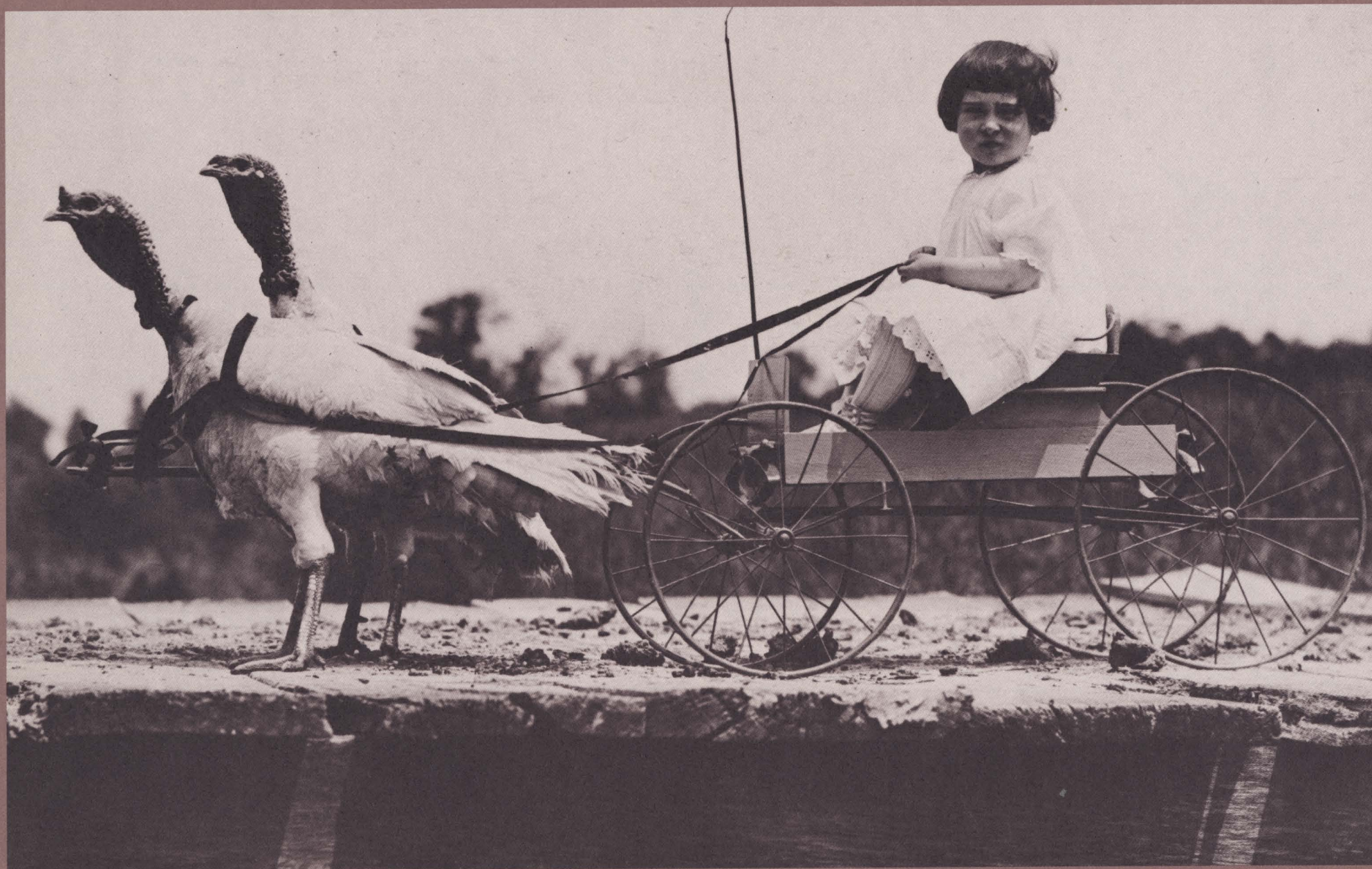


FOLKWAYS RBF 41

Novelty Ragtime Piano Kings Rube Bloom & Arthur Schutt

COMPILED AND ANNOTATED BY DAVID A. JASEN



TURKEY'S MORNING EXERCISE, PHOTO 1909

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RBF 41



Rube Bloom



Arthur Schutt

SIDE ONE—RUBE BLOOM—Time: 22:53

1. Spring Fever (Bloom)
2. Soliloquy (Bloom)
3. Aunt Jemima's Birthday (Bloom)
4. Silhouette (Bloom)
5. Dancing Tambourine (Polla)
6. Doll Dance (Brown)
7. One Finger Joe (Bloom)
8. That Futuristic Rag (Bloom)

SIDE TWO—ARTHUR SCHUTT—Time: 22:39

1. Bring-Up Breakdown (Schutt)
2. Ghost of the Piano (Schutt)
3. Canadian Capers (Chandler-White-Cohen)
4. Flapperette (Greer)
5. Jack in the Box (Confrey)
6. Rambling in Rhythm (Schutt)
7. Pianoflage (Bargy)
8. Teasin' the Ivories (Schutt)

REMASTERING: CARL SELTZER

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43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

Novelty Ragtime Piano Kings

Rube Bloom & Arthur Schutt

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DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RBF 41

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SMITHSONIAN INSTITUTION

NOVELTY RAGTIME PIANO KINGS / RUBE BLOOM / ARTHUR SCHUTT

Novelty Ragtime Piano Kings

Rube Bloom & Arthur Schutt

Novelty ragtime is the most musically complex and technically difficult of all of the styles of piano ragtime. It was the product originally of American pianists with classical music training who arranged and performed popular songs on piano rolls (see ZeZ Confrey, Creator of the Novelty Rag, RBF-28; and Roy Bargy, Piano Syncopations, RBF-35). Their devices for making the songs sound rich and fully orchestrated were at the heart of the Novelty rag sound, incorporating the use of consecutive fourths in the melody.

The two composer-pianists featured on this album were exact contemporaries, yet a more disparate duo could hardly be found. Both were consummate master performers and outstanding composers.

RUBE BLOOM was born in New York City on April 24, 1902 and died there on March 30, 1976. He attended grade school but did not graduate from high school in Brooklyn, New York. He left school at seventeen to become an accompanist to vaudeville stars. He was a musical illiterate - couldn't read or write music - but was extremely creative and composed some of the most sophisticated popular songs as well as devised several how-to-play-the-piano method books. As an accompanist, he was superb, whether supporting vocalists or instrumentalists (he played with many of the top jazzmen during the twenties and thirties). While he recorded prolifically, there are only a handful of solos.

ARTHUR SCHUTT was born in Reading, Pennsylvania on November 21, 1902 and died in San Francisco, California on January 28, 1965. He started playing piano professionally at the age of thirteen in silent movie houses. When he was sixteen, he joined Paul Specht's orchestra as pianist and arranger. He quickly established himself in New York City as one of the top pianist-arrangers for dance and jazz bands, where he functioned brilliantly during the twenties and thirties. He is to be found on over a thousand record sides during this time. He moved to the West Coast in the early forties and worked throughout the fifties for the major Hollywood studios. One of his greatest ragtime creations, Piano Puzzle, can be heard on "Ragtime Piano Originals," RBF-23.

SIDE ONE - RUBE BLOOM

SPRING FEVER is perhaps Bloom's greatest ragtime composition. It was copyrighted and published on June 21, 1926. However, this recording was made before that date, on March 31, 1926. Notice the difference between this one and the one he made for Cameo a year later (see "Black and White Piano Ragtime," Biograph BLP-12047).

SOLILOQUY presents another side to Novelty ragtime. Although recorded at the same time as the first rag, it has a much more delicate feeling, even though it is as rhythmically difficult and as harmonically interesting. It was used as a theme song during the thirties on radio and was featured both as a piano solo and as an orchestral piece.

AUNT JEMIMA'S BIRTHDAY was copyrighted and published on May 15, 1931 although its recording took place three and a

half years later, on December 18, 1934. Its charm and light-hearted bounce was part of what Bloom was talking about when he was interviewed in the late twenties, about a nationalistic school of music being created in the United States at that time.

SILHOUETTE was another delightful original Novelty rag written and recorded by Bloom in 1927. It sounds deceptively simple, for Bloom was a marvelous pianist.

DANCING TAMBOURINE was published on August 4, 1927 and was written by the publisher-composer William C. Polla (1876-1939), who used a pseudonym (W. C. Powell) earlier in the century when he composed popular rags. It is interesting to find a composer of rags in 1904 writing up-to-date Novelties over two decades later! Bloom's interpretation is the finest on record.

DOLL DANCE revived Novelty ragtime midway in the twenties and became a genuine million-selling phenomenon. Everyone rushed to record this 1926 success (among them, Frank Banta on "Ragtime Piano Interpretations," RBF-24, as "Jimmy Andrews"). It was written by Nacio Herb Brown (1896-1964) who was later to become an executive at M-G-M studios, responsible for turning out many of those great musicals in the thirties.

ONE FINGER JOE appeared in the series with Aunt Jemima's Birthday. It is Bloom's happiest exercise for the fingers. Sounds like a child's tune - with a bit of Stride ragtime thrown in for good luck.

THAT FUTURISTIC RAG was Bloom's first attempt at Novelty ragtime. He wrote it in 1923 and yet he didn't record it until February 21, 1928! Compare this rare Take-B with the reissued Take-C on "Ragtime Piano Originals," RBF-23. What deliciously subtle differences.

SIDE TWO - ARTHUR SCHUTT

BRING-UP BREAKDOWN is an incredibly rare, never-before-released item by the superb composer-pianist Arthur Schutt. It was the last piano solo he recorded, on September 28, 1934. An outstanding composition brilliantly performed.

THE GHOST OF THE PIANO represents his first solo recording, made in London, England on August 2, 1923. Schutt was touring with the Specht dance orchestra throughout England when he made these scarce solos.

CANADIAN CAPERS has an interesting history. It was originally part of a larger work by Barbary Coast pianist, Sid Le Protti. Henry Cohen heard it, and everytime he would come in and ask for it, he tipped Le Protti a couple of dollars. In a few weeks, he got down the part he wanted, collaborated with Gus Chandler and Bert White on the lyrics, and had it published in 1915. On this recording, Schutt arranged and played it as a duet with Jack Cornell with a drum accompaniment.

FLAPPERETTE was the most successful Novelty rag by composer Jesse Greer (1896-1970). He wrote it in 1926 and it became a smash hit. The duo of Schutt and Cornell give it a tremendously complex treatment. Surely, the most sophisticated on record!

JACK IN THE BOX was composed by Zez Confrey (1895-1971), the creator of the Novelty rag, at the end of December, 1927. In its first recording of January 11, 1928, Schutt arranged it to fit his own distinctive musical personality. A most exciting version.

RAMBLING IN RHYTHM is a Schutt original of November 5, 1927. It foreshadows his Piano Puzzle, but contains a greater variety of syncopated moods, as stated in the title. Crisply and cleanly performed.

PIANOFLAGE represents Roy Barge (1894-1974) at his finest in Novelty ragtime. This 1923 performance by Arthur Schutt is arranged to show off his unique abilities and does for Barge what he did for Confrey's Jack in the Box. A sterling, idiosyncratic rendition.

TEASIN' THE IVORIES is a Schutt original written expressly for this 1923 London recording session. It was even published there half a year later. A marvelous example of authentic creativity at work. Taken from Confrey's structure, Schutt makes this his own.

CREDITS

Programming and Notes: David A. Jasen

Remastering: Carl Seltzer

Documentation: RAGS AND RAGTIME, A MUSICAL HISTORY (Continuum Books), by

Jasen and Tichenor.

Quan.	Title	Quan.	Title
RBF Series-Jazz, Gospel, Blues Roots		RF 28	Zee Confrey Creator of the Novelty Rag, Compiled and annotated by David A. Jasen.
Re-issue Series		RF 29	The Tuneful Twenties. 16 of the most popular dance bands play the hits of the 20's.
RF 1	The Country Blues, Vol. 1. Early Recordings.	RF 30	The Syncopated Impressions of Billy Mayerl. Novelty ragtime piano by the British composer.
RF 3	History of Jazz: The New York Scene. Doc. Record.	RF 31	Jazz/Some Beginnings 1913-26
RF 5	An Introduction to Gospel Song.	RF 32	Compiled by Sam Charters Jazz/Some Cities & Towns Compiled by Sam Charters
RF 6	The Jug Bands. Early Recordings of the Jazz Greats.	RF 33	Early Piano Ragtime 1913-30
RF 7	The Piano Roll. A Study of The Standard Player Piano.	RF 34	Late Piano Ragtime compiled by David Jasen.
RF 8	Steepy John Esters, 1929-1940.	RF 35	Roy Barge, Piano syncopation.
RF 9	The Country Blues: Vol. II.	RF 36	The Jazzy Twenties
RF 10	Blind Willie Johnson 1927-1930.	RBF 37	Early Syncopated Dance Music. Cakewalks, Two-steps and Glides.
RF 11	Blues Rediscoveries. Original Recordings of Today's Rediscovered Bluesmen.	RF 38	Early Ragtime
RF 12	Piano Blues.	RF 39	Early Band Ragtime
RF 13	The Real Calypso.	RF 40	Those Ragtime Banjos
RF 14	Blues Roots/Mississippi.	RF 51	Uncle Dave Macon. Recordings from the Original Masters.
RF 15	The Atlanta Blues.	RF 110	Vol 1 Masters of French Canadian Dances. Joseph Allard, violin.
RF 16	Blues Roots/Chicago - The 1930's.	RF 111	Vol 2 Alfred Montmarquette, accordion
RBF 17	Ragtime #1 The City.	RF 202	The Rural Blues. A study of the Vocal and Instrumental Resources
RBF 18	Ragtime #2 The Country.		
RF 19	Country Gospel Song.	RF 203	New Orleans Jazz: The '20's, Volumes 1 and 2.
RBF 20	Roots: Rhythm and Blues.	RF 203-A/B	New Orleans Jazz: The '20's, Volume 1.
RF 21	The Cajuns. Songs, Waltzes & 2 Steps.	RF 203-C/D	New Orleans Jazz: The '20's, Volume 2.
RF 22	Ragtime Entertainment. Original recordings.		
RF 23	Ragtime Piano Originals.		
RF 24	Ragtime Piano Interpretations.		
RF 25	Toe Tappin' Ragtime. Original recordings.		
RF 26	Original Memphis Five. Dancing Twenties.		
RF 27	Charleston, etc.		

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NOVELTY RAGTIME PIANO KINGS

Rube Bloom & Arthur Schutt

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SIDE ONE

RF 41 A
Time 22:53

RUBE BLOOM

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SIDE TWO

RF 41 B
Time: 22:39

ARTHUR SCHUTT

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