

Shawn Pitre: Notes on parts of CD1

Section 02 The West African Connection

06 O Lord, Don' 'Low Me To Beat 'Em (Hollering Song)

(AFS 726 A1) Sung by Williw Williams at State Penitentiary, Richmond, Virginia, 1936
Recorded by John A. Lomax.

“Hollering Songs” are a distinct type of Negro folk singing. Usually they consist of a two-line stanza in which the singer sometimes repeats the first verse two or three times and the last verse once – the whole introduced and followed by long drawn-out moaning or “yodling” or shouting in the tempo and mood of the tune he has been singing. They are sung with an open throat – shouted, howled, growled, or moaned in such a fashion that they will fill a stretch of country, satisfy the wild and lonely and brooding spirit of the worker. The holler is a musical platform from which the singer can freely state his individual woes, satirize enemies, and talk about his woman.

The country Negro worker lightens the tedium of his labor by these musical cries: a plowman, turning sandy furrows in the long cotton rows of a lonely swamp field; the mule skinner, driving his team, with trace chains clanking, up and down in the dust of a levee bank; a roustabout, shouting the beat for the feet of his companions as, like an endless chain, they stager under a load up the gangplank, or, in double-time hurry down the other side. The melodies are so free that it is impossible to give an adequate picture of them even by transcribing entire songs in musical notation. In mood they run the gamut of the worker’s emotional life – his loves and sorrows, his hopes and despair, his weariness, his resentment. (From Our Singing Country, John A. Lomax and Alan Lomax)

Willie Williams of Richmond, Virginia, stood before the microphone in a bare room to record “Oh Lawd, they don’t ‘low me to beat ‘em”. We asked him to sing it just as he would out on the job. He closed his eyes, and, as he sang, he shouted at the two mules, Rhoady and Dempsy, imitating the popping of the whip, until the whole work scene was suggested in sound. The words reflect a chain gang atmosphere, in the reference to the captain and his pistol and in the bitter remark about the way things had gone at home in his absence – “I don’t need no tellin’, already now.” The final stanza is pervaded with the feeling of the heroic common to all laborers.

Oh, Lawd, they don’ ‘low me to beat’ em;

Got-a beg along.

Git up, Rhoady! Get back there, Dempsy,

I don’t want to kill you this mornin’.

Oh, Lawd, they don’ ‘low me to beat’ em;

Got-a beg along.

Tighten up a little bit!

Oh, Lawd, if my good woman had-a been here, good pardner,

I wouldn’t a-been here stumblin’ and fallin’, tryin’ to make it back home.

Git up out that mud there!

Look out there; I'll knock you to your knees torectly [sic]!

Oh, Lawd, Im' goin' back, good pardner, one day fo' long, I don't need no tellin', already know.

Look out there, Dempsey!

I got a whole heap to tell you, good pardner, Oh Lawd, when I get home, Lawd, I been stumblin' and fallin', tryin' to get away.

Look out, mule! Get up there!

Lawd, if my woman had-a been here, good pardner, Lawd, I'd a-done been gone, She'd a-brought my shooter, good pardner, and a box of balls.

Look out, Rhoady, Get up, Jerry, Look out ther Pearl.

I don't want to kill one of you this mornin'.

Oh Lawd, cap'n got a pistol and he want to be bad, Must-a been the first one he ever had.

Look out there, Jerry!

Oh, Lawd, got a high ball wheeler, good pardner, and a western tongue, Gonna stick it in the bottom, boys, if it breaks my arm.

Quittin' Time Songs 1 & 2

(AFS 3071 A) Sung by Samuel Brokks at Edwards, Miss., 1939.

07 Quittin' Time Song 1

Ooooh, the sun going down,
And I won't be here long,
Ooooh, the sun going down,
And I won't be here long,
Ooooooh, then I be going home.
Ooooooh, I can't let this dark cloud catch me here.
Ooooooh, I can't stay here long,
Ooooooooooh, I be at home.

08 Quttin' Time Song 2

Oh, etc.

09 Mealtime Call

(AFS 3072 B2) Called by Thomas J. Marshall at Edwards, Miss., 1939

Recorded by Herbert Halpert

At the time of this recording Thomas J. Marshall and Samuell Brooks were students at the Southern Christian Institute, Mount Beulah College, Edwards. They were brought up together in Edwards and often worked together on the same job. According to Mr. Marshall, the "roginal name" of the cornfield holler is "arwhoolie" or "hoolie". Of the

“Quitting Time Song”, Mr. Brooks says: “They singit late in the evening. About the time they quit, they generally feel good and they like to sing this kind of thing.... They usually sing it on a plantation.... If one man starts, well, across maybe another field close by, why, they sing that same tune back to him.... Then maybe another man may answer him another tune”. “Mealtime Call” originated among the students at the institute, where meals were served “on the bell” by Miss Wright, the dining hall matron. For a discussion of “cal” and “response” in field calls, se Negro Folk Rhymes by Thomas W. Talley (New York, 1922), pp. 264 ff.

Oh, Miss Wright,
Why don't you ring that bell?
Oh, Miss Wright,
Why don't you ring that bell?
I can tell
The way those greens smell

Section 03 Nineteenth-century Central European Origins

01 Henry R Bishop: Home Sweet Home (1823)

'Mid pleasures and palaces
Though we may roam,
Be it ever so humble,
There's no place like home.
A charm from the skies
Seems to hallow us there,
Which seek thro' the world,
Is ne'er met with elsewhere.
Home, home, sweet sweet home,
There's no place like home,
There's no place like home.

I gaze on the moon
As I tread the drear wild,
And feel that my mother
Now thinks of her child;
As she looks on that moon
From our own cottage door,
Thro' the woodbine whose fragrance
Shall cheer me no more.
Home, home, sweet sweet home,
There's no place like home,
There's no place like home.

An exile from home,

Splendor dazzles in vain,
Oh, give me my lowly
Thatched cottage again;
The birds singing gaily,
That came at my call:
Give me them and that
Peace of mind, dearer than all.
Home, home, sweet sweet home,
There's no place like home,
There's no place like home.

03 The Celebrated Sontag Polka Song (1850)

04 Henry R Bishop: The Dashing White Sergeant (c1825)

This is a circle reel-time dance. Dancers stand in a circle round the room in 3s. A man between 2 ladies faces a lady between 2 men. The man between 2 ladies moves clockwise and the other three counter-clockwise.

BARS DESCRIPTION 1 – 8 All six dancers make a circle and dance 8 slip steps round to the left and 8 back again. 9 – 16 The centre dancer turns to right hand partner. They set to each other and turn with 2 hands, 4 pas de basque. Centre dancer turns and does the same with left-hand partner. and finishes facing right hand partner again. 17 – 24 They dance the reel of three. centre dancer beginning the reel by giving left shoulder to right hand partner. 8 skip change of step. They finish facing their opposite 3. 25 - 32 All advance and retire then pass on to meet the next three coming towards them. passing right shoulder with the person opposite to them.

This was written by Sir Henry Rowley Bishop (1786-1855). At the age of 18 Rowley wrote the music for *Angelina*. Thereafter he wrote almost continuously for the London Theatre. In 1810 he was hired by Covent Garden for eight years as composer and director of music. He served as conductor for the Philharmonic Society (of which he was a founding member) in 1813. He also served as musical director of Drury Lane and Vauxhall and was Chair of Music at Edinburgh University for two years. Rowley wrote more than fifty operas, including *Guy Mannering*. He was knighted in 1842 (the first musician to be knighted) and was appointed Chair of Music in Oxford.

I have also seen the song attributed to General John Burgoyne (1722-1792), British commander at Saratoga. After his defeat at Saratoga and parole, Burgoyne returned to England. He was commander in chief in Ireland from 1782-83. After his retirement from active duty, Burgoyne became a leader in London society. He wrote several plays. The most successful was *The Heiress* (1786).

Ironically, the song became a favorite at West Point Military Academy and is still played during graduation week.

If I had a beau for a soldier who'd go,
Do you think I'd say no? No, no, not I!
For a soldier who'd go, Do you think I'd say no?
No, no, no, no, no, no, not I!
When his red coat I saw,
Not a sigh would it draw,
But I'd give him eclat for his bravery!

*If an army of Amazons e'er came in play,
As a dashing white sergeant I'd march away,
A dashing white sergeant I'd march away,
march away, march away, march away,
march away, march away, march away,
march away, march away, march away!*

When my soldier was gone, do you think I'd take on,
Or sit moping forlorn? No, no, not I!
Do you think I'd take on, Or sit moping forlorn?
No, no, no, no, no, no, not I!
His fame my concern,
How my bosom would burn,
When I saw him return crown'd with victory!

*If an army of Amazons e'er came in play,
As a dashing white sergeant I'd march away,
A dashing white sergeant I'd march away,
march away, march away, march away,
march away, march away, march away,
march away, march away, march away!*



06 Charles K. Harris: After the Ball (1892)

“After the Ball”: Lyrics from the Biggest Hit of the 1890s

The 1890s witnessed the emergence of a commercial popular music industry in the United States. Sales of sheet music, enabling consumers to play and sing songs in their own parlors, skyrocketed during the “Gay Nineties,” led by Tin Pan Alley, the narrow street in midtown Manhattan that housed the country’s major music publishers and producers. Although Tin Pan Alley was established in the 1880s, it only achieved national prominence with the first “platinum” song hit in American music history—Charles K. Harris’s “After the Ball”—that sold two million pieces of sheet music in 1892 alone. “After the Ball’s” sentimentality ultimately helped sell over five million copies of sheet music, making it the biggest hit in Tin Pan Alley’s long history. Typical of most popular 1890s tunes, the song was a tearjerker, a melodramatic evocation of lost love.

AFTER THE BALL

A little maiden climbed an old man’s knees—
Begged for a story: "Do uncle, please!
Why are you single, why live alone?
Have you no babies, have you no home?"
"I had a sweetheart, years, years ago,
Where she is now, pet, you will soon know;
List to the story, I’ll tell it all:
I believed her faithless after the ball."
"Bright lights were flashing in the grand ballroom,
Softly the music playing sweet tunes.
There came my sweetheart, my love, my own,
'I wish some water; leave me alone.'
When I returned, dear, there stood a man
Kissing my sweetheart as lovers can.
Down fell the glass, pet, broken, that’s all—
Just as my heart was after the ball."
"Long years have passed, child, I have never wed,
True to my lost love though she is dead.
She tried to tell me, tried to explain—
I would not listen, pleadings were vain.
One day a letter came from that man;
He was her brother, the letter ran.
That’s why I’m lonely, no home at all—
I broke her heart, pet, after the ball."
Chorus:
After the ball is over, after the break of morn,
After the dancers' leaving, after the stars are gone,
Many a heart is aching, if you could read them all—

07 Harry Dacre: Daisy Daisy (1892)

Daisy, Daisy, Give me your answer do?
I'm half crazy, All for the love of you!
It won't be a stylish marriage,..I can't afford a carriage,
But you'll look sweet upon the seat of a bicycle built for two!
There is a flower within my heart, Daisy, Daisy!
Planted one day by a glancing dart,
Planted by Daisy Bell!
Whether she loves me or not, Sometimes its hard to tell;
Yet I am longing to share the lot of Beautiful Daisy Bell!
(chorus)
Daisy, Daisy, Give me your answer do?
I'm half crazy, All for the love of you!
It won't be a stylish marriage,..I can't afford a carriage,
But you'll look sweet upon the seat of a bicycle built for two!
(chorus)
We will go "tandem" as man and wife, Daisy, Daisy!
Ped'ling away down the road of life,
I and my Daisy Bell!
When the road's dark we can dispise P'licman and "lamps" as well;
There are "bright lights" in the dazzling eyes
Of beautiful Daisy Bell!
(chorus)
I will stand by you in "wheel or woe, Daisy, Daisy!
You'll be the bell(e) which I'll ring, you know!
Sweet little Daisy Bell!
You'll take the lead in each trip we take,
Then if I don't do well; I will permit you to use the break,
My beautiful Daisy Bell!!!

09 Harry Armstrong: Sweet Adeline (1903); Leo Friedman: Let Me Call You Sweetheart (1910)

.pdf score (<http://www.consonare.info/CPDL/pdf/sweet.pdf>)

List of Harry Armstrong's Works
(http://www.grainger.de/music/composers/wv_armstrh.html)

Let me call you Sweetheart
I'm in love with you.
Let me hear you whisper that you love me too.
Keep the lovelight glowing in your eyes so true
Let me call you Sweetheart
I'm in love with you!
I am dreaming, dear, of you
Day by day
Dreaming when the skies are blue,

When they're gray;
When the silv'ry moonlight gleams,
Still I wander on in dreams
In a land of love, it seems
Just with you....
Let me call you Sweetheart
I'm in love with you.
Let me hear you whisper that you love me too.
Keep the lovelight glowing in your eyes so true
Let me call you Sweetheart
I'm in love with you!

11 Leoncavallo: Vesti La Guibba (fr. I Pagliacci)

Vesti la guibba
(with much feeling!!)

Tu se' Pagliaccio!
Vesti la giubba
e la faccia infarina
La gente paga e rider vuole qua

E se Arlec chin t'in-vola
Colombina, ridi, Pagliaccio
e o gnum applaudira!
Tramuta in lazzi lo spasmoed il pianto
in una smorfia il singhiozzo e'l do-lor... Ah!
Ridi Pagliaccio, sul tuo amore infranto!
Ridi del duol che t'avvelena il cor!

On with your costume and your face brightly painted
Your public pays you and they must be amused
Though Colombine and Harlequin betray you
Laugh, clown, be merry and they will applaud!
You must transform your despair inyo laughter
And make a jest of your sobbing, of your pain... Ah!
Laugh and amuse them, though your love has betrayed you!
Laugh, though torment that embitters your heart!

03.2 Emmett Foster

01 Dixie

People & Events: Daniel Decatur Emmett, 1815-1904

Best known as the author of "Dixie," this talented composer and performer helped make [minstrel shows](#) an international sensation. Born October 29, 1815 in Mount Vernon, Ohio, Dan Emmett worked as a printer before joining the United States Army in 1834. There, he put his musical aptitude to work, playing the fife and the drum.

After leaving the army, Emmett began to take jobs with circuses, performing as an African American impersonator and musician. Some time around 1838, he wrote "Bill Crowder," a blackface song that was probably among his first compositions. Its stereotypical depictions of African Americans typified the blackface songs of the day. Blackface had been popular in Europe for centuries. Many of the blackface songs performed in England during the eighteenth century related the plight of slaves, and helped hasten the end of slavery there. Transported to the United States, blackface became an integral part of the theater. But in America, blackface music soon evolved away from its sympathetic attitude, and songs started to depict African Americans as good-natured, ignorant buffoons.

Among the most notable early blackface stars was Thomas "Daddy" Rice. His blackface dance, known as "jumping Jim Crow," was allegedly inspired by the footwork of an elderly black stablehand. The dance helped make Rice immensely popular as a solo performer. But it was Dan Emmett's group performances that made minstrel shows a full-scale craze.

During the fall and winter of 1842, Emmett collaborated with fellow circus performer Frank Brower, a comedian, singer, dancer and bones player, in a number of New York theater shows. During a raucous jam session in the off-hours, Emmett and Brower, along with William Whitlock and Richard Pelham, conceptualized the minstrel group.

In that first session, Emmett played fiddle, Whitlock the banjo, Pelham the tambourine, and Brower the bones, in a rendition of "Old Dan Tucker." So satisfied were the performers that they decided to take the group format to the stage. The Virginia Minstrels, as the new blackface troupe was called, honed their act in a number of New York performances before premiering their first full-scale "Ethiopian Concert" at the Masonic Temple in Boston on March 7, 1843.

Like all blackface performers, the Virginia Minstrels relied upon crude, stereotypical depictions of blacks to entertain white audiences. Their early repertoire, for example, featured a "Negro Lecture on Locomotives," designed to showcase the supposed ignorance of blacks. The performers' ragged costumes, cork-blackened faces, protruding lips, and exaggerated dialectical diction added up to a negative image of blacks. And the shows' depictions of the plantation as a benign, happy place ignored the brutality of [slavery](#).

As pioneered by Emmett and his troupe, the minstrel show took on a standard format, consisting of two or sometimes three parts. Part one generally included jokes and songs. Often, it ended with a [dance number](#). Part two, the variety section, often featured a humorous stump speech, given in dialect. The third act, which became common later, usually included a playlet. At first, such acts were set on the plantation. Later, they parodied serious dramas such as the works of Shakespeare.

Almost from the start, Emmett's Virginia Minstrels were a smash hit -- but their run would be short lived. After performing to capacity crowds on Broadway, they toured England in the spring of 1843. There, the reception was mixed, although London crowds

showed some enthusiasm. By then end of July, the Virginia Minstrels had disbanded. Emmett stayed in England another year before returning to the states. Back in the U. S., Emmett continued to perform in circuses and theaters. His tunes for the banjo were published and widely circulated. In 1858, Emmett joined Bryant's Minstrels, which were then performing at Mechanic's Hall in New York City. He stayed with the troupe until July of 1866. During this time, he wrote his most enduring composition, "Dixie's Land," popularly known as "Dixie." Played at the inauguration of Jefferson Davis, it became the anthem of the Confederate cause, and later, the South. Emmett moved to Chicago in 1867, but he continued to perform, albeit more sporadically as the years went on. He returned to his birthplace in 1888, and did a farewell tour in 1895-96 with the Al G. Field minstrel troupe. Dan Emmett died in 1904 in Mount Vernon, at the age of 88.

Link to essay on blackface minstrelsy

(<http://www.uncp.edu/home/canada/work/allam/17841865/music/music4.htm>)

lyrics (<http://www.stephen-foster-songs.de/Amsong15.htm>)

05 Old Folks At Home

lyrics (<http://users.erols.com/kfraser/music/oldfolks.html>)

Stephen C. Foster, one of America's Best-loved musical storytellers, wrote "The Swanee River (Old Folks at Home)" in 1851. A memorial center at White Springs honors Foster, who authored about 200 songs during his prolific career.

The Suwannee River flows southerly from the Okefenokee Swamp in Georgia to the Gulf of Mexico in Florida, topographically slicing the Florida panhandle from the rest of the state.

After Foster wrote "The Swanee River" in 1851, he sold it to famed minstrelman E. P. Christy. Foster is reported to have chosen the "Swanee" because its two-syllable cadence fit nicely into the music he had composed. It could not have been due to a familiarity with the river's Florida section, since Foster never visited the state.

Through House Concurrent Resolution No. 22 in 1935, S. P. Robineau of Miami successfully entered "The Swanee River" as the official state song, replacing "[Florida, My Florida.](#)" which had been adopted as the State Song in 1913. By 1935 Foster's rightful position as a writer and composer had been established.

Although attributed to E. P. Christy when it first appeared, this song was one of the most popular of all Stephen Foster's minstrel songs. It also found its way into a lot of different dramatic productions of *Uncle Tom's Cabin*, including *The Christian Slave*, the dramatic reading text that Stowe published in 1855. There Tom sings this song at Simon Legree's. SOURCE: *Old Folks at Home, Ethiopian Melody*, As Sung by Christy's Minstrels, Written and Composed by E. P. Christy. (New York: Firth, Pond & Co., 1851)

06 Camptown Races + Oh Susanna (1864)

lyrics for Camptown Races (<http://www.dougie.uk.com/camptown.html>)

lyrics for Oh Susanna (<http://users.erols.com/kfraser/music/susanna.html>)

01 Joe Hayden: A Hot Time In The Old Town (1896)

lyrics (<http://www.rienzihills.com/SING/hottimeintheoldtowntonight.htm>)

02 Hughie Cannon: Bill Bailey (1902, New York)

lyrics (<http://lyricsplayground.com/alpha/songs/b/billbaileyhughiecannon.html>)

03 Scott Joplin: Maple Leaf Rag

Scott Joplin (1868–1917), generally acknowledged as the "King of Ragtime," was born into a musical family. He showed promising skill at the piano before he was seven years old. And he became a source of local pride, eventually winning for himself the opportunity to study with an old German musician in the area, who gave him free lessons in the piano and music theory.

While still in his early teens, Scott joined the ranks of itinerant musicians, earning his way by playing piano in the honky-tonks of villages and towns in the Mississippi Valley country and absorbing all the while the folk music of his people and the "jig piano" style of the self-taught pianists with whom he worked.

In 1885 Joplin arrived at St. Louis, then a frontier town with a thriving Black population and a prosperous sporting-life district. Joplin got a job playing piano in the Silver Dollar, a saloon owned by "Honest John Turpin, one of the most important men in that district. During the next decade Joplin played in St. Louis and other Missouri towns, organized vocal and instrumental groups, and began to write down some of his musical ideas. In 1895 he toured widely with a vocal group he had organized, the Texas Medley Quartette (actually a double quartette), and was thereby able to plug his music as well as contact publishers. The evidence indicated, however, that Joplin played his music in syncopated style despite his use of traditional notation in the published versions. He would hardly have been able to find a publisher at that time for his music had he written it as he played it.

In 1896 Joplin settled in Sedalia, Missouri, where he had previously lived during 1894. There he played piano at the Maple Leaf Club, took courses in advanced harmony and composition at the Gorge Smith College for Negroes, played with a local brass band, worked seriously at his composition, and generally kept in the center of the town's musical activities.

By 1898 the ragtime craze was sweeping the country and Joplin was able to find, for the first time, a publisher for one of his syncopated pieces. His *Original Rags* was published in March, 1899. Later that same year a white publisher, John Stillwell Stark, heard Joplin play a piano rag at the Maple Leaf Club, liked what he heard, and bought the piece for fifty dollars and royalties to the composer. The *Maple Leaf Rag* (see the photograph above of the original sheet music) was a financial success, and it became a landmark in the history of American music. The Joplin-Stark partnership, which was responsible for a

number of ragtime masterpieces, made Joplin's name a household word and made Stark the leading ragtime publisher in the country. Their first publication set high standards for the "classic" rags that were to be published later. The *Maple Leaf Rag* became a test piece for every ragtime pianist; its technical brilliance ushered in "a new order" for showy, virtuoso instrumental exercises in syncopated style.

The *Maple Leaf Rag* sold hundreds of thousands of copies in the first decade of its publication. Scott Joplin gave up his piano playing, moved back to St. Louis, and devoted himself wholly to teaching music and composing.

The years 1906–09 were restless ones for Joplin. After moving from place to place, he set out on a series of vaudeville tours. Finally he settled permanently in New York City. Despite the publication of several piano rags during the first years of his stay in New York, Joplin concentrated most of his creative energy on his second opera, *Treemonisha* (*A Guest of Honor*, a Ragtime Opera was his first).

Joplin became obsessed with the necessity for producing this opera. He was determined to produce it in a concert version at least, hoping thereby to attract a backer. After months of orchestrating the score (Sam Patterson helped with this Herculean task), writing out the instrumental parts, and training a cast, he succeeded in putting the opera on the stage for one night. The performance took place without costumes, scenery, lighting, or orchestra in a Harlem hall in 1915. Joplin himself played the orchestral parts at the piano. From the standpoint of its public reception, the performance was a failure. Joplin was crushed; his mind, which had begun to show some evidences of strain even before 1915, gave way completely and in 1917 he died a broken man.

Notation (<http://www.247sheetmusic.com/pdf/joplinmapleleafrag.pdf>)

Short article entitled "The Myths of Scott Joplin"

(<http://www.geocities.com/BourbonStreet/Bayou/9694/jopmyths.html>)

Biographie pour Jelly Roll Morton

(http://www.udenap.org/groupe_de_pages_07/morton_jelly_roll.htm)

05-06 Tiger Rag

Kid Ory was the greatest trombone player in the early years of Jazz. He originally played banjo, but then switched to trombone. Perhaps his banjo playing helped shape the "tailgate" style of playing he later developed on the trombone. In the "tailgate" style, the trombone plays a rhythmic line underneath the trumpets and cornets. From 1912 to 1919 he led one of the most popular bands in New Orleans. Ory's Band featured many of the great musicians who would go on to define the Hot Jazz style. At various times [King Oliver](#), a young [Louis Armstrong](#), [Johnny Dodds](#), [Sidney Bechet](#) and [Jimmie Noone](#) all played in Ory's band. In 1919 Ory relocated to California for health reasons. He assembled a new group of New Orleans musicians on the West Coast and played regularly under the name of [Kid Ory's Creole Orchestra](#). In 1922 they became the first African-American jazz band from New Orleans to record. They used the name of "[Spike's Seven Pods of Pepper Orchestra](#)" and recorded the songs "[Ory's Creole Trombone](#)" and "[Society Blues](#)". In 1925 he moved to Chicago, and played regularly with

[King Oliver](#), [Louis Armstrong](#) and his [Hot Five](#) and [Hot Seven](#) and with [Jelly Roll Morton](#) and several other Chicago groups. During the Depression Ory played very little and ran a chicken ranch with his brother. When the Dixieland revival occurred in the 1940's, Ory found his style of music back in vogue. He revived [Kid Ory's Creole Orchestra](#) in 1943 and was able to continue to play, tour and record Jazz until he retired in 1966.

References:

Grave of Edward Ory "Kid", <http://www.findagrave.com/pictures/4984.html> (25 April 2000)

Ory, Edward, *Edward "Kid" Ory*, <http://www.redhotjazz.com/ory.html> (25 April 2000)

Ory, Edward, *Kid Ory by Thomas Fuller*,

<http://www.loucol.com/studsfm/kidory/index.html> (25 April 2000)

Ory, Kid, *Encyclopedia Britannica Online*,

<http://www.britannica.com/bcom/eb/article/0/0,5716,58944+1+57506,00.html> (25 April 2000)

The Original Dixieland Jazz Band, who billed themselves the originators of Jazz, have long been dismissed as the White guys who copied African-American music, and called it their own. There is a lot of truth to that statement, but on the other hand, The Original Dixieland Jazz Band's recordings still hold their own unique charm, over 80 years after their initial release. However unfair and indicative of the racism of the era, the record "[Livery Stable Blues](#)", coupled with "[Dixie Jass Band One Step](#)" became the first Jazz record ever released on February 26, 1917 for the Victor Talking Machine Company. It was wildly successful. Its release signaled the beginning of the Jazz age and helped define the wild, exuberant era we call the "Roaring Twenties". The Original Dixieland Jazz Band had recorded for Columbia in January 1917, but the session was unsuccessful and the band had to come back and re-record the songs, thus the release of the Columbia sides did not come about until after the amazing success of the Victor records. The group had formed in New Orleans, all of the musicians had played in [Papa Jack Laine's](#) Reliance Brass Band at one time or another. In 1916 the band moved from New Orleans to Chicago, just like so many of the African-American and Creole musicians from that city. In Chicago, they played a season at the Booster Club under the name of [Stein's Dixie Jass Band](#). At the beginning of the following year the band ditched Stein and moved to New York where, on the recommendation of Al Jolson, they landed a gig at Reisenweber's Café on Columbus Circle and 58th Street, a fashionable restaurant and night-spot. The band created quite a stir and Columbia rushed to record the band only two weeks after they had arrived in the city. The band was an immediate success, with their wacky stage antics, like wearing top hats that spelled out "Dixie", playing the trombone's slide with the foot, and so on. The band's slogan was "Untuneful Harmonists Playing Peppery Melodies", and their leader [Nick La Rocca](#) and cornet player delighted in stirring up the press, describing themselves as musical anarchists and coining fun statements like "Jazz is the assassination of the melody, it's the slaying of syncopation". The Original Dixieland Jazz Band went on to record and play in London, producing 20 tracks for Columbia, including another big hit, [Soudan](#). They returned to America in July of 1920. They signed a new record contract with Okeh, but the public began to tire of

them and they never regained the sales or popularity of their initial success. The group broke up in 1925 after [La Rocca](#) suffered a nervous breakdown. The surviving members briefly re-formed in 1936 and recorded some sides for Victor. In 1940 the band re-formed yet again, but this time without [La Rocca](#) and recorded six sides for Bluebird and played up until 1940. Eddie Edwards formed a version of the band that recorded a V-Disc during World War II and for Commodore Records in 1945 and 1946. Tony Sbarbaro was the only other original member to perform on those sessions.

07 Irving Berlin: Alexander's Ragtime Band (1911)

lyrics (<http://www.lyricsfreak.com/i/irving-berlin/68096.html>)

08-09 Cecil Mack & James P. Johnson: Charleston (1913)

The *Charleston* was composed in 1913 by African-American James P. Johnson, who played it at dances for black longshoremen recently moved from South Carolina. Johnson was the master and originator of a style of piano playing known as "stride." He had also written some instrumentals during the teens, including the *Steeplechase Rag* and the *Twilight Rag*. In 1923, after the success of *Shuffle Along*, when Flournoy E. Miller and Aubrey Lyles, two comedians who had shared in that production's prosperity, decided to put together a new show, they asked Johnson and Cecil Mack to provide the songs. The name of Miller and Lyles's show was *Runnin' Wild*, and the **Charleston** was one of the songs performed. Soon after the show opened, America went Charleston crazy. Variety reported that "in Boston's Pickwick Club, a tenderloin dance hall, the vibrations of Charleston dancers caused the place to collapse, killing fifty." The New York Times reported in 1925 that the dance was so popular one criterion in hiring black domestic workers was that they be able to teach the dance to their white employers. In his book of spirituals, James Weldon Johnson wrote that when the dance was introduced in the play they:

did not depend wholly on the orchestra--an extraordinary jazz band-- but had the major part of the chorus supplement it with hand and foot patting. The effect was electrical and contagious. It was the best demonstration of beating out complex rhythms I have ever witnessed; and, I do not believe New York ever before witnessed anything of just its sort.

It is fortunate that the songs from *Runnin' Wild* were performed at all, as there were some financial differences between the songwriters and Miller and Lyles. According to Perry Bradford, Johnson and Mack had tied up the show in Pittsburgh with "a royalty accounting rope."

(fr. Cecil Mack biography <http://www.jass.com/cmack.html>)

James P. Johnson biography (<http://www.redhotjazz.com/jpjohnson.html>)

Section 05 Tin Pan Alley (TPA)

01-02 Leo Friedman: Let Me Call You Sweetheart (1910)

lyrics (<http://www.acronet.net/~robokopp/usa/letmecal.htm>)

03 Whispering

Paul Whiteman biography (<http://www.redhotjazz.com/whiteman.html>)

04 Frank Silver: Yes We Have No Bananas (1923)

lyrics (<http://lyricsplayground.com/alpha/songs/y/yeswehavenobananas.html>)

05 Donaldson: Mammy (original copyright 1921 by Irving Berlin Corp.)

Jolson, Al

(b. 1886, Srednik, Lithuania)

06 Vincent Youmans: Tea For Two (fr. musical *No, No, Nanette*, 1924)

Vincent Youmans biography

(http://www.centrohd.com/biogra/y1/vincent_youmans_b.htm)

lyrics (<http://www.mixed-up.com/lyrics/round/show.phtml?name=tea>)

Fats Waller biography (<http://www.redhotjazz.com/fats.html>)

10 Ray Henderson: Bye-Bye Blackbird (1926)

lyrics (<http://www.fortunecity.com/tinpan/newbonham/6/byebyeblackbird.htm>)

11 Donaldson: My Blue Heaven (1927)

lyrics (<http://pulp.webcentre.ca/pumpkins/paroles/mcisfacesb/myblueheaven.html>)

12 Donaldson: Making Whoopee

Lyrics (<http://www.guntheranderson.com/v/data/makinwho.htm>)

13 Gorney & E. Y. Harburg: Brother Can You Spare A Dime (1926?)

lyrics (<http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/brother.html>)

chord chart & lyrics

(http://www.4thpeg.com/music_room/HowlinH/Brother Can You Spare A Dime.pdf)

The Great Depression was near its height In 1932 when E. Y. (Yip) Harburg and Jay Gorney wrote "Brother, Can You Spare a Dime" for the musical revue Americana which opened in New York City a month before the presidential election between challenger Franklin Delano Roosevelt and incumbent President Herbert Hoover. The song, filled with references to contemporary American experiences, became something of an unofficial anthem for the unemployed, the homeless the hungry and the confused who wondered what had happened to the hope and promise of America for those willing to follow the rules and work hard to build a dream.

- words by Edgar "Yip" Harburg, music by Jay Gorney
- from the third (1932) edition of the hit Broadway revue "Americana".
- Edgar "Yip" Harburg (1898-1981) was a former electrician made bankrupt during the Depression.
- Jay Gorney (1896-1990) was a Russian-born American composer, author and Hollywood film-producer.
- as recorded by Bing Crosby with Lennie Hayton & his Orchestra October 25, 1932 in New York.

14 Kurt Weill: Mack The Knife

"The Threepenny Opera" (Die Dreigroschen Oper) is Brecht's celebrated opera for singing actors with music by Kurt Weill. Premiered in Berlin in 1928, the work still sparkles with vigor and wit and continues to inspire jazz and pop musicians. Mack the Knife's song has become a worldwide success and synonymous with the entire work. Bertolt Brecht and Kurt Weill based their work on "The Beggar's Opera" by John Gay (1685-1732). Gay's work was peopled no longer with gods and ancient Greek heroes, but with characters from the London underworld. With his simple melodies, Gay poked fun at the profusely ornamented Italian opera of his time.

Brecht and Weill were aiming at a critique of their society's double standards and dubious morals. Weill's tuneful music borrowed a number of stylistic elements from the Baroque to jazz and popular dances of the 20s. With its simplification of the musical fabric and of the dialogues, "The Threepenny Opera" created a link between the seemingly opposed art forms of opera and theater and reached a much broader audience.

Acclaimed German director Wolfgang Staudte made this film in 1962, when a performance of Brecht was still considered a provocation at many theaters in West Germany. It emphasizes the comedic elements of the work. The notorious robber Mack the Knife falls in love with young Polly, the daughter of the London beggar king Peachum. Although Peachum violently opposes the relationship, Polly and Mack secretly get married. Peachum denounces Mack to the police chief Tiger Brown. After several unsuccessful attempts to nab him, Mack is finally caught and sentenced to be hanged the following day. That, however, is the day of the queen's coronation: she gives Mack a royal pardon, elevates him to the peerage and even endows him with a tidy pension.

15 Arthur Johnstone & Johnny Burke: Pennies From Heaven (1936)

lyrics (<http://www.lyricsdepot.com/bing-crosby/pennies-from-heaven.html>)

16 Jule Styne: Diamonds Are A Girl's Best Friend (1949)

Jule Styne (1905 - 1994) - British born composer

17 Jimmy Kennedy & Michael Carr: South of the Border (Down Mexico Way)

Lyrics (http://stromer.com/sinatra/South_of_the_Border.htm)

Lyrics (http://ntl.matrix.com.br/pfilho/html/lyrics/w/when_you_wish_upon_a_star.txt)

21 Richard Rodgers: With A Song In My Heart (1948)

The best movie about a jazz musician before "Bird," the 1950 film *Young Man with a Horn* starred Kirk Douglas as an obsessed trumpet player and Doris Day as a torch-carrying singer who was on her way up in the world as he descended into the gutter. The script was based on a novel with the same title by Dorothy Baker, which in turn was based on the life of the legendary Bix Beiderbecke who drank himself into oblivion at the age of 28. (Warner Bros., no surprise, changed the story's ending to a happy one.) Hoagy Carmichael was the onscreen narrator; Harry James was the film's musical director, and it is his clarion trumpet and band that are heard to splendid effect on the soundtrack. It's hard to understand why Columbia waited so long to reissue this music on CD (in a new All-Time Classics series) inasmuch as the performances by Day and James are top-notch. Harry gets five instrumental numbers to strut his stuff, including a terrific live bonus track of a number ("Moanin' Low") that was heard in the film but not on the original LP. Day swings like a pro on "I May Be Wrong" with its Chicago-style small band setting and she and James milk every emotion from "With a Song in My Heart," which must have left film-goers weak a half-century ago. That's just a sample of an album blemished only by a syrupy string arrangement of "I Only Have Eyes for You." You don't have to be a devoted Doris Day or Harry James fan to log on to your favorite Net music store and grab this one.

(http://www.52ndstreet.com/reviews/vocals/day_james.html)

22 Jacob Jacobs: Bei Mir Bist Du Schoen (1933)

lyrics & info (<http://www.fortunecity.com/tinpan/newbonham/6/beimirbist.htm>)

Bei mir bist du schoen(*Secunda & Jacobs*) English lyrics by *Sammy Cahn* - This was the first million seller by a female group

Andrews Sisters biography (http://www.vghf.com/Inductees/andrews_sisters.htm)

23 Cab Calloway: Minnie The Moocher (1931)

24 Bobby Troup: Get Your Kicks On Route 66 (1946)

info re: route 66 highway & lyrics (http://www.tvacres.com/cities_route66.htm)