

FRANK GULDSETH  
The New Columbia

# Swing

Orchestra

## TUNE LIST

**1. Jump Jump's Here** 2:36:56

Red Norvo, Mildred Bailey

Arr: Les Brown

**2. Oomph Fah Fah** 3:03:40

Ellis Larkins

Arr: Benny Goodman

**3. Pick-a-Rib** 3:19:73

Benny Goodman, Lionel Hampton

Arr: James Mundy

**4. What Have You Got That Gets Me?**

2:56:46

w. Leo Robin, m. Ralph Rainger

Arr: Jack Mason

**5. House Hop** 2:56:46

Benny Goodman, James Mundy

Arr: Spud Murphy

**6. Drummin Man** 3:08:25

Gene Krupa, Tiny Parham

Arr: Spud Murphy/ Fred Norman

**7. Estrellita** 3:07:02

Manuel A. Ponce

Arr: Benny Goodman/

Noni Bernardi

**8. Roll 'Em** 3:13:34

Mary Lou Williams

Arr: James Mundy

**9. Down South Camp Meeting**

3:22:17

w. Irving Mills,

m. Fletcher Henderson

Arr: Fletcher Henderson

**10. Between the Devil and the Deep**

**Blue Sea** 2:49:55

w. Ted Koehler, m. Harold Arlen

Arr: Fletcher Henderson

**11. One O'Clock Jump** 6:01:20

Comp./Arr. Count Basie

**12. Avalon** 4:17:10

B.G. deSylva, Al Jolson,

Vincent Rose

**13. Six Flats Unfurnished** 2:50:71

Comp./ Arr. Richard Maltby

**14. Honeysuckle Rose** 6:14:69

w. Andy Razaf,

m. Thomas "Fats" Waller

**15. Goodbye** 2:01:10

Comp./Arr. Gordon Jenkins

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## LINER NOTES

### IN THE STUDIO (1. - 8.)

These recordings represent an important but largely forgotten part of the history of popular music in America. The eight arrangements here are what are called "stock" arrangements and date from the late 1930s to the early 1940s. Stocks sold in stores alongside sheet music for \$.50, later \$.75. (A new stock now costs as much as \$45.00!) Everyone bought them because everyone had a band: radio stations, of course, but also communities, schools, Boy Scouts, even Elks Clubs.

The local dance band of this time represents a very real social phenomenon. Swing, with all its variations, had become very much the social lingua franca of the day. The 78 rpm record, national radio programming, and stock arrangements were largely responsible. Swing rose in the Depression and lasted through the War. It began by offending an older generation whose noses had been out of joint and in the air since the advent of the Jazz Age of the 1920s. By the late 1930s, however, swing had achieved maturity and acceptance and for the next decade formed a cultural link between generations. Amateur bands proliferated. For little expense, you could bring together amateur musicians, rehearse a bit and play the same arrangements you heard on the radio. Kids talked big band personalities like they talked baseball players. Band leaders were heroes. One writer suggests Benny Goodman's name was known to more people in the world than any other personality. Another remembers entire audiences at a Goodman performance waiting in anticipation for the clarinet trio at the end of "Down South Camp Meeting," and cheering as it began.

But by the 1950s swing's time was up and it slowly lapsed into old-hat-status in the face of ballads, bebop and rock. Once more the generations split and the youth culture separated itself from its parents. Swing was out, along with short hair and a host of other wartime values. The rest, as they say, is history.

For the best part of that Golden Age the standard configuration for these bands was four saxes, five brass, piano, bass, drums and guitar. This was the "enlarged" band that Goodman fielded in 1934 and the format that was to take hold throughout the country. This is the era and style I've tried to recreate.

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These stock charts were done by name arrangers: Eddie Sauter, Sy Oliver, Fletcher Henderson, Spud Murphy, Jimmy Mundy. They were often exact copies of what the big bands had recorded, sometimes simplified just enough for the band down at the Odd Fellows Hall to play. Every new tune on the Hit Parade soon had a commercial arrangement and the best of them were reviewed alongside new records in popular magazines such as Downbeat.

The arrangements here are from the Benny Goodman book except for three. "Jump Jump's Here," in a 1938 arrangement by a young Les Brown, is by Red Norvo, his wife, singer Mildred Bailey, and Dick Kline. "What Have You Got That Gets Me?" was arranged by Jack Mason, a veteran of earlier years who did much to bring the hot jazz idiom to the old two-beat fox trot bands. It's a catchy tune with unique ten-measure phrases that Goodman recorded in 1938 with Martha Tilton. The singer here, as elsewhere, is Dana Sanders. The other number is "Drummin' Man," the classic Gene Krupa showpiece, sparked here by drummer Brooks Tegner.

Of those traditional Goodman numbers, "Pick-a Rib" is my favorite. It was named for the restaurant owned by Benny's brother Harry. Originally recorded by the quintet late in 1938, he had it enlarged for the band a year later. When he appeared with his sextet in the short-lived "Swinging the Dream" - "A Midsummer Night's Dream" set to swing - it was one of the featured dance numbers. (I've looked in vain for the script to that show. It starred Louis Armstrong as Bottom and Butterfly McQueen as Puck.)

"House Hop" was written by Goodman arranger, Jimmy Mundy, though Goodman's name appears alongside his on the music. He recorded it in 1936 and used it later as a trio number.

Goodman biographer Ross Firestone quotes saxophonist Noni Bernardi as saying he arranged the Mexican folksong "Estrellita" at Goodman's request, hoping to cash in on the popularity of the Artie Shaw version of "Begin the Beguine." It didn't make it, but it's a charming tune.

"Roll 'Em" is a famous boogie-woogie-flavored Mary Lou Williams creation that was one of Goodman's big sellers. It was recorded first in July of 1937, the same week as the final "Sing, Sing, Sing" version that was to become... well, what it did.

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One personal note: "Oomph Fah Fah" was written by pianist Ellis Larkins and we're honored to have his personal permission to use it. He tells me he wrote it originally for the sextet of clarinetist Edmund Hall. This arrangement is Goodman's own big band version of his 1942 sextet recording that featured Slam Stewart, Red Norvo, and Teddy Wilson. Tributes go to all the musicians on these numbers, including jazz soloists Jim Lester, piano; Gary Gregg, tenor sax; Brooks Tegner, drums; Dave Robinson, trumpet; Ben Patterson, trombone; and Alan Prather, guitar; Robert Wagner, bass.

### ON STAGE (9 - 15)

On January 18, 1998, the 60th anniversary of the Benny Goodman Carnegie Hall concert, I took The New Columbia Swing Orchestra to the stage of the Duke Ellington School here in Washington DC. There we recreated the majority of that famous evening, along with a postscript of other Goodman favorites. Of the pieces here from that concert, three arrangements are from the Goodman collection at the Yale Library and are used with the permission of the Goodman Estate: "Between the Devil and the Deep Blue Sea," "One O'Clock Jump" - including the six chorus Goodman solo - and the signature "Goodbye."

The quartet number, "Avalon," as well as the jam session version of Fats Waller's "Honeysuckle Rose," feature guest appearances by pianist Larry Eanet and vibraphonist John Cocuzzi.

Richard Maltby composed and arranged "Six Flats Unfurnished." This is the stock arrangement, note for note the same as the Goodman recording. It was one of the few in his repertoire without a clarinet solo.

This album is dedicated to Benny Goodman and his legacy. Part of the proceeds will be donated to the Goodman Foundation.